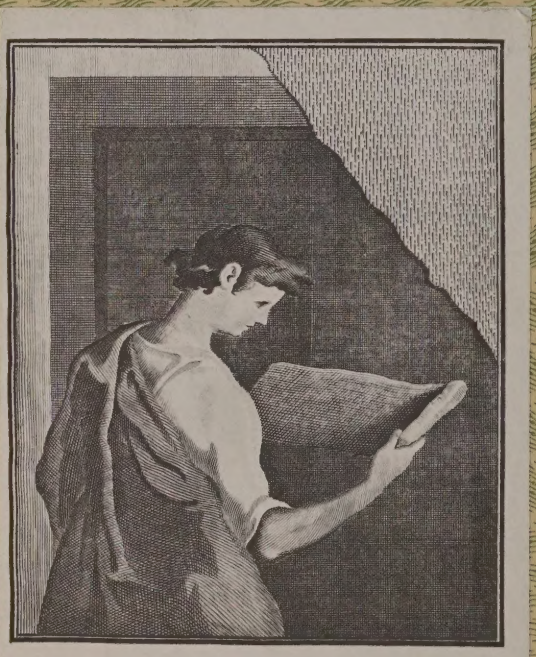


THE J. PAUL GETTY MUSEUM LIBRARY

THE J. PAUL GETTY CENTER
LIBRARY

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.

Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

PENCIL POINTS IN 1927

AT THIS SEASON of the year every publisher seems to consider it his duty and privilege to speak about what he is going to do next year. So being very weak and very human we will follow the time honored custom. In the first place we are going to move (after January 22nd our address will be 419 Fourth Avenue). It is needless to tell you that we have grown, as you all know it. And so far as we can see there seems to be no good reason why we should not in the years to come do a lot more than we have done so far.

Lots of good books for the drafting room need to be published and we are making plans to expand this part of our activities. Mr. Harbeson's book, just published, is meeting with a very gratifying reception and the "Treatment of Interiors" and "Smaller Houses and Gardens of Versailles" announced in this issue will, we are sure, each in its own way, do useful work. Mr. Guptill's book devoted to the subject of pen rendering should appear sometime in the Spring and, in our opinion, will be by far the most complete and useful book on this subject ever published. "Drafting Room Practice" is in the works for publication sometime during 1927.

The York and Sawyer Specifications for a small hospital building will be published in book form as the first of the series of specifications dealing with various important types of buildings commonly met with in general architectural practice.

Four more faithful reproductions of the Piranesi originals will appear in 1927, the first in this issue.

The series of articles from the pens of well-known architects covering the all-important question of the relationship between the architect and draftsman will be extended and an invitation is hereby broadcast to the draftsmen and others employed by architects to submit their views on this same subject. The purpose of this series is to bring about, for the benefit of all concerned, a better understanding between the principals and the employees engaged in the practice of architecture, and we desire frank expressions of opinion from both groups.

And now to repeat something we have said full many a time before: *Let us hear from you.* Our readers have been very kind to us in this respect in the past and their advice and criticism have been most helpful and valuable. We want more of it, especially in the nature of constructive suggestions for the improvement of what we are doing. Nobody around here thinks he knows it all. Just one big thing we do know, which is that no paper can be successfully edited from a desk. We want guidance right straight from the firing line—from you who are on the receiving end. Tear a sheet of paper off a pad and tell us what you think or want. Come in and see us. The new address after January 22nd will be 419 Fourth Avenue, at 29th Street.

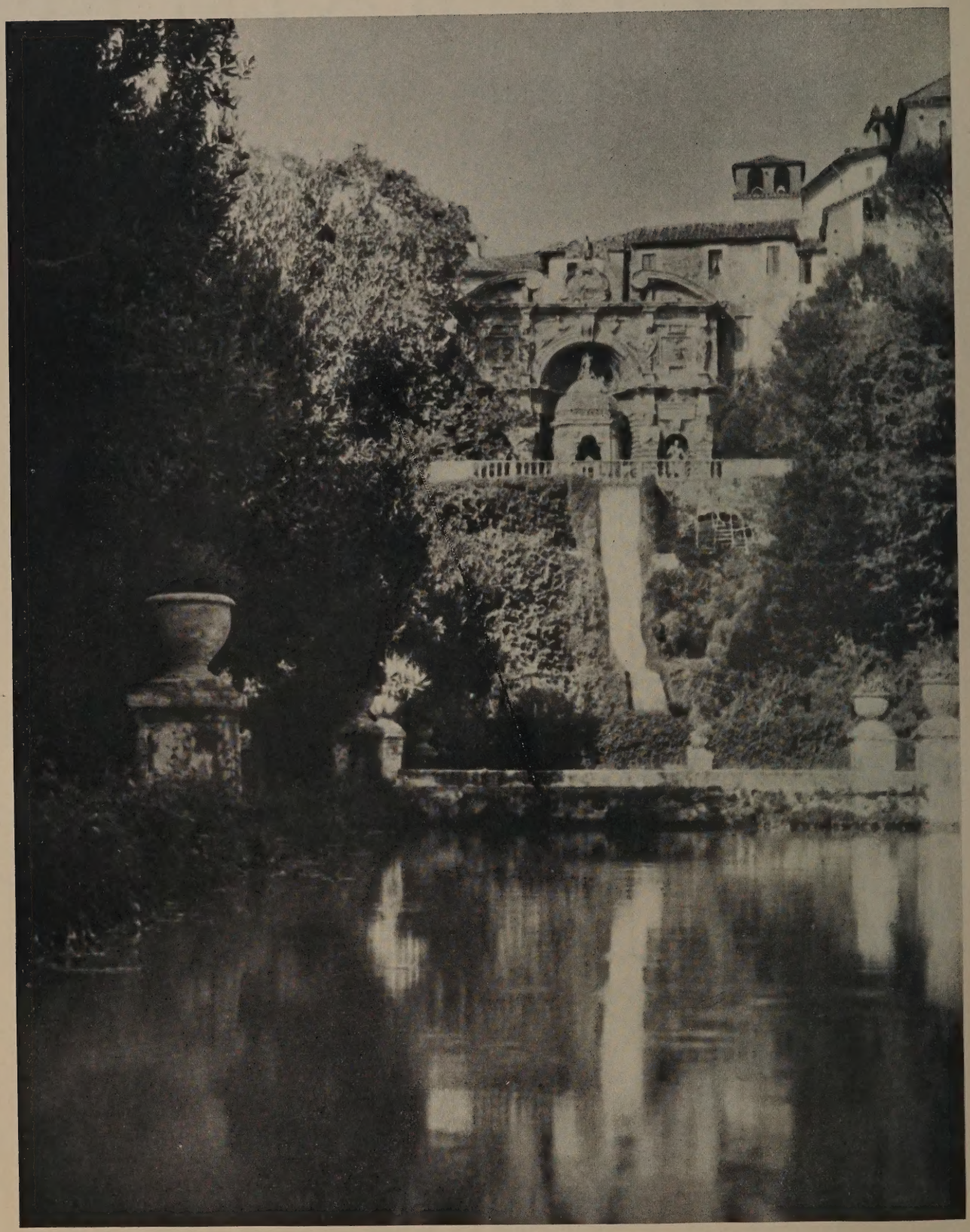
Happy New Year!

Contents

Harry Sternfeld *By John F. Harbeson*	5
The Mounting of Competition Drawings *By Dave Shotwell*	23
Under the Trees *By Hubert G. Ripley*	27
Color Renderings	*Insert*
Piranesi Plate	*Insert*
Plates	35-42
Whittlings	43
Measured Drawings *By Robert M. Blackall*	53-54
Here & There & This & That	56
The Specification Desk	63

PENCIL POINTS—*Yearly subscription, payable in advance $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Single copies, 35 cents. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach the publishers before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new address. TO CONTRIBUTORS: We are always glad to receive and examine manuscripts, drawings, etc. We will use due care while the material is in our hands, but we cannot hold ourselves responsible for damages. Publication office, Stamford, Connecticut; Editorial and Advertising Offices and Subscription Department, 19 East 24th Street, New York, N. Y.* RAY D. FINEL, *Advertising Manager. Chicago Office, 1050 Straus Building.*

Copyright, 1926, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.



CAMERA STUDY BY J. FRANK COPELAND

POOL AND WATER ORGAN, VILLA D'ESTE, TIVOLI

PENCIL POINTS

Volume VIII January, 1927 Number 1

THE RELATIONSHIP BETWEEN THE ARCHITECT AND THE DRAFTSMAN

By Leon C. Weiss

HAPPY IS THE MAN whose life so orders itself that he is enabled to accomplish, within the narrow limits of his active years, even the smaller part of the things he aspires to do; who is able to order his environment so as to make it possible to live and work in an atmosphere and under conditions conducive to this end.

Few, indeed, are these happy mortals, and fewer are they becoming, under the increasingly complex conditions of our civilization, among those who have chosen the profession of Architecture as their life work. Speed and magnitude—vast operations carried to conclusion within unreasonably short limits of time—super-efficiency, super-economy; conceived and executed with breathless, heart-breaking, maddening speed, and simultaneous with efforts to consider grace of proportion and beauty and harmony of adornment.

Poor American Architecture! Poor American Architect! Against such odds we work and under such conditions, in successful offices in large American Cities.



LEON C. WEISS

What a contrast this presents when compared with dreams we have cherished for years: the vision of the day in the future when, concomitant with our success, would come the opportunity to rest upon the downy couch of leisure, devoting ourselves to the perfection of our art, and surrounded by a corps of happy workers, upon whom, in recompense for their continued faithfulness and affection, we would bestow those favors of material and aesthetic helpfulness which years of study and effort would make it possible for us to afford them.

Perhaps, as the years pass, with the further perfecting of organization possible with larger available resources, may come the lessening of the multifarious duties that fall upon the shoulders of the active partner and, with this, the way may open *again* toward companionship with these striving, ambitious associates in the drafting room.

"Again" has been used advisedly in the foregoing expression of a fondly nurtured hope, because, under the working conditions prevailing in a smaller and, by the same sign, less successful office, a closer contact and affiliation with the boys in the drafting room was possible. Then, indeed, could one know their hopes, their ideals, and could measure their fittedness, and advise and assist them in the direction in which it seemed their best interests lay.

How far it seems from the drafting room when one is buried for restless hours of the day within the confines of a "private" office, busied with the problems of clients and contractors and the thousand details which are involved within the scope of contract for modern, highly-efficient, mechanically-complex American buildings! How like an outcast from the heart of one's profession one feels when one of the boys from the drafting room, tracing or print in hand, seeking information, timidly knocks at the door; and one dreams back to the days when one bent for hours over the fascinating surface of the creative drafting-board! How the familiar odor of the cedar-wood pencil, the pungency of library paste and of art gum, seem to waft in with the aproned visitor—

and the lure of the drafting room fills the heart!

It is all wrong, this professional machine we must create—this huge soul-destroying mechanism, which constitutes an office of speed and efficiency. How wistfully we look back to those simpler days when we were not so much a stranger within our own gates; when we had more to worry about financially, perhaps, but found more than compensation in being esteemed less the successful boss and more the beloved friend.

We, whose good fortune it has been to reach some measure of professional success, owe it to our co-workers to show them the way, to encourage them in their efforts, and to help them onward and upward, and we feel the urge to do so—those of us who love the profession and realize that the hope of further advancement in American Architecture lies in the hands of the younger men—those of us who place our Country's interest, in the larger way, above petty personal considerations and self-aggrandizement; who realize that our Country's progress in culture will be measured by the value of its Architectural heritage, century by century.

Fortunate it is that there are ateliers and schools to fan the fires of young ambition until the day arrives upon which we, who have been denied the privilege of ordering our environment, have attained that *ignis fatuus* of comfortable leisure that we are spending the better part of our active years in pursuing; so that we may then perform those duties which, in their culmination, afford us one of the greatest joys we can find in the practice of our profession.

These are the thoughts arising out of the sentimental aspects of the relationship between the Architect and the Draftsman.

From a practical standpoint we must recognize that, as in all other fields of human endeavor, in the Architectural profession there are those who by their peculiar fittedness attain to the rank of leaders, while others must perforce serve ends in positions no less useful, albeit less spectacular and less lucrative; while others, again, take their places in the files only to find that they have neither the temperament nor the equipment to carry on. The leader who is able, by virtue of his endowments, his training, and his experience, to assist in this placement work, this encouragement and this weeding out, fails to discharge the obligations of his higher office, when he is indifferent to the welfare of those about him. The years of young manhood are precious, and a word of timely advice may mean the difference between successful happiness and bitter failure.

The characteristics of the Architect as a professional figure are but the extension of the qualities of the man; and as there are selfish, uncharitable, cold, and unfeeling men, so there are Architects dominated by these forbidding characteristics. The advancement of the profession through the encouragement of the aspirations and the development of the talents of the younger men lies, as always, with the leaders who, unspoiled—nay, inspired—by their success, running true to their dominant qualities as men, find joy in affording happiness to others; who feel that each, in his higher and more fortunate place, is charged with a distinct duty, devolving upon him by the fact of his chosen leadership, to each of those who, in their faith, have placed their future in his hands.

The relation of the Architect to his co-worker is the relation of master to student, of sage to disciple; which, in the last analysis, is but the truly sympathetic and humanitarian relation which should exist between man and fellow-man.

This is the sixth of a series of short articles to appear in PENCIL POINTS *on the subject of the relationship between the architect and the draftsman. Future contributions to the discussion will be made by the following: Walter W. Judell of Milwaukee, Albert Kahn of Detroit, H. Van Buren Magonigle of New York, F. R. Walker of Cleveland, Myron Hunt of Los Angeles, William A. Boring of New York, William Leslie Welton of Birmingham, and William Emerson of Boston.*



MEASURED DRAWING BY HARRY STERNFELD—MOSAIC FROM SANTA MARIA ARACOELI

HARRY STERNFELD

STUDENT—PARIS PRIZE WINNER, 1914—TEACHER

By John Harbeson

Qui joue un coup en vain
Perd un grand avantage:
Joueur habile et sage
Ne fait rien sans dessein.
Distraits ne soient tes yeux,
Ni ta main trop légère;
Un bon coup s'offre à faire:
Vois s'il n'est rien de mieux.
DE SAINT DESSANS.

IN A WORLD FULL of people content to follow easy paths, avoiding as much as possible any difficulties, we pause when we meet one of those few who are fired with enthusiasm, who have the imagination to see unconquered fields, and the ambition to do a man's part in building the world of our time, who are willing to shoulder a fair sized portion of work, and who stop not to count the cost in time, or health, or money. And as we realize that we would not have done thus and so at such great cost, our admiration is the greater. The men who go to the Pole, or who journey in darkest Africa, are not the only ones making a manly contribution to the world's progress.

The quotation above, taken from Sternfeld's chess book, is a singularly complete epitome of his life: for no effort is too great to undertake, and no time is wasted by a mismove.

Harry Sternfeld was born in Philadelphia in 1888, but it was in the winter of 1906-07 that he first began to show an interest in architecture. He was then a student at the Central High School in Philadelphia, and came under the influence of Professor William F. Gray, who used his position as head of the art department of the School to give his students an opportunity to learn something about the history of architecture,—about its styles and its beauties. To him many men who have made brilliant records in architectural schools owe their start, their desire to do something worth while in a noble art. This quiet, dignified, sensitive man did much to inspire the young Sternfeld: it was from Professor Gray that he learned about Paul Cret, and what he was teaching at the Architectural School at Pennsylvania, and what a college training would mean. And it was Gray who made it possible for him to get a scholarship to go to Pennsylvania—for his academic standing was good at the High School. And he won the "Architectural Prize", which added to his determination. And W. T. Smith, who had just returned from the École at Paris, one day came to the School and unrolled a number of drawings—one of them the marvellous rendering of a tomb which so fascinated Sternfeld that he felt he must in some way get to college.

During the summers before and after graduation he worked in Wilmington, Del., as office boy in an office where Walter Stewart Brown was head draftsman. His sympathy and high ideals strengthened Sternfeld's determination to become an architect. At the end of the summer Professor Gray secured for him the chance to win a Scholarship by examination.

So in the fall of 1907 he matriculated at the Uni-



FIRST SKETCH FOR PITTSBURG BUILDING, SESQUICENTENNIAL EXPOSITION

HARRY STERNFELD, ARCHITECT

versity of Pennsylvania in the School of Architecture—and found himself in an unusually brilliant class, the class of 1911, a class destined later to have four Paris Prize winners, and one winner of the Rome Prize.

It was a new and bewildering life for Sternfeld as it is to many of the young men who enter college. But he did well at college—so well that on graduation he was awarded a graduate fellowship—an honor he had to relinquish at that time because of ill-health. It had been necessary for Sternfeld to continue outside work in order to supplement the funds allowed him by his Scholarship.

Sternfeld still remembers the sympathy of Dr. Warren P. Laird, who headed a remarkable organization which had a great part in rounding out the career of the students of his time. There was George Walter Dawson, in Sternfeld's opinion after having travelled, the greatest modern master in water color; Herbert E. Everett, whose wide knowledge of and power to teach the Fine Arts inspired his students with enthusiasm; Thomas Nolan, whose humorous presentation made even the difficult construction subjects seem interesting; and Francis Osborne, whose vivid presentation of architectural history supplemented the training in architectural design.

In his senior year he was impressed by the clever men in his class—by Hough in particular, who was so full of energy that he was playing on several varsity teams while at the same time doing well in architecture. Hough and Sternfeld were scholastic rivals; both having won Sophomore and Senior honors and both being elected to Sigma Xi.

Sternfeld remembers vividly one occasion when Cret came back from a Beaux-Arts judgment; Sternfeld had won a medal on a sketch problem. Cret said to him: "You got a medal, but a medal is not always the same as another medal. There was one drawing there that was so well done I came back and looked at the name afterward—it was Rosenberg: he knows how to present a drawing." Years after, when Sternfeld was traveling on the Paris Prize, he had occasion to form an intimate acquaintance with Rosenberg abroad. And the other day he picked up one of Rosenberg's etchings—in PENCIL POINTS—of Strasbourg cathedral. His comment was: "I tried to do that same composition—this is wonderful—Rosenberg certainly is able."

One of his best drawings that year was for the Class A problem, a "President's Reception Room," on which he won a first medal, as did five of his classmates of this unusual class. They were a remarkable set of problems. It is unfortunate that there is no publication in this country like the *"Concours d'École"* which makes a permanent record of work at the École des Beaux Arts. The reproductions in the current magazines serve for contemporary subscribers but those who come after find the work out of print.



STERNFELD SKETCHING IN PARIS
FROM SKETCH BY JEAN PAUL ALAUX

When Sternfeld graduated, Francis S. Swales chose him to be chief designer in his office in Montreal. While there he worked on the Château Frontenac, the Hotel Vancouver, and other large work. At the same time he worked in Swales' atelier, taking the problems that gave him the necessary values to later enter the Paris Prize second preliminary.

To Sternfeld, Swales seemed to design quite like Cret, with a feeling for fine white surfaces. And Swales was enthusiastic, and told him about the École and how much it meant to be a Scholarship man: and Swales himself was so good in design that Sternfeld felt ashamed of his own work and longed to become better in design.

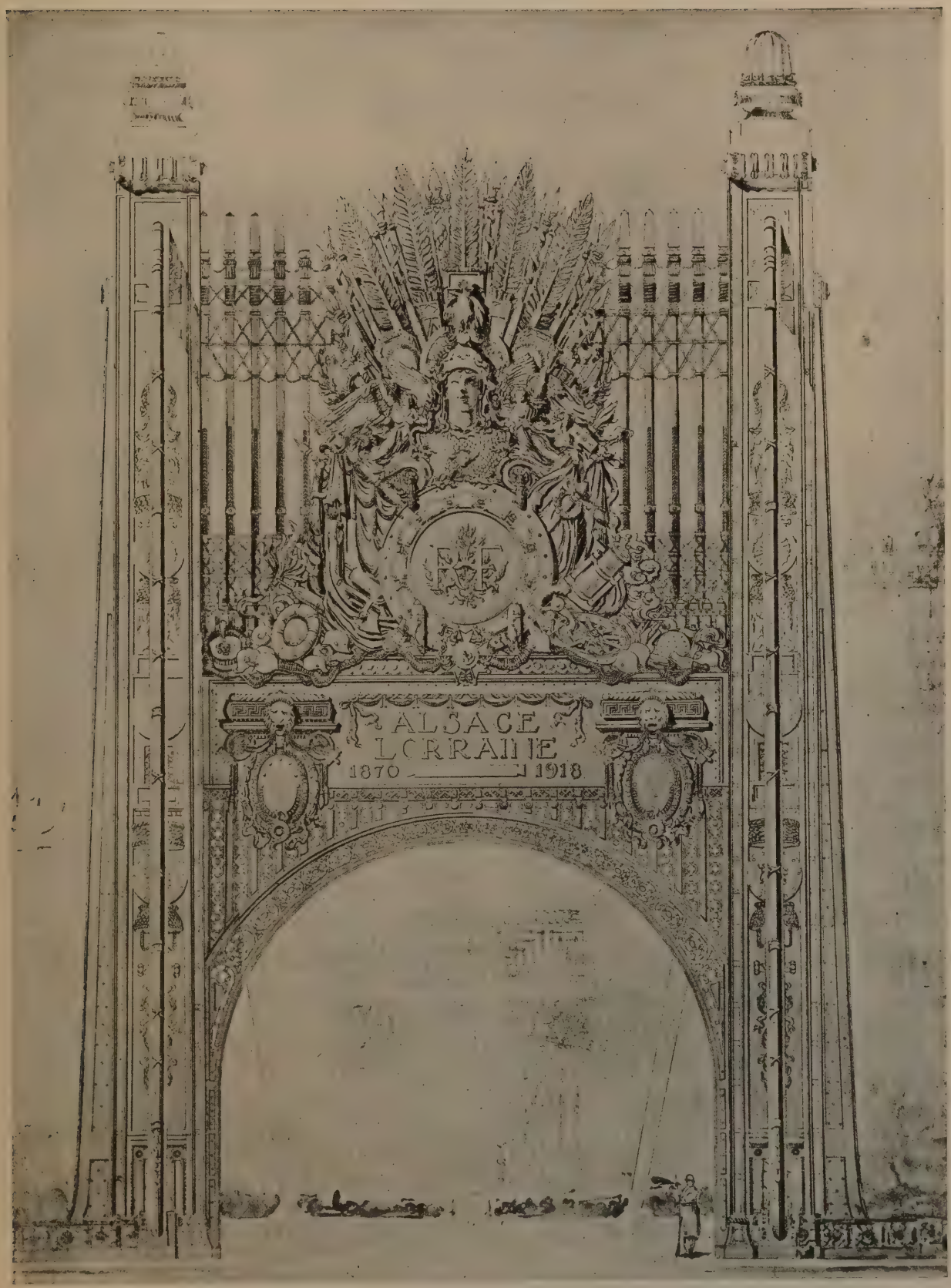
He felt he needed more training—felt he needed more of Cret. So he started to save for this purpose, though he had married meanwhile. He had just saved the amount that seemed necessary when he received a letter from Dr. Laird notifying him that he had been awarded a graduate fellowship at Pennsylvania—the same one he had had to decline two years before.

When he came back to Pennsylvania all the men he had known had gone. But there were fourteen post-graduates in all—Roy Childs Jones had come back after teaching at Minnesota, Jimmie Thompson came from New York, and Chillman, who later won the Rome Prize, was there.

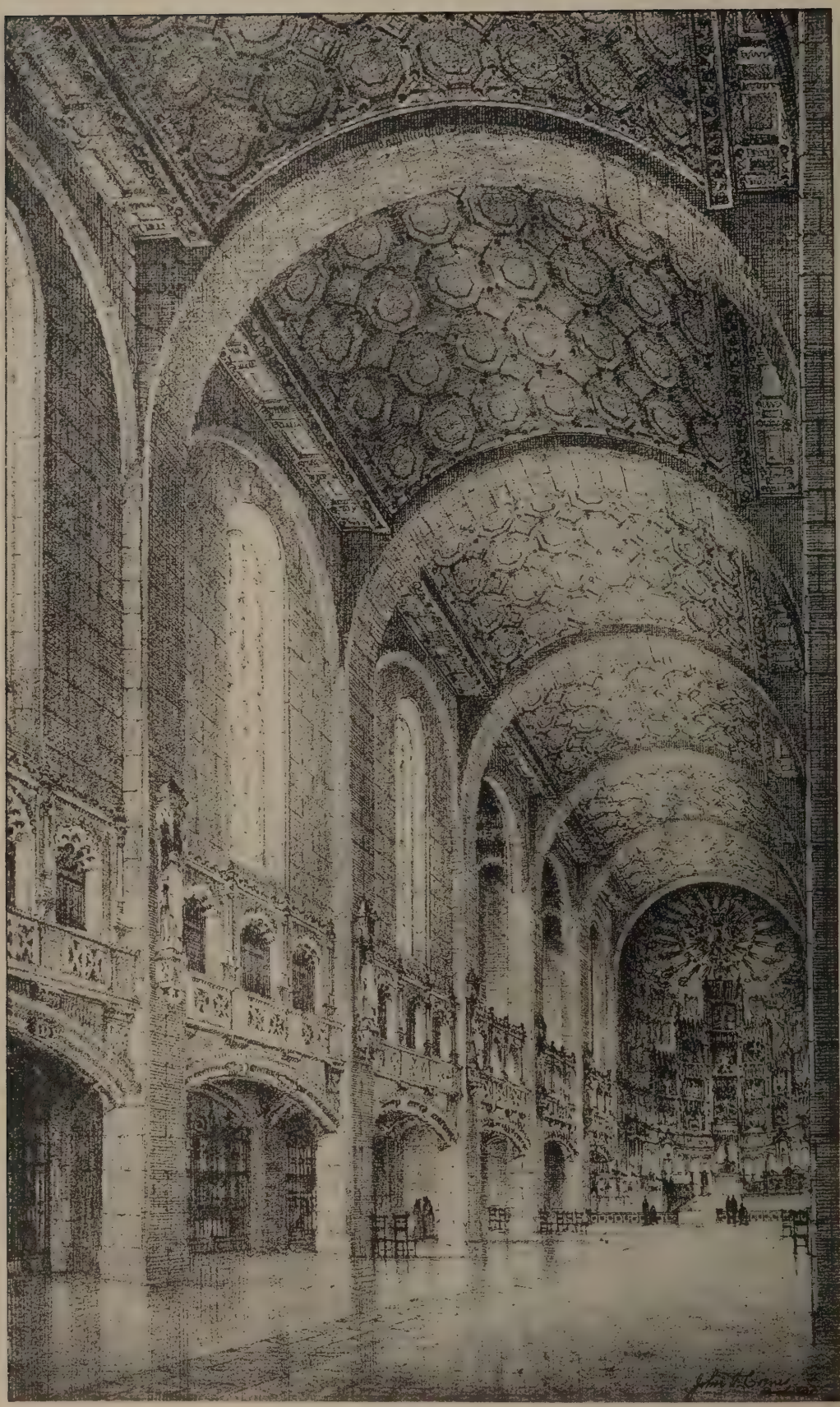
So being more mature, and knowing now just what he wanted to learn, he set to with a will,



CHARCOAL AND PASTEL DRAWING BY HARRY STERNFELD
"OLD HOUSE, STRASBOURG"

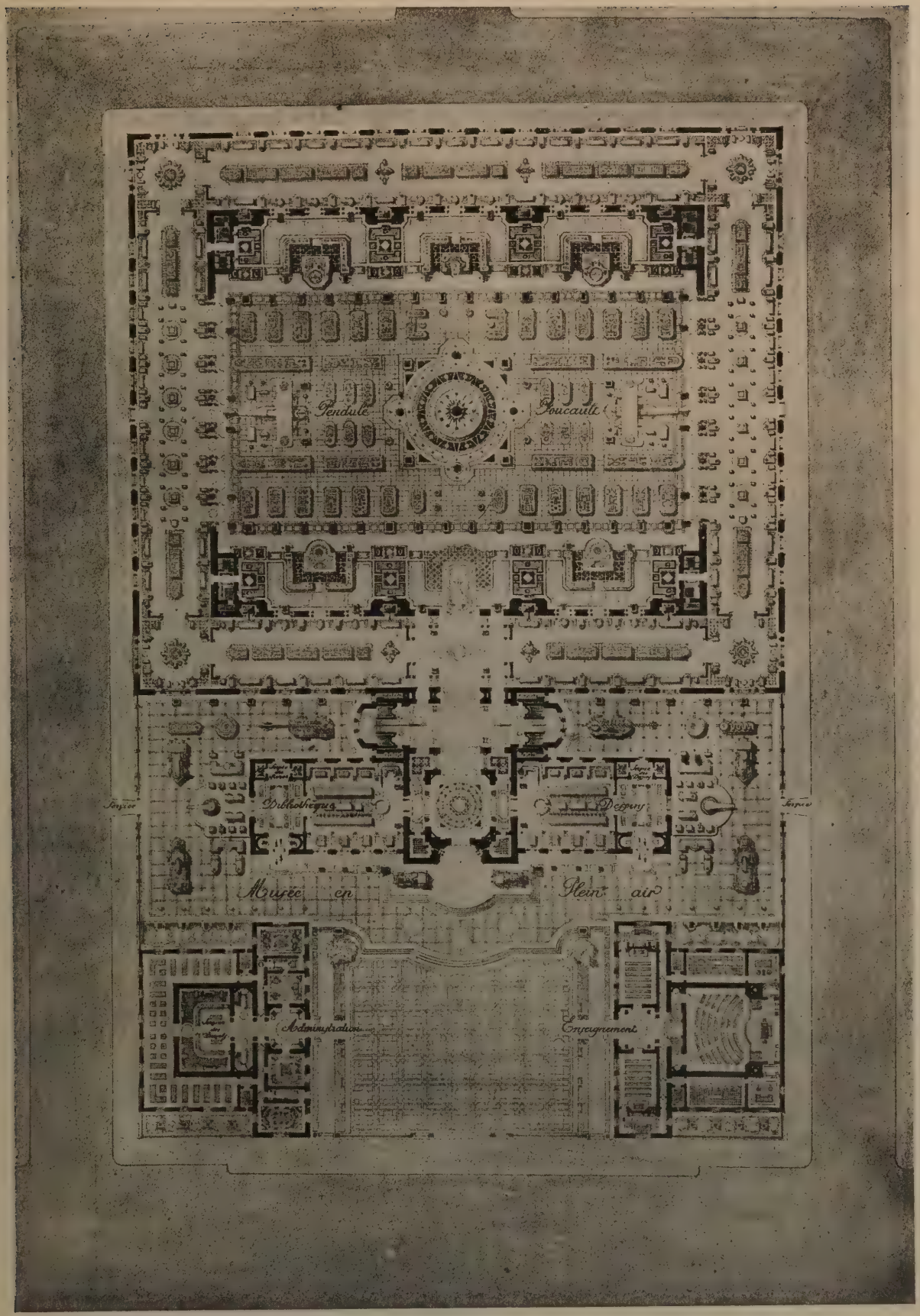


DESIGN BY HARRY STERNFELD FOR A FRONTIER BRIDGEHEAD
AWARDED FIRST SECOND MEDAL IN THE CONCOURS GODEBŒUF, 1919-1920



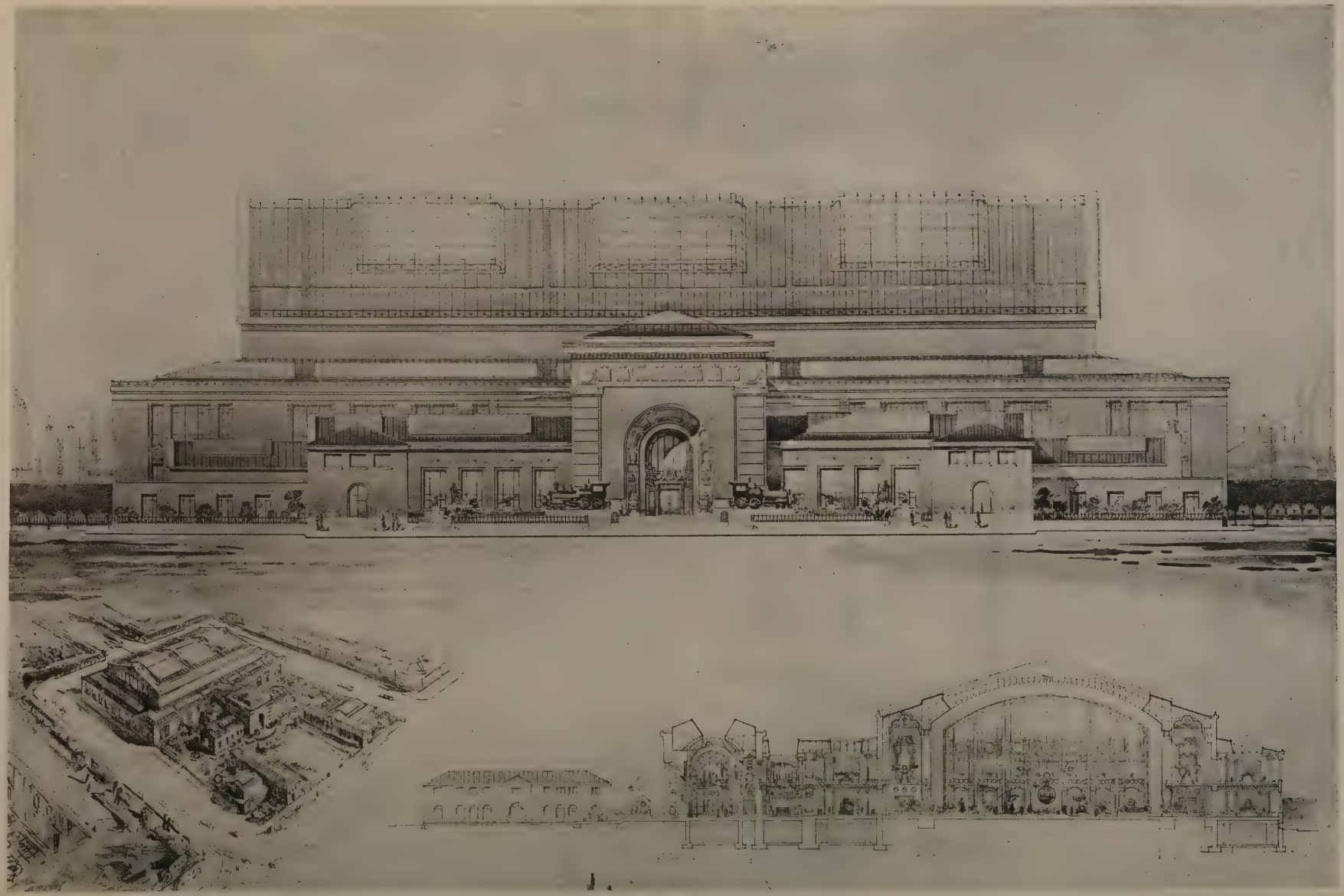
RENDERING OF CHURCH INTERIOR, BY HARRY STERNFELD

JOHN T. COMES, ARCHITECT



PLAN BY HARRY STERNFELD—UN CONSERVATOIRE DES ARTS ET MÉTIERS

AWARDED A FIRST SECOND MEDAL AT THE ÉCOLE DES BEAUX ARTS, 1919-1920



ELEVATION, SECTION, AND AERIAL PERSPECTIVE BY HARRY STERNFELD—UN CONSERVATOIRE DES ARTS ET MÉTIERS

A FIRST SECOND MEDAL DESIGN DONE AT THE ÉCOLE DES BEAUX ARTS AS A PUPIL OF M. JAUSSELY

working on a regular schedule, starting at eight o'clock in the morning, and working often until two the next morning. Because of his penchant for sparing no effort to give a finish to his problems, he became known among the boys as "the mosaic king." He well remembers some of the things Cret told him at this time;—of one problem, "It is not very wonderful, but you have done some work," and on another occasion, "You mustn't put everything you know into one problem," and when Cret said "You have no vocabulary," he bought books—the "Concours" and "Grand Prix" and studied them—and worked over them, had them all over his table. Cret said at this time, "It is not necessary to have the whole library here," and calling Arnal over, he talked with him about it, and forgetting Sternfeld he spoke of his own Rougevin, "Le Trone Episcopal," and how he had used only one document, having no other, and he laughed. "That was not correct Romanesque—but it had the spirit." And Cret said to Arnal, "Sternfeld has only one trouble; he wants a medal on each problem."

Cret began to be interested in Sternfeld's work, and urged him, using Grant Simon as an example, to be prolific in making studies so that the poor ideas could be discarded."

One day Cret suggested that he should study for the twenty-four hour. "Do you think I'll have any chance?" "Well, no," for Cret had a great admiration for Hoyt's work. "I don't think there is much chance, but you must try." And he analyzed a twenty-four hour sketch problem, and brought several of Simon's plans and explained them, and went into detail as to the competition. "You must know how to divide your time, and find out your own rate of speed; get a clock and learn how long it takes to do things. At a certain time, no matter how bad the scheme, it must be developed, and at a certain time you must stop developing it and start to present it. Some men can develop a scheme and will not be able to present it. You must learn what you are strongest in, and the only way to do that is to do a few twenty-four hour problems to find out."

So he brought down some programs of twenty-four hour competitions and some of the men did them, Sternfeld among them. After the first one, Cret criticized it—and found it terrible, with little scheme, no presentation, no image. "Tomorrow you will do another, and then another." As Sternfeld had been staying up twenty-four hours each time, he was beginning to feel weak, and Cret finally noticed that Sternfeld seemed weak and tired and asked. "What is the matter? What have you been doing?" He was astonished to find that Sternfeld had taken him literally, and said he had intended the studies of twenty-four hours to be done in eight hour stretches. "Since you have done it however, you will find it will be valuable!"

Finally the real twenty-four hour came! It was to be taken at the T-Square Club, and the problem was a "Lazaretto". There were in all 19 men starting, including Hough, Barney, Chillman, Baker, Thompson, and the writer of this article. Just after it started, a tremendous basket of fruit came up, with a card, "Best of luck—Cret". Barney, now a very dignified practitioner, was at that moment jumping up and down very much like a monkey and kept crying, "I've got the scheme, boys—I've got the scheme." Finally some got sleepy and some were sick and had to quit. At last ten o'clock came, and the twenty-four hour grind ended, and the drawings were stood up for inspection before being packed. Hough's was beautifully rendered in color, Sternfeld's was in indigo, Thompson's was full of lines and made a fine image.

Finally the results were posted; Sternfeld was first. Rigaumont (Hornbostel), second; Hoyt, third; Moscowitz, fourth; Hough, fifth, and Baker was first alternate. Thompson had been placed H.C. As Hough had placed also in the Rome Prize, and elected to take that competition (which he won), Baker became a logist.

And so Sternfeld took the esquisse, and started to develop his scheme for the Paris Prize. Every time Cret would come around, the criticism seemed little compared with the privilege of adventuring into the field of design with Cret. Sternfeld looked forward more to seeing Cret than to getting a criticism. For we all had absolute confidence in Cret—we have always found his judgment to be correct. Sometimes we could not understand what he suggested—but a month or so later we knew. Cret never imposed an idea on a student—but he showed a marvelous ingenuity in getting something out of the student's work. He would infuse into it something of beauty—he would suggest developments of your scheme and then ask your opinion of them—not to get that opinion but to draw you out of your shell—and he usually drew out whatever of personality there was.

Sternfeld in doing the Paris Prize had not the idea of winning—felt that he would not win, but went in to make the most of it. And as the problem progressed he was delighted to find that Cret treated him now as an "ancien"—he would not criticise details at all but assumed that Sternfeld could handle them. About the sixth week Cret said, "You are not getting anywhere. Go away for a few days and get an absolute rest." This Sternfeld did. As it was, he weighed only 98 pounds at the finish! Before Sternfeld went to New York for the finals, he felt that he had achieved a triumph, for Cret said, "You have worked very hard. I think you have a chance." That was the last he saw of him until after the war, for Cret was in service five years, sailing before the Paris Prize was judged. All the drawings that year were tremendous. A vivid account of that competition and of the result is given elsewhere in this issue by one of the logists.

Sternfeld feels that even though he had Mr. Cret's criticism, and had extended himself to the utmost, he could not have accomplished the result he did in this competition without the aid of the enthusiastic "niggers", chief among whom were "Vic" Frid, George Stedman, "Chassis" (Fred. L.) Fuller, Paul Jacquet, Gabriel Roth, and Clarence Kennedy.

He won the Paris Prize, with a beautiful plan and an elevation incredibly full of work. Then he was invited to Carnegie Tech—in the fall of 1914, as an Instructor on Design. He could not go abroad



WATER COLOR BY HARRY STERNFELD

"FOUNTAIN, ROME"

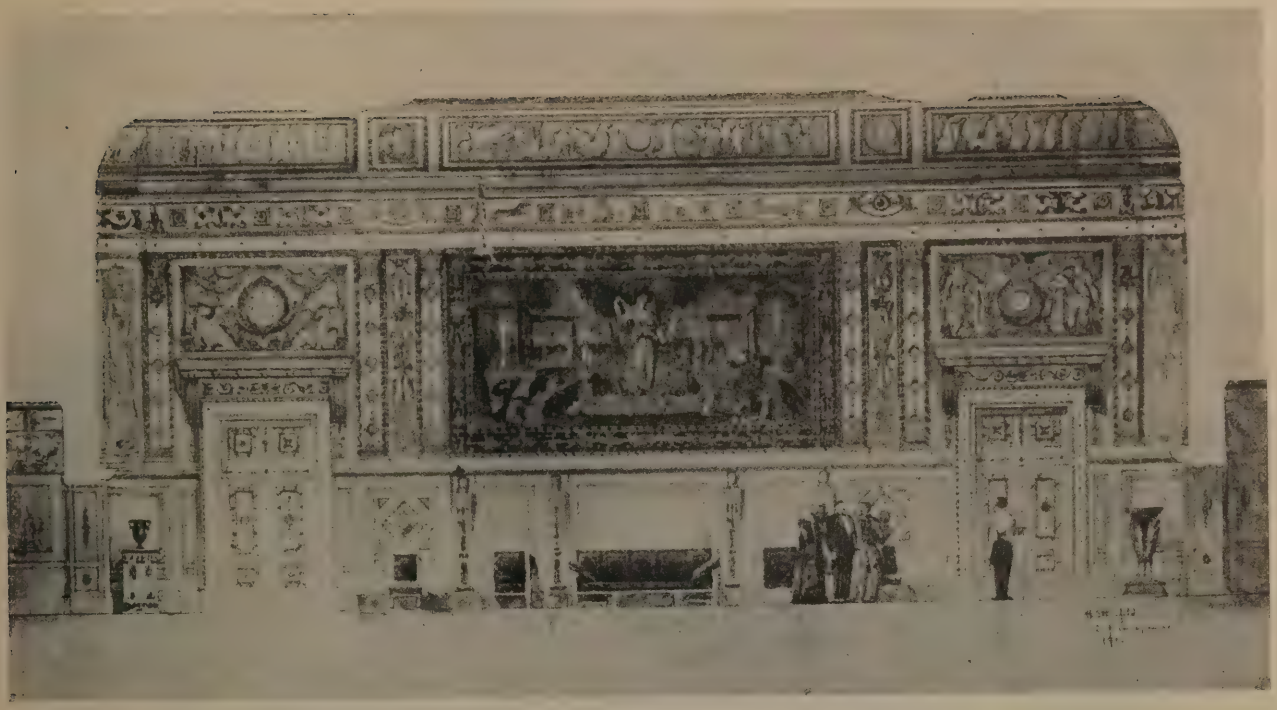


WATER COLOR BY HARRY STERNFELD
"CHURCH INTERIOR, PIERREFONDS"



OPAQUE WATER COLOR BY HARRY STERNFELD

"TOWER, AVIGNON"



DESIGN FOR "A PRESIDENT'S RECEPTION ROOM," BY HARRY STERNFELD

on account of the war. There he found himself quite at home, for almost all the teaching staff were Pennsylvania men. There were Ellington (Paris Prize), Koyl (Rome Prize), William Boyd, Harvey Schwab (Stewardson Scholarship), and Frank Hitchens, now the head of the department. These were all Pennsylvania men, four of them Scholarship men. At the head of the design staff were Louis R. Leonard, from Massachusetts Tech, and Henry Hornbostel.

At the head of the school was Henry McGoodwin, who Sternfeld feels was one of the finest men he ever met, with a passion for beauty, and exquisite taste; who inspired the men under him to give their utmost, and was at the same time sympathetic and tolerant, giving them every opportunity to develop themselves while they taught.

While teaching at Carnegie, Sternfeld was also in charge of design for John T. Comes, on church work, mostly large in size, and being built in all parts of the country.

Then we got into the war. Sternfeld had gone to both the First and Second Plattsburg Camps in 1916 and in 1918 enlisted there. He was sent to Camp Zachary Taylor in Kentucky, where he was commissioned a Second Lieutenant in Field Artillery. When demobilized, he was offered a position as head of the Department of Architecture at Carnegie Tech, which he held for a year.

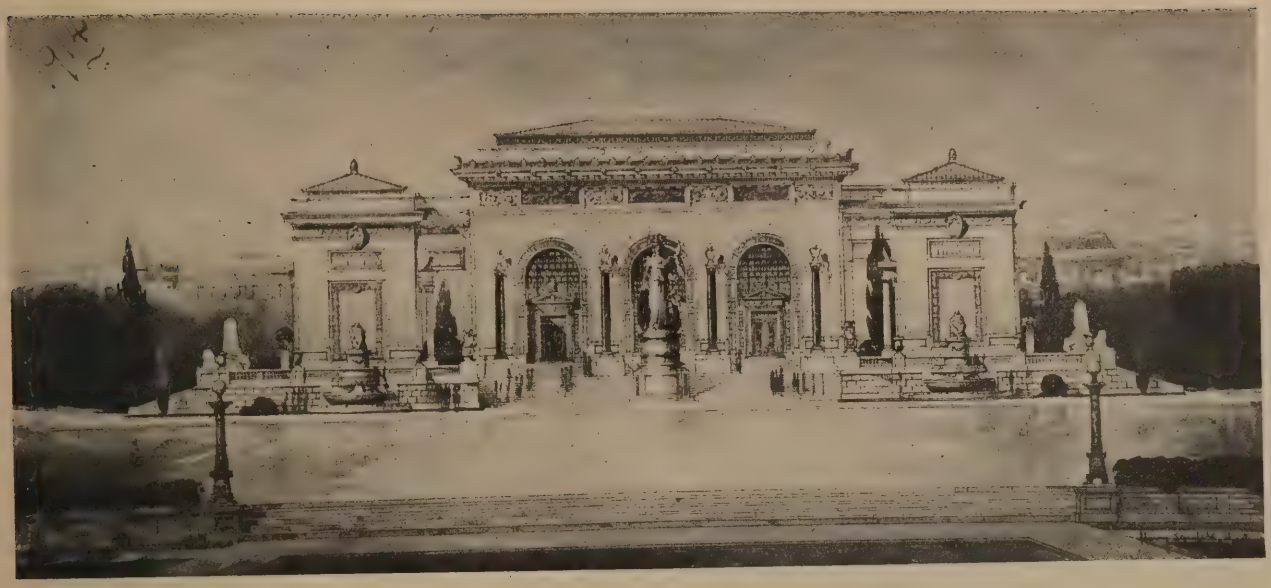
In 1919 he was granted a leave of absence and in September sailed to take up his Paris Prize work. Cret, having returned from Europe just before this, Sternfeld had discussed with him the question of which atelier to join. Cret asked him if he had any preferences. Sternfeld mentioned, during the conversation, that Jaussely's Grand Prix, the "Place Publique", had been a real inspiration to him during the Paris Prize competition. Cret said, "I am glad to hear you say that. He has an atelier, and I believe can give you much. I will give you a letter to him."

So Sternfeld hunted up the atelier Jaussely, on the Rue de Buci, a hole in the wall, two flights up, and presented his credentials. He found the Paris Prize was honored in Paris, among the students at the École, but before the men knew he was Paris Prize they had shown him all their tricks. He had brought all his materials in a valise, but apparently stools were scarce. So he hunted up a stool,—only to find his valise had disappeared. Finally one of the Frenchmen pointed to the skylight overhead—and there he saw his valise; by the time he got it down, the stool was gone again.

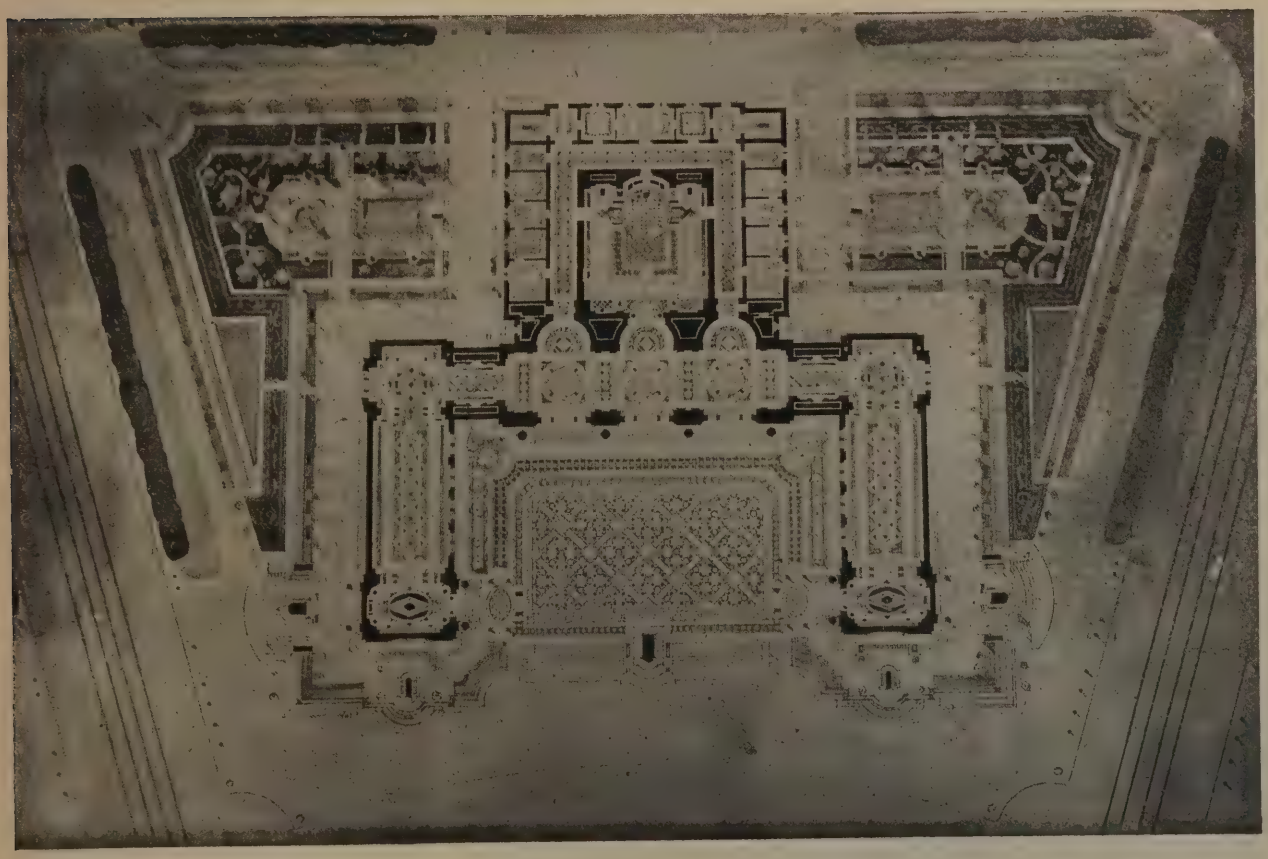
Then one day the Patron came in, a fine man, whose head and whiskers made him look exactly like the pictures of the Emperor Nero. He looked at Sternfeld's work and called over the anciens and grumbled, "These foreigners come over here and they study just like Frenchmen." He really seemed to resent it. Just before the problem went in, he patted Sternfeld on the shoulder,—which, in the atelier, meant a medal; and sure enough, Sternfeld was given a medal on his first problem,—"Un Conservatoire des Arts et Métiers." Jaussely was very much taken with a perspective study he had made, and insisted he put it on the final drawing. And then he took another medal in the Concours Godeboeuf for "Une Tête de Pont Frontière", an interesting example of design in metal. And then Jaussely invited him to work in his office on a competition for the City of Paris. There he found about 30 others—most of them, like him, working for the



DRAWING IN BLACK AND COLORED CRAYON BY HARRY STERNFELD
"THE TOWN GATE, LOCHES"



ELEVATION, A NATIONAL ACADEMY OF FINE ARTS, BY HARRY STERNFELD



PLAN, A NATIONAL ACADEMY OF FINE ARTS, BY HARRY STERNFELD

AWARDED A SECOND MEDAL AT THE UNIVERSITY OF PENNSYLVANIA

knowledge and experience they could get out of it. Roger Expert (a famous student in the École des Beaux Arts) was head draftsman. Sternfeld was given one portion to design—a site to house the University of Paris. He had to write his own program—find out what the University of Paris was, what it needed, and then provide it. Finally all the pieces were put on the final plan, which was 18 feet square—almost filling the room—with about 30 men swarming around the edges, moving their hands. It was like a big tobacco factory. And on the center of the plan was a group of about a dozen old-fashioned oil lamps—for there was no electricity.

One day, just before the rendu, Jaussely came in; he was very much excited; and finally punctuated his remarks with a great blow of his fist on the plan. This upset the lamps—and the oil ran out over the plan, causing a scurry for blotters. That part of the plan had to be rendered in Gouâche—to cover up the oil stains. However, Jaussely won first prize.

Sternfeld feels that Jaussely is a great master, especially in City Planning, and he pays a tribute to the camaraderie of the French students—"some of them are marvelous. They have a natural superiority with their background of culture."

Sternfeld received his necessary eight values in about six months, but he had burned the candle at both ends to do it, and a physician suggested a change and relaxation. So Sternfeld joined the Chess Club of France and played chess regularly—eight hours a day—for a while. As with everything else, he did this intensely, and consequently he did it well. When he joined, he was tried out, and placed in Grade VII; when he left, he had risen to Grade IV. I know he plays chess well, for I too am a devotee of that game, and I feel quite self-satisfied when I chance now and then to take a game from him.

The quotation at the head of this article is from his chess book, and to me it typifies his whole career. He does everything intensely—and he ends by doing everything well. He wastes no time, each move is toward a goal, and he has a habit of reaching his goal, whether simply a "Checkmate" or the winning of an architectural competition.

He spent almost a year traveling—in Normandy, Brittany, the Loire and the South of France—making sketches in various media, some of which are here shown, with the loss, however, of the charm of coloring. He then left France for the American Academy in Rome, the Paris Prize committee having granted him permission to go there on completing this values at the Ecole.

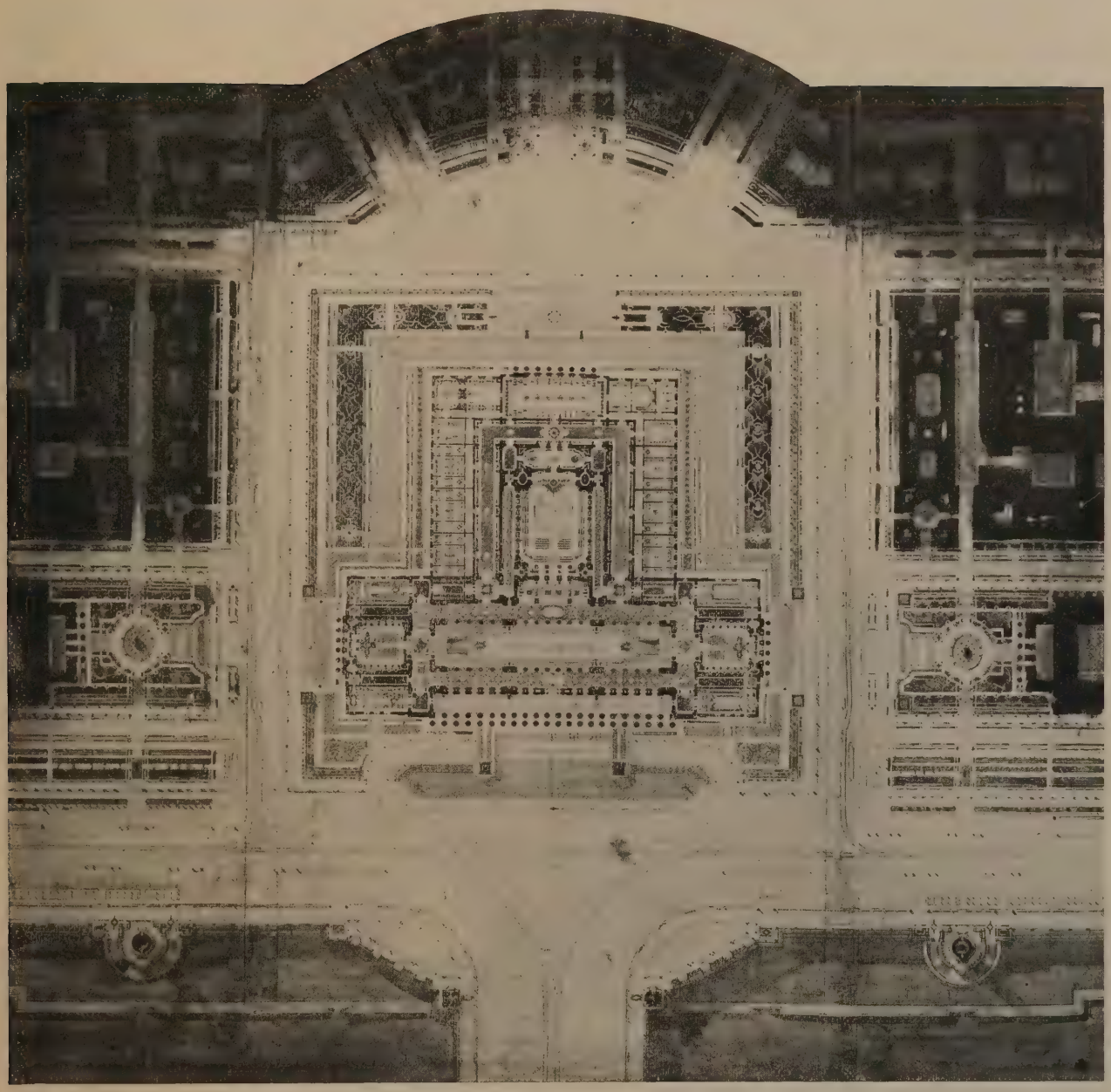
At Rome he was given a cordial reception by Gorham Philip Stevens, the director, and Frank Fairbanks, the painter and assistant director. He there found Chillman, and J. K. Smith, fellows of the Academy, both of them from Pennsylvania. He made warm acquaintance with Carlo Ciampaglia, with whom he has since collaborated on work here. H. L. Rubin and John Skinner were company on a sketching trip through Italy. There was also Pierre Blouke, holder of the Chicago Traveling Fellowship, through whose loyal and friendly co-operation he was able to accomplish a great deal of work in fields not before touched by architectural students. These two measured the façade of the Cathedral of Civita Castellana, from which he made the wonderful drawing since purchased by the School of Fine Arts of the University of Pennsylvania.

On his return he again accepted the position of head of the Department of Architecture at Carnegie Tech. Among his students the following won Scholarships under his criticism: H. L. Rubin and Olson, the Stewardson; Paul Simpson, the LeBrun,



ELEVATION OF PARIS PRIZE, 1914, DESIGN BY HARRY STERNFELD

"A CITY HALL FOR A COMMISSION FORM OF GOVERNMENT"



PLAN OF PARIS PRIZE, 1914, DESIGN BY HARRY STERNFELD

"A CITY HALL FOR A COMMISSION FORM OF GOVERNMENT"

with Pauly second. Later at Pennsylvania Joseph Booten won the Stewardson under his guidance. Landefeld, who has just this year won the Paris Prize, was Sternfeld's student in 1922-23. During his teaching there he developed quite a few students, several of them winning the Municipal Art and other prizes of the Beaux Arts Institute.

Finally, Cret suggested that, as an old Pennsylvania man, he would like to see him come back to Pennsylvania. Sternfeld felt it an honor to do so—delighted at the thought of being associated with the master again, he came back, as Professor of Architectural Design, and "found Cret more wonderful than ever—his power to draw beauty out of things seemed keener than ever, with the added factor of maturity through practice. Where other men compelled admiration by stunts and hard brilliance, Cret earned it in a much subtler way. His 'stuff' is not only logical and filled with brilliant beauty, but there is a hidden, a latent power in it, that grows on one, and I feel my education has been augmented by being associated with him again. With him as a guiding spirit, Pennsylvania, of which I am so proud, will always be a shining light in architectural education." Like some of the rest of us, Sternfeld is a hero worshipper of Paul Cret. We think we have reason to be so.

His coming back has been a great inspiration to the teaching staff at Pennsylvania. Full of imagination, he has been able to develop the interest of the students in finding a personal solution for their problems and has inspired them to the same intense

method of work that he himself developed by. His theory of design is an effort to find something new to build on tradition, and with this he has very successfully imbued his students.

Sternfeld is also engaged in practice in which he tried to use the ideals he teaches to his students. His work has been in varied lines. One of his most interesting works being the Pittsburg building at the Sesqui-Centennial Exhibition, for which he was selected by a Committee, of which E. B. Lee was Chairman, to prepare the design for the building.

Sternfeld realizes the debt he owes to the Beaux Arts Society which gave him his biggest opportunity. "The winning of the Paris Prize resulted in the position at Carnegie Tech, where I developed. I felt I should make the most of every moment of my time. I feel that the work of the Beaux Arts Society in the field of education in the United States really cannot be measured. Its scheme of education and the incentives it offers to young men is the biggest single factor in architectural education today. In my own case, the training I received in Paris could not be replaced by anything else. At the same time, I prize the other viewpoint of the American Academy in Rome, and I feel that the experiences and influences I was privileged to have there were invaluable. The really ideal thing was the combination of both. This is impressed on me the more because the French method of training is supplemented by sending the winner of the Grand Prix Competitions to Rome, and from my own experience I know this opinion is sound."

Sternfeld is himself a student—he always will be, though he has been eminently successful as a teacher: perhaps this is why he does not have the superiority complex of the usual pedagogue—he is intensely human, and modest.



SKETCH BY HARRY STERNFELD

MADE IN DEVASTATED FRANCE



FIGURE 1, HARDING MEMORIAL, RENDERING BY OTTO R. EGGERS SHOWING BLOWN BORDER
JOHN RUSSELL POPE, ARCHITECT

THE MOUNTING OF PRESENTATION DRAWINGS

By Dave Shotwell

THE MOUNTING of architectural competition drawings—like architecture itself—has its aesthetic and practical aspects. As an art it requires study of color, proportion and disposition: as construction it demands solution of particular problems involved in the combining of various materials to form an attractive setting.

What are the artistic considerations involved in the creation of this setting? Most important to keep in mind is the fact that the mount *is* a setting and nothing more. While it should set off the drawing to best advantage it should not obtrude itself but should remain entirely subordinate to its main purpose of heightening the effect of the picture to be displayed. The color, value and arrangement of the mount should be studied accordingly.

Strong color in the bounding mat is to be avoided in most cases as being likely to draw attention to itself and so detract from the picture, in fact color may often be omitted entirely to good advantage. Especially is this true for drawings in black and white which colored mats, by contrast, make appear cold and uninteresting. When the drawing itself contains color it is often pleasing to have that color recalled in the mat,—but quietly, with less intensity and grayer than in the drawing itself.

Next the architect or student when choosing a mat will consider its value as compared with the architectural values of the drawing, and will select one which will give the latter their best chance to impress the jury or client. For example he will choose a mat dark in value for a church interior where a dim religious atmosphere is portrayed. A mat of medium value will fit most cases, but its selection will be based upon study. This study can be aided by thumb-tacking the drawing on a large drafting board and pinning different mats of various values around it.

The value of the border is almost as important as that of the mat. For instance, a pure white border against dark foliage or other dark object near the edge of the sheet would form such a strong contrast as to rob the contrasts of lights and darks within the picture of their due degree of interest. Mr. Otto Eggers solved this problem satisfactorily in his rendering for John Russell Pope's competitive design for the Harding Memorial, (Fig. 1). When part way through blowing a wash on this drawing he moved back the stencil strips bounding the sheet to the width of the desired border and then continued the blowing process. The result was a border of medium value which created with the foliage no strong contrast to "kill" the contrasts at the center of interest near the middle of the sheet.

The border should vary for each mounting. There

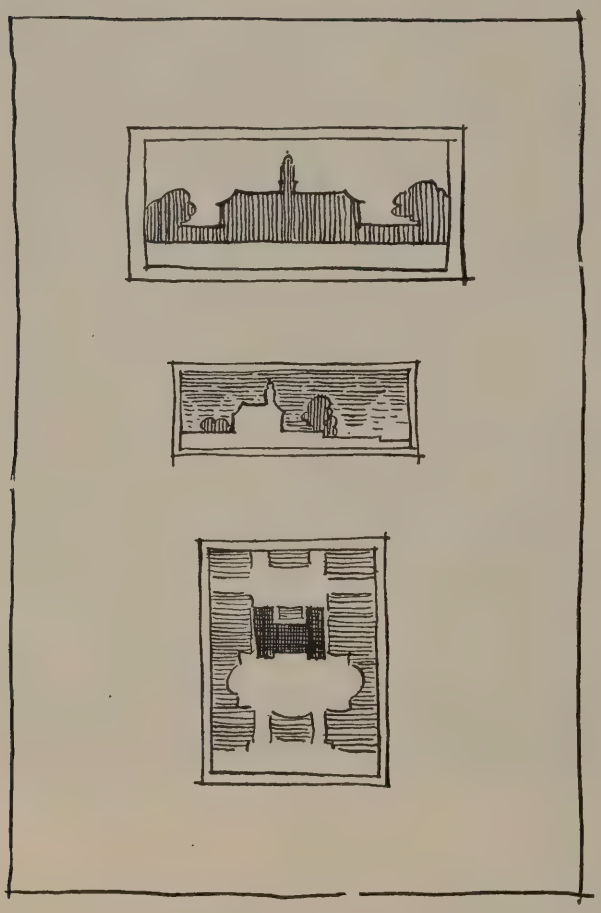


FIGURE 2*a*

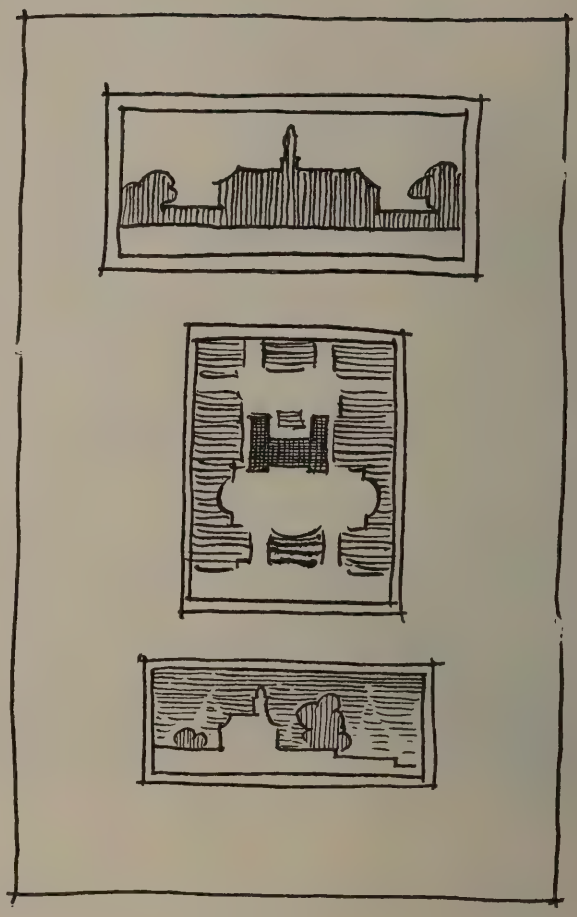


FIGURE 2*b*

are some architects who use gold passe-partout for every one and vainly imagine they are doing very well indeed. But gold, because it has such eye attracting power, is so intense that it should seldom be used. It might form a suitable border for a colorful drawing of a theatre or a casino, but not for the majority of buildings.

If there are more drawings than one on a given mount another matter to consider will be their arrangement. Pleasing space relationships will be sought, keeping in mind the desirability of having the drawings follow the bounding lines of the sheet and reasonably fill it. The latter suggestion applies to single drawings as well. It is not unusual to see an architectural mounting with a mat area as large as the drawing itself. It is a practice reminiscent of the Victorian parlor where small pictures were almost lost amid vast expanses of mat. It is a violation of the principle previously stated that the mount should be unobtrusive. Figure 2 shows two mountings for the same drawings. In the opinion of the writer *b* is a better size and arrangement than *a,* for the reasons stated above.

Turning to the practical side, the first question concerns the nature of the framework which is to support the drawing. For this purpose quarter inch cardboard is usually employed: Compoboard or Beaverboard. These, however, cannot be obtained in sizes larger than four by twelve feet, so in case these dimensions are exceeded it is customary to build an open framework of wood and to cover it with strong paper, or with muslin, as a field for attaching the drawing. For sizes under four by twelve the cardboards are better, for they eliminate the trouble of building the frame and stretching the field. When, however, a larger size is necessary paper is preferable to muslin. For muslin in time is likely to stretch and consequently wrinkle the drawing mounted upon it. Furthermore there is greater difficulty in pasting paper to muslin than to other paper, for paper must be weighted down on muslin until the paste has dried. Supposing then it is to be a skeleton frame with heavy paper as a field. Figure 3 shows a pine board frame for a mount eight by sixteen feet. If a longer size is required there should be extra cross braces, one to every four feet; if wider the braces should be closer spaced. Needless to say the framework should be securely nailed at the corners and at the meeting of the braces with the frame.

The paper for the field should be heavy, but not so heavy as to be difficult to bend over the edges of the frame for attaching on the back. There is no special paper to recommend for this purpose. Strong detail or brown wrapping paper will serve. Cut out the corners as shown in figure 4 so that there will be no overlapping. Wet the paper thoroughly on both sides, dry the edges of one side with a towel, apply vegetable glue to the width of an inch and mount the paper on the frame, pasting the

edges down on the back of the framework and pressing them to the wood with any blunt metal instrument. Be careful to avoid wrinkling along the edges. When the paper has tightened and stretched the mount is ready to receive the drawing.

Whether now we are using a built up mount or a large piece of cardboard the procedure is the same. Rule off with pencil and T-square the location of the drawing on the mount. Slightly moisten the drawing on the back except at the corners which are kept dry to receive the paste intended to hold the drawing in place while receiving the mat. Now applying the paste, fasten the drawing to the mount. The drawing should have been trimmed to a size at least half an inch larger all around than is to appear after the mounting is finished, in order to give a ground outside the picture and its border for attaching the mat firmly.

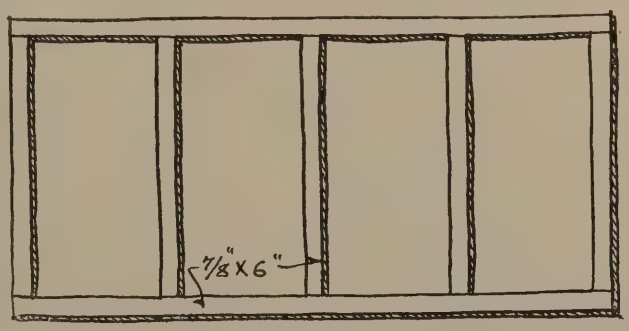


FIGURE 3

The mat may be wall paper, but there is no special paper for this purpose. Four strips of it, wide enough to extend from the edge of the drawing to the back of the frame work, are now well soaked and then stretched by pasting them down along the desired border lines of the drawing and turning them over the edge and pasting down on the back of the mount. The corners should be cut out as were the corners of the paper used for the field. When the whole dries out, both drawing and mat will be well stretched. For this part of the work paste is better than glue, for although not as strong, paste does not contract as much as glue when it dries; therefore it is not as likely to wrinkle the edges of the drawing. Do not pull the mat when applying it for this is not necessary to obtain a good "stretch" and may produce wrinkling since it is not likely that the pull exerted will be of equal force in all directions. When a cardboard mount is used it will help prevent warping if a piece of paper is stretched on the back of the mount to counteract the pull on the front side.

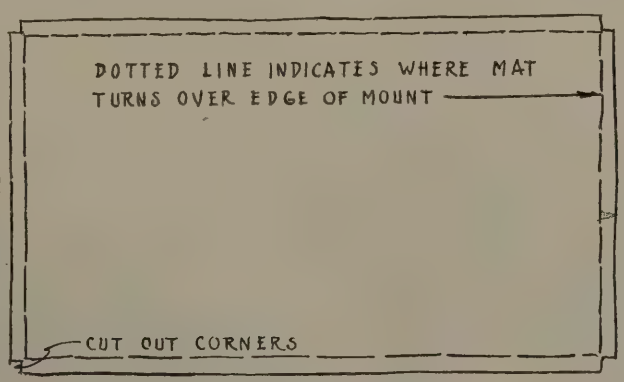


FIGURE 4

Finally, if a border has not been provided on the drawing itself, strips of passe-partout, obtained from a stationery store, may be pasted around the edges of the drawing.

In case it is desired later to remove the drawing this is easily accomplished by slipping a knife blade under the edges of the mat and drawing it slowly along. The safer way is to have the blade precede the hand rather than follow it.

Special care is necessary in mounting the drawing in case it has been torn. To mend it, use if possible a strip saved when the drawing was trimmed, as this will have been stretched and will have the same elasticity as the drawing. Paste this mending strip on the back of the drawing over the rent, taking care to match the frayed edges properly so that the crack will not show afterward; for some of the frayed surface is on one side of the break and some on the other and if the wrong side is allowed to come uppermost an unsightly white line will result on the face of the drawing.

In mounting a tracing paper drawing it is well to mark carefully its position on the mount. Then, laying the drawing back upon the table, sponge it well, taking out all the wrinkles. Cover it with a thin coat of paste and then let the mount carefully down on the drawing. It will come up with the tracing paper adhering to it properly, without any wrinkles.

Since different papers and pastes and glues have varying strength and drying qualities it is a wise precaution for those who are not experienced in the craft of mounting to experiment at a small scale, using blank paper, before attempting a large mounting of a drawing which may have cost considerable to prepare and would be irreplaceable.

It will be of interest to students and draftsmen participating in Beaux-Arts Institute problems to hear of the manner of their mounting after they have been sent in to New York. In former times, when the number of competitors was small, each entry was mounted with a mat. Now when the number sometimes reaches six-hundred, as occurred recently, time is lacking for this and the drawings are merely thumb-tacked upon large uniform pieces of Beaverboard. This makes one aspect of the matter important, — the border,—for that at least the student can himself provide. Drawings are sometimes received at the office of the Institute without a border and when tacked upon the mount without either mat or border look quite unfinished in appearance, which is a distinct handicap.

In conclusion the writer wishes to acknowledge his indebtedness to Mr. Boyd Goodwin, who makes the exceedingly careful and handsome mounts for the Massachusetts Institute of Technology. To him thanks are due, both for the successful mounting of the writer's own school problems in days gone by and for many of the suggestions contained in this article.



PACIFIC BANK STEPS AND SOUTH TOWER, NANTUCKET

CARBON PENCIL SKETCH BY HUBERT G. RIPLEY



THE PERUVIAN BARQUE "CALISAYA" IN THE HARBOR OF NANTUCKET

UNDER THE TREES

SUMMER SKETCHES OF NANTUCKET

By Hubert G. Ripley

EDITORS' NOTE:—*To some of our readers an article on summer sketching appearing in January may seem a bit anachronistic. We feel, however, that an article from the pen of Hubert G. Ripley may be profitably read at any season.*

"Under the trees! Who but agrees
That there is magic in words such as these?
Promptly one sees shake in the breeze
Stately lime-avenues haunted of bees;
When, looking far over buttercup'd leas,
Lads and 'fair she's' (that is Byron, and he's
An authority) lie very much at their ease;
Taking their teas, or their duck and green peas,
Or, if they prefer it, their plain bread and cheese..."
CALVERLY

MR. CALVERLY'S LINES are well suited to the terrain and the tureens of Nantucket. The silver lime, *tilia argentea,* (Syn. T. Americana pubescens), has a normal growth of 30 to 50 feet, while the American elm, *Ulmus Americana,* grows to a height of 80 to 90 feet. These details are not mentioned in a spirit of boastfulness or vainglory, but because, as will be noted later, of the variety in their obumbration. The daughters of Cybele smiled on the sons of men when they planted the elms, cottonwoods, and willows that border the sidewalks of the streets of the old town.

While the lime-avenues of Tuppingham-Illch that line the stately driveway leading to Sandy Peebles, are as fine as may be found in all Aberystwyth, the province of the Tilia is rather to provide vistas for restful strolls. In a town square or city street in close combination with architecture, no tree quite approaches the Ulmus as a setting. Whether in winter, when their naked limbs stretch lace like and intricate across a leaden sky, shot with bars of feeble gold by the rays of the dying sun, or when their soft frondage sways gently in the summer breeze against a vault of pure cerulean, the elm is a marvelous caster of shadows. Even an ugly blank wall is transmuted into a thing of beauty by the arabesques and interlaces of its diapers. Once

the island of Nantucket was heavily wooded, the haunt of naiad, hamadryad, and faun, now the moors stretch for miles where one may lie and dream, pillowed on sweet fern, or lunch on duck and green peas under panicled clematis.

The "Skipper" and the "Chopping Bowl" are the glorified successors of the "Twy Pots" of Herman Melville, though it is hard to understand their elimination of the Noble Fish Chowder. To experience this soul filling dish in its perfection, together with its concomitant, the Boiled Blueberry Pudding (a most amazing gustatory antiphony), one must be invited to Mrs. Carey's or Mrs. Freeborn's for dinner. Mrs. Freeborn makes the finest fish chowder we ever tasted, with the possible exception of a cook we once had, named Sarah, who favored us a few years ago and whose memory is ever green in our heart. Both chowders were masterpieces *sui generis,* and were basically compounded as follows: Into an iron kettle—the kind that has a sort of basement story that fits into the stove-hole—place salt pork scraps—Sarah used to dice hers. Fry a few sliced onions in the hot fat and when well browned, remove the bits of pork and carefully preserve them in a nice white saucer. These are for use later, after the chowder comes on the table, to sprinkle over the surface of each plateful (One never has enough to go 'round.) Next pour in a modicum of water. Any gastronome knows just how much a modicum is. In this the potatoes and fish are boiled. Mrs. Freeborn carefully washes and scales her fish—which is preferably cod—but leaves the outer skin on. There is a flavor and an osmozome to the codskin that makes the chowder peculiar to Siasconset. Sarah cooks her pieces of cod separately and combines the whole at the time the milk is added, which being thickened with a delicately prepared *roux,* lends it an especial velvety smoothness. Both chowders should have lightly toasted Pilot bread to crumble among the pork scraps. We are unable to give the recipe for Mrs. Carey's Blueberry Pudding, as it is a jealously guarded family secret carefully treasured from generation to generation. What appears on the table after the vestiges of the chowder are cleared away, is a great steaming ball of snowy whiteness about the size of a garden gazing globe, and a large sauce-boat of lemon sauce. It looks noncommittal and mysterious until Mrs. Carey plunges a carving knife into its vitals. Immediately the purple berries come tumbling out, swimming in a luscious sauce of opalescent smalt, hot, juicy, and aromatic. It takes two ladles for a blueberry pudding, one for the berries and one for the sauce. How Mrs. Carey manages to confine all those lively little berries inside their white envelope while they are being boiled, is one of nature's mysteries.



THE METHODIST CHURCH, NANTUCKET

CARBON PENCIL SKETCH BY HUBERT G. RIPLEY

Much has been written about "The Skipper", which is an old schooner, very much like the one in the foreground of the view of the Town from the water-front, moored well up in the slip and connected by a gang-plank to a large airy boat house. From June to October in fine weather meals are served out on deck, which is sheltered by an awning, and in cold or rainy weather one eats indoors beside a driftwood fire. All the tables and chairs are finished in Valspar (adv't) so that rain and salt air do not affect them on deck, and Madeline and Arthur, who serve the guests in the boat house, may pour boiling coffee on their glistening tops with impunity. The fame of the Skipper's Clam Chowder reaches from Peoria, Ill., to Edgartown. The method of its building is known only to Miss Prentice, who merely smiles sweetly when asked to divulge it to a palpitating world. It is so good that prominent people like the Honorable James M. Curley, the Honorable E. Mark Sullivan, and Regional Director F. Ellis Jackson, leave untouched perfectly good dinners at the Sea Cliff Inn and Handsome Private Yachts, to taste the simple though *recherché* pleasure of "The Skipper."

A gentle walk under the shade trees, past fields of buttercups and hairbells, alkanet, and asphodel, stopping to admire for a while Mr. Eddy's view of Main Street showing the South Tower, (a most unusual and happy point of vantage, painted with a fine sense of color and composition) brings one to the "Chopping Bowl." This is a garden restaurant fulfilling the traditions of Castellamare and Bellaggio, with somewhat the atmosphere of "Guillaume le Conquérant" at Dives-sur-mer. Tables and benches are ranged in an arc at the end of the pathway, where, seated in the shade of the climbing *aristolochia macrophylla,* one listens to the soft voice of the golden brown maid of Bermuda, who takes the order for a fried breast of chicken, green corn on the cob, and *pommes gaufrettes.* A crisp salad with blueberry muffins and a pot of coffee completes the lunch.

Mr. Ludwig, the restaurateur, combines the arts of Brillat-Savarin and Charles A. Platt. Five or six years ago he came to Nantucket, young, enthusiastic, of a highly artistic temperament, and an architect of parts. The old Hezekiah Broadbrook place was falling into ruin after nearly two hundred years of service. It had a wonderfully fertile garden. There was a strawberry bed that was the boast of the Town—eight or nine berries to the box. With foresight and circumspection Mr. Ludwig bought and renovated the entire place—building a large airy studio at one end, re-planning and replanting the garden. A good picket fence with signpost, garden seats and linen umbrellas, blue and cream painted woodwork, and a string of electric lights in the trees, proclaim the Inn. Meals are served from noon till cock-crow in the Studio, on the balcony, in the old dining room, and 'neath the trees, overlooking "buttercup'd leas." The "carte" contains almost everything the heart longs for, from Persian melons to alligator pears, tomato omelettes, broiled lobsters, roast duckling, and other delicacies in season. All these are skillfully prepared, wreathed in smilax and seasoned with chopped chives. Flowers from the garden grace the tables and the service, linen, china and *quincaillairie* are of rare quality. Mr. Ludwig, besides being a talented painter in several mediums, justly prides himself on his coffee. It is so black and hot that it stains the china, full, rich, clear, and of a fragrance, an aroma, such as we have always imagined as served Russian Grand Dukes in cafés in Istamboul. The secret of its making is the amount used. Mr. and Mrs. Ludwig alone consume five pounds a week.

Mrs. Ludwig owns and manages the "White Elephant", an hotel of unique distinction, situated on the inner harbor, but she always drives over to the "Chopping Bowl" for her morning coffee. Two beautifully white "Pomgeranium" dogs with pink noses accompany her in her single seated Hispano Suisa, and bark joyfully at the approach of the golden brown Bermudian with her white apron and cap and copper tray sparkling in the morning sunlight. Marcelline rewards each with a lump of sugar and a dazzling smile.

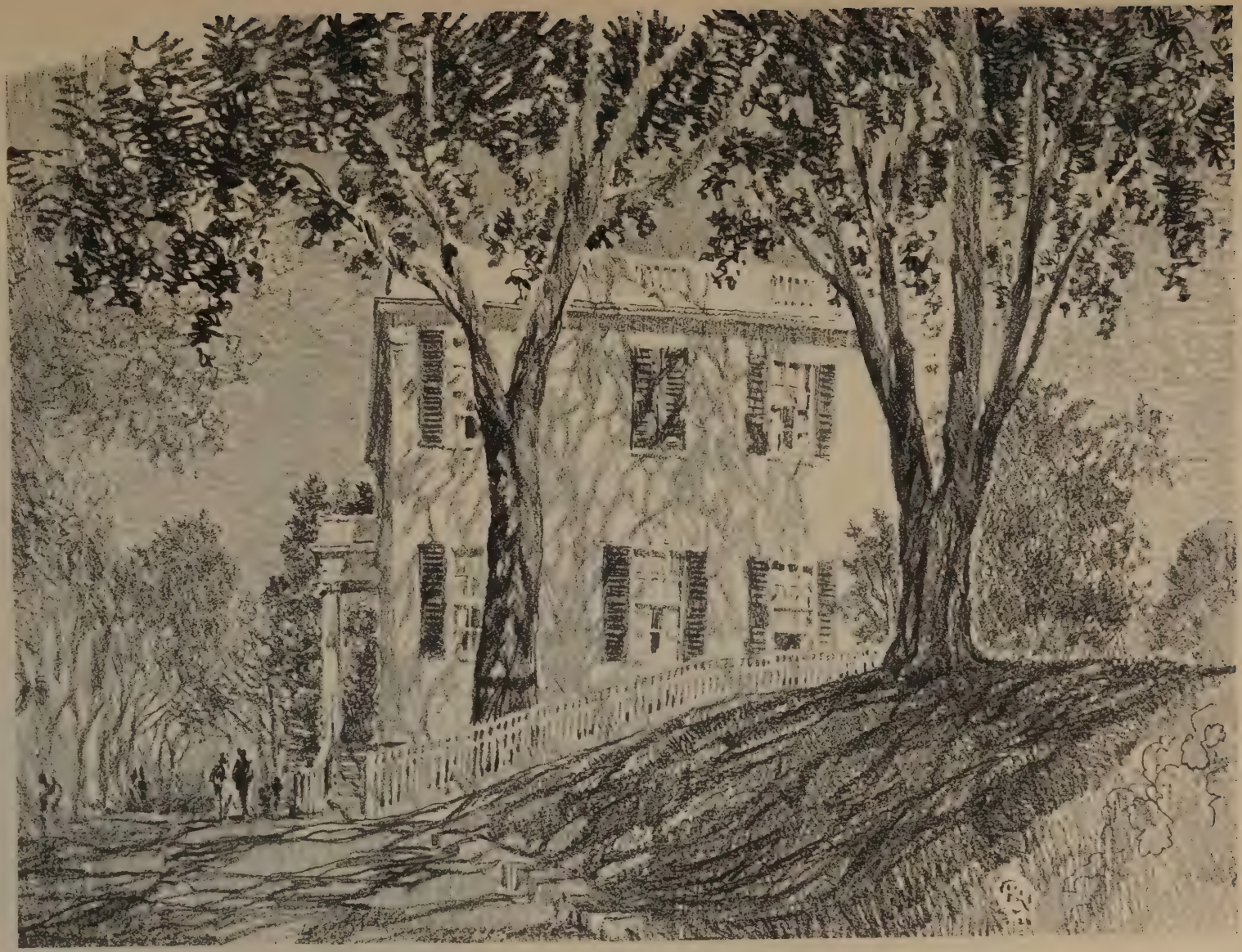
"The White Elephant" was originally just a simple beach house of fair size. Each year it has grown, adding adjoining houses until now it is the finest, though not the largest, hotel on the island. Spaces between the cottages were converted into salons and lounges, attics were altered into third stories and a spacious dining room, from whose latticed windows one can toss a biscuit into the harbor, sweeps in a great arc that commands a fine vista of the town and its shipping. This is the work of Mr. Ludwig and his charming wife, and in detail and execution is truly distinctive. A high columned portico, interesting balconies and a number of fine doorways in the Early American manner, adorn its façades. The interior is impressive in its simple elegance. Few hotels are as happy as the "White Elephant" in its cuisine.

Last year the "Point Breeze", Bracy Curtis's old place, was partially destroyed by fire under dramatic circumstances. This was a large hotel on the way to the bathing beach, and fire originated in the kitchen after dinner, smouldering along quietly until almost 2 A.M., when the flames burst forth with fiendish ferocity. Ben Russell, who was asleep (sic) on the hill just beyond the Wonoma Inn, woke up at the alarm and thought the fire was just outside his window. He hastily packed his belongings, dressed, carried his bag to the front porch and aroused his hosts. Rushing down to the Hotel he performed valiant service in calming the excited guests and succoring the homeless. No lives were lost and, due to the valiant efforts of the authorities and volunteers, only slight casualties were suffered. It was at the height of the season, every room was occupied and many guests escaped in a state but little short of *puris naturalibus,* as one might say. At one time, in an effort to save the belongings of the unfortunate occupants from the devastating maw of the relentless flames, a line of volunteers passed clothing, toilet accessories, luggage and what-not, from room to corridor to win-



CARLISLE HOUSE, MAIN STREET, NANTUCKET

CARBON PENCIL DRAWING BY HUBERT G. RIPLEY



WALLIS COURT, MAIN STREET, NANTUCKET

CARBON PENCIL SKETCH BY HUBERT G. RIPLEY



FAIR STREET AND THE SOUTH TOWER, NANTUCKET

CARBON PENCIL SKETCH BY HUBERT G. RIPLEY

dow, from whence issued a constant stream of pajamas, Oxford bags, flannels, boots, mules, lingerie and tooth brushes, to say nothing of even more intimate articles of wearing apparel.

Congregated in an excited group below, the guests tried to retrieve as much of the jetsam as possible. An ardent youth would grab his tennis racket and blue striped small-clothes, a dainty flapper leap for her powder puff and snuggle band, and one poor lady, who should really have been more careful in her diet and firm about starchy foods, brought tears to the eyes of the spectators when she recognized a large, pink thing, done in ribbed silk and true-lover's knots, with silver buckled elastics shirred around the lot line, sail majestically out on the piazza roof, by screaming hysterically "That's mine, that's mine!"

All last fall and winter Bob Bellows worked on plans for the re-construction of the hotel and a start was made toward rebuilding; so that this summer it was again running. The section remaining practically undamaged was patched up and reshingled and a new dining room and kitchen wing added. At yet, Bob's plans are not sufficiently carried out to show to best advantage, but the place is vastly improved and the weather vane on the dining room cupola, and the bull's eye dormer on its roof, are attracting a good deal of attention.

There is quite a list of hotels on the Island and each possesses its own pleasant characteristics. The old "Ocean House", a three story brick structure with a white cupola on its roof, is perhaps the most distinguished looking. Built about 1836-40 as a splendid private residence, its stories are lofty and its rooms spacious. There are a number of houses of this type, one particularly fine one on Pleasant Street, known as "Moors End", recently restored by Fiske Kimball, with, it is said, all the pomp and circumstance of old Whaling Days. This is hearsay, as never having been invited to view the garden or the main rooms, we do not know. The outside is very chaste and proper. A typical example is the Carlisle House on Main Street (illustrated): brick walls with towering chimneys and high parapeted gable ends, wood cornices and door trim, granite or white marble sills and lintels, inside shutters panelled and painted white with splayed jambs, simple mantelpieces, either in marble after the French fashion of the time, or in wood with Neo-Grec detail, plaster cornices with stucco decorations and wide, painted floor boards, done either in speckled paint or waved and veined to simulate alternate squares of varicolored marble.

Alexander Hoyle, who has been going to Nantucket off and on for years, and with whom we had the pleasure of sketching vast stretches of upland and moor, told us that Neo-Grec was coming in again this fall and that he was to do a church in that manner some place in Connecticut. There is much that can be learned about that stately style in the Town. Take the Methodist Church (illustrated) for example, built in 1823. It is as fresh, sparkling, and immaculate as if built yesterday. It is a strictly temple form of the Ionic Order, the portico extending the full width of the façade. The order used is like that of Nike Apteros, or the vestibule of the Propylaea, except for the cornice, which is similar to that of the Temple of the Sun at Rome, without its carvings. Its unfluted columns of wood are in perfect condition, not a crack shows, though they must be built up in sections, for they are from three to four feet in diameter. The side walls of the church are shingled, and the window sills are out of four inch stock.

Another very beautiful building in this style is the Wallis house on Main Street. We saw Mr. Hache, who came all the way from Chicago to do it, painting this view in the morning light. We stole a little of his thunder, for which we crave indulgence, and tried a whack at it with the afternoon shadows streaming across the southern end. A very beautiful feature that doesn't show in any picture we know of and would be difficult to even photograph from the ground on account of the foliage, is the banistered roof and cupola, or sky parlor. This is a different cupola from any we know of, both in plan and detail. It is about fifteen or eighteen feet by ten or twelve, embellished with very chaste Doric pilasters and cornice with metopes trygliphs, guttae, *et als*. There are two windows on the long sides and one on each end. Above the cymation are vertical *chêneaux* sloping to very obtuse apexes on the axes. The whole house is dazzlingly white, with blinds of Prussian green. The entrance portico is Ionic with gracefully sweeping steps on either side. A draftsman from Mr. Medary's office was making a measured drawing of the iron railing that bends around in suave spirals at the sidewalk level.

A rather good view of the South Tower may be had from Mr. Lawrence's front lawn across the tennis court at the rear of the Wallis house. We thought we had discovered this fine bit, but learned after a visit to the Easy Street Galleries, that here again Mr. Hache had been before us. In fact, Mr. Eddy said that no less than six painters claim to have discovered this particular view, and that there had even been a little feeling about it. Mr. Lawrence, who was mowing his front lawn at the age of 84, said that several painters had occupied that view-point this summer, and what with one another passerby stopping to peek over their shoulders and all, almost wearing a path across his grass, "If more people would mow their lawns at 84," said Mr. Lawrence, "there'd be fewer cases of this new fangled metabolism that the doctors talk so much about," with which observation he wheeled into the wood shed.

At the upper or western end of the Square stands the Pacific Bank, built in 1831, of red brick with stone trimmings, cornice and portico of wood. A young man from Mr. Seeler's office was measuring the iron railing, but, not being a Piranesi, we did not show him in the drawing. Then, too, it might cause comment in Mr. Medary's office. This view is original with us and we claim it by right of prior discovery. Al. Miner, whose photographs rival those of F. L. Ackerman, though they lack much of the mist and mystery of the New Yorker's, showed us a shot of it he made two years ago, and

we immediately tried it in water color. We felt free to do this, as we had previously told him about Ray's Court. The water color was not so good, so this year we tried again in Wolff crayon. It is the sort of composition one would like to see tackled by Muirhead Bone or Hardy Wilson. The architecture, too, is an interesting study as showing the variety in manner between 1806 and 1831. The detail of the bank is not as pure as that of the church, nor even as good as that of the gas company's offices on the extreme left. The Ionic caps, for instance, are made for a square column and close examination reveals naive hiatuses and incongruities. The effect as a whole, however, due in no small measure to its commanding location, is pleasing. The stereotomy of the steps, a study in tangent and parabola, is marvelous.

The South Tower is the pride of the town it dominates from almost every view-point; it is located on the highest spot and its belfry is 125 feet above the sidewalk. The sweet tones of its bell are a constant reminder of the mutability of mundane affairs, if you want to consider it in that light, or in an almost pagan *joie de vivre,* if you feel inclined that way. The members of the church are justly proud of their edifice and guard it jealously against moth and rust. Some years ago the ladies of the parish undertook to make some minor improvements in the vestry, and agreed not only to each contribute a dollar but to actually earn the money by their own individual effort. At a stated date the campaign closed and the vestry met to count the contributions and hear each one tell how she earned the sum. One after another arose and related her experiences. Some picked blueberries during the summer, some made shell flowers, chocolate layer cake, tatten-batten, and crewel work. It was hard for some gentle souls who had had little experience with the sordid world in gainful pursuits to know what to do. One quiet little lady confessed that she had racked her brains without success in an endeavor to devise some means to earn a dollar. "Finally, as the time approached," she said, "I had an inspiration, I mortgaged my hen for a dollar and here it is!"

One can visit Nantucket year after year and never weary, for there is a magic in the place that tugs at the heart-strings. The Signora Hayden, whose pension was in a splendid old palace in the Eternal City, said that she had lived there a generation and never was bored. She still could discover beauties hitherto unseen each time she went abroad. Thus it is under the trees or on the broad moors and foam-flecked dunes of Nantucket. Like the sea, which is the breath of her nostrils, she is always the same yet ever-changing. In the touching words of Byron: *Ζώη μοῦ, σᾶς ἀγαπῶ.*



PEN-AND-INK DRAWING BY HUBERT G. RIPLEY

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



RENDERING IN BLACK AND COLORED PENCIL BY OSBORN RICKER FREEMAN

Size of Original 41″ x 20″

"Christy" Matthewson Memorial Gymnasium Building, Bucknell University, Lewisburg, Pa.

Lockwood Greene & Company Inc., Architects



RENDERING IN WATER COLOR BY CARROLL BILL

Size of Original, 22″ x 16″

Interior of Main Dining Room, Boston Lodge of Elks

McLaughlin and Burr, Architects

PENCIL POINTS SERIES *of* RENDERINGS IN COLOR



Veduta del Ponte Ferrato dagl' Antiquarj detto Cestio. Dalla parte verso la corrente 1. Sperone moderno 2. Case ed Orticelli nel Trastevere 3. Rovine di fabriche antiche 4. Catene, che tengano ferme le barche, sù le quali si macina il grano 5. Pelo d' acqua in tempo d' Agosto

Piranesi Archit. dis. ed inc.

ENGRAVING BY GIOVANNI BATTISTA PIRANESI
Number XXII *of the Series, "Le Antichita Romane"*



MODEL FOR SEA HORSE, BY EDMOND R. AMATEIS

WINNING DESIGN IN SCULPTURE COMPETITION, BALTIMORE WAR MEMORIAL



PLATE I

VOLUME VIII NUMBER 1

This plate shows the sculptor's sketch model for one of the figures to flank the entrance plateau of the Baltimore War Memorial Building, of which Lawrence Hall Fowler is the architect. The sea-horse with the army eagle represents the American Expeditionary Forces going overseas. The companion group to go on the right side of the plateau will consist of a similar horse with the sea hawk of the navy. The figures are to be cut in Indiana limestone and will be 17 feet long and 11 feet high. The total height of the figures and the base will be about 18 feet.



LITHOGRAPH BY DAVID ROBERTS

TEMPLE OF BAALBEC

PLATE II

VOLUME VIII NUMBER 1

We present on this plate another lithograph by that master of the art, David Roberts. Like his other works it is notable for fine composition and sensitive draftsmanship.



CARTOON FOR MURAL PAINTING BY CARLO CIAMPAGLIA

SEA NYMPH—PANEL FOR OUTDOOR SWIMMING POOL

PLATE III

VOLUME VIII NUMBER 1

The reproduction on this plate was made from a cartoon for a mural painting designed to form a panel for a swimming pool. The painter is Carlo Ciampaglia, former fellow of the American Academy in Rome, and the architects were Sternfeld and Bright of Philadelphia.



ETCHING BY JOSEPH PENNELL

LOWER BROADWAY, NEW YORK

PLATE IV

VOLUME VIII NUMBER 1

The etching reproduced on the other side of this sheet is one of a large number made by Mr. Pennell in the last years of his life. "Every going up of a new skyscraper in New York, every fresh arrangement of New York's unbelievable sky-line was a challenge for a new plate."

WHITTLINGS

HOWARD GREENLEY,
Architect of New York, looking into the future as reported in the Santa Fé "Mexican."

"Buildings will be constructed with an idea of presenting the most favorable impression to the observer in the air, as well as on the ground. Upper sections, which have been hidden from the eye in the past, will be treated to more finished effects.

"Methods will be employed similar to some of those already used on parts visible from the street. Minor details will be less important, due to the distance from which they will be seen. Units of decoration will be larger. There will be an increasing use of polychrome terra cotta on the upper parts of buildings, to give pleasing effects where ordinary ornamentation would not be seen."

ALFRED C. BOSSOM,
also of New York, indulges likewise in a few predictions concerning skyscrapers.

"Almost the entire capacity of these buildings above the fifteenth floor will be given over to apartments whose windows and gardens will look upon the most magnificent cities in the world.

"It will be as healthy as living in a mountain resort. Even chimneys will be eliminated in the skyscrapers of the future, for electrical currents will generate the heat.

"There will be sidewalks about the buildings, allowing the residents to stroll around the entire structure."

T. B. MUNROE,
Director of the Celotechnic Institute of America discusses the small home problem.

"The small home builder should make every penny of his money go as far as possible. He should be protected against unscrupulous contractors and dishonest manufacturers of flimsy or poor substitute materials and equipment. For this reason the architect is necessary. He will guard the home builder against incorrect construction practises and the substitution of shoddy materials. He will see that the prospective owner receives full value, dollar for dollar, for the money expended."

FROM A MEMORIAL TABLET
in St. George's Protestant Episcopal Church, N. Y.

"Henry Bacon, born Nov. 28, 1886, died Feb. 16, 1924. Architect of the Lincoln Memorial at Washington and other noble buildings. In works of high creative art he embodied an ideal of beauty vitalized by sincerity and truth. His genius enriched his country. His nature united strength with gentleness, illuminating the hearts and lives of his friends."

HENRY BURCHELL,
Secretary of the Italian American Society of New York, in a lecture concerning Mussolini's program to rebuild Rome.

"When first mention was made of Mussolini's plans a great uproar went up and somebody even suggested that since Rome belonged to the world, there should be an international committee appointed to supervise the excavation work to see that none of old Rome was destroyed. But the city is venerated, even worshiped, by its residents themselves, and Mussolini is fired with a passionate love for Rome. All his inspiration comes from Rome. As a result, lovers of antiquity will be glad to know that the plans call for complete preservation of the character of the old part of the city."

GEORGE BAIN CUMMINGS,
Speaking before a group of members of the American Association of University Women at Binghamton, N. Y.

"We feel the emotional tone or character of a building. In a cathedral we feel a certain spiritual exaltation; in a factory, the inspiration of work and labor; in a bridge, the realization of power; so that each structure gives one a different emotional note."

MARY PICKFORD,
Speaking at a monthly meeting of the Southern California Chapter of the A. I. A.

"Architects are the guardians of public taste."

JOHN L. SKINNER,
Architect, of Miami, Florida speaking at a meeting in the Coral Gables Theatre.

"Cardinal Richelieu once said, 'If you seek versatility, go find an architect, for he must be an artist or his buildings would offend the eye, an engineer or they would crumble, a doctor or they would be unfit for us to live in, a lawyer or he would get his clients into trouble, and above all things he must be a gentleman or we would have nothing to do with him.'"

"It costs no more to have a cornice well designed than one badly proportioned, and it is the attention bestowed on these small details which oftentimes saves an entire structure from being ordinary and commonplace.

"This is true of all buildings from the small house to the great hotel. It is the architect's duty to know those things and to understand that a great deal of beauty lies in the simple mass and proportion of a building as well as in its detail."

ALEXANDER M. BING,
President of the City Housing Corporation of New York who has recently returned from a tour of inspection of European Housing projects.

"For us in America, the great value of the foreign housing experiments, in which almost every country in Europe is engaged, lies in the fact that we can watch them as a laboratory of building operations and can check their experiments with our knowledge of our own conditions. They are operating on so huge a scale that they can take advantage of everything known about economies in buying, routing, and handling materials. Curiously enough, it is just in these details that we in America are ahead of them, while in other things—in types of machine-made houses, for instance—they are far in the lead."

WILLIAM L. STEELE,
of Sioux City, Iowa member of the Committee on Public Works of the A. I. A.

"The usual city plan reminds one of the old-fashioned days when a boy grew faster than the family purse could supply properly fitting clothes. The city plan hangs too high above the shoetops on the long legs of many a sturdy adolescent town."

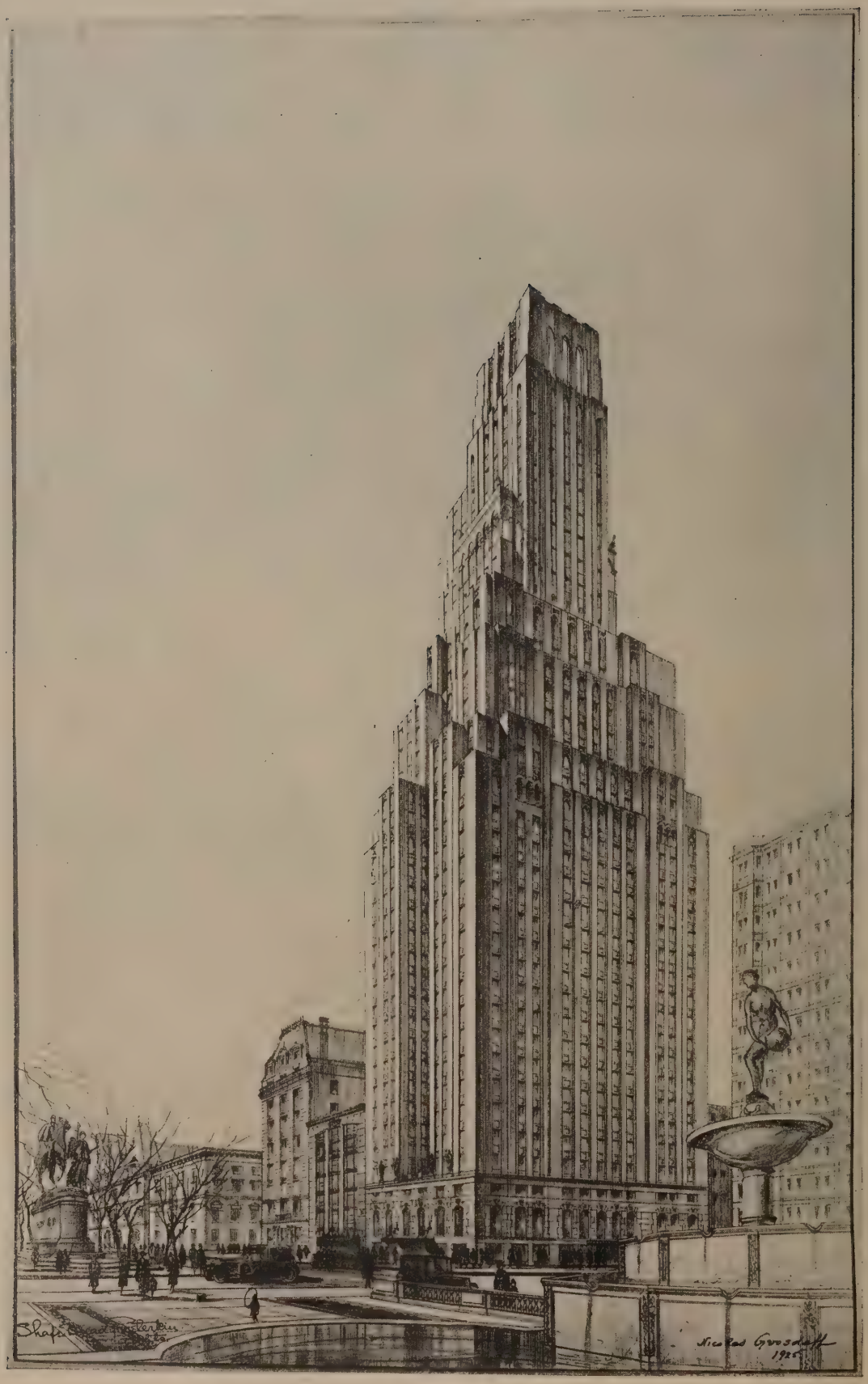
PHILIP HUBERT FROHMAN,
Architect of the Washington (D. C.) Cathedral.

"We must get away from 'paper' architects and 'Stiff Collar' architects if a real American Architecture is to be developed.

"Some of our architectural intelligentsia and high-brows may not agree with me, but nevertheless I hold that an architect cannot become full master of his profession as a fine art unless he is a master builder. To obtain this grasp he must be able to grasp and use a builder's tool. An important part of an architect's brain will remain undeveloped unless he has used the trowel, the square, plumb, and level, the hammer, the saw, the plane, the chisel, the gauge, the forge, the anvil and the lathe."

JEROME P. UPTEGROVE,
of Brooklyn, N. Y., in a letter to the New York Herald-Tribune commenting on a letter by Henry Saylor of "Architecture."

"This adds emphasis to what I have long contended, viz., that the creator of a beautiful building, monument or memorial should sign it, the same as a painter signs his pictures. That is to say, in some appropriate place, on or within the building, should be a plate with the name of the architect thereon."



PENCIL RENDERING BY NICHOLAS GVOSDEFF

Proposed Thirty-five Story Hotel. Shape, Bredy and Peterkin, Architects.

COMPETITION FOR THE PARIS PRIZE

By Eugene B. Baker, Logist Paris Prize, 1914

The following account of a Paris Prize Competition was written just after the 1914 competition, which was won by Harry Sternfeld. It is an intensely interesting account of one of the big adventures in architectural study. One reading it need not be told that Mr. Baker was an enthusiastic "Pennsylvania man."

WHAT THE GRAND PRIX DE ROME is to the student of architecture at the Ecole des Beaux Arts the Paris prize competition is to the student of architecture in America. It is the goal of all our hopes. To be the Paris prize scholar is the highest honor that a man can have bestowed on him during his scholastic career. This is why the competition is so keen and the process of elimination so severe in determining the winner.

The Paris prize is usually given each year as a gift of $2500 from some architect in New York, supplemented by the proceeds from the "grand ball" given by the Beaux Arts Society. The competition is spread over a period of about six months, and is divided into three parts as follows: first preliminary, second preliminary and final. The first preliminary is a twelve-hour test on the designing of the elevation of a small building. The second preliminary is usually the designing of a group plan at a very small scale, the time allotted being twenty-four hours. The final drawings generally consist of a plan, elevation and section of a group of buildings at a large scale. The first and second preliminary drawings are done by the student "en loge." Outside help is allowable during the process of development of the final drawings. This prize is open to any citizen of the United States without any restrictions whatsoever.

My first sight of a Paris prize competition drawing was in the summer of 1912, when the winning drawings of Donald Kirkpatrick, Arch. '11, were exhibited at the Boston Architectural Club. The first and second preliminary drawings were there also. The three types of drawings there shown—a quick sketch elevation, a sketch plan problem and a finished project—were a revelation and an inspiration to me. The following fall I came to Pennsylvania to finish my study of architecture under the greatest of teachers, Paul P. Cret. Here I wish to say that the inspiration derived from Mr. Cret has been the greatest factor in my architectural career. This I think is emphatically true of all students who came under the influence of his masterly hand. It is our prayer that he be returned to us safe and sound. And yet, even if he should not, I believe that his influence has been of such a character that the men trained under him will continue to carry on his work. Mr. Cret is decidedly of the opinion that a teacher is a guide and not a leader.

In July of 1912 the good word was announced that Douglas Ellington, Arch. '12, had received the Paris prize scholarship of the year previous, owing to Hall's inability to qualify. This gave the prize to Pennsylvania for two consecutive years. Could Pennsylvania triumph the third time? Yes, Grant Simon's victory in 1913 made it possible to have it a third consecutive year. He won in one of the keenest competitions that has ever been held for this prize. That year we had two men in the finals, C. Wilmot Stedman being the other Pennsylvania representative. Stedman dropped out to receive the Stewardson traveling scholarship.

On a cold, dreary morning of January, 1914, a large body of students gathered in old Room 200. Each busied himself arranging all sorts of drawing instruments and materials on his desk. Every one seemed to be intensely alive to the situation, and viewed it with an anxious air. It was an important day—the first preliminary for the Paris prize was to be given out at 9 o'clock. Breathlessly we saw the instructor approach with the program. What was the subject? A bathing pavilion! Groans and "I told you so's" filled the air. The race was on. We had twelve hours to do the problem in. We were all sure we could not finish in that time. Thompson, Chillman, Hunt and others of the "big boys" sat back and smoked, viewing the feverish excitement of the younger men with dispassionate glances. After a time we all started work. By noon our schemes were pretty well formulated, and thoughts of final drawings were in the air.

"Some one rendering!" It sounded like "Car coming!" in a big automobile race. All craned their necks to see the intrepid adventurer who could start to color at this early period. It was not long before we followed him, and signs of finishing were very evident. "Who stole my ivory black?" and like insinuations were rampant, while the poor unfortunate promptly stole from his neighbor's color box. The renderings proceeded very slowly on account of the damp weather outside. By and by Sternfeld, Love, Barney and some of the other men who had been exempt from this preliminary strolled in with a supercilious air and "nosed around." "Only five minutes more!" was shouted. Now the final pound of steam was exerted. I believe I worked over two hours in those five minutes. At last the rush was over and the drawings collected.

In a few weeks the judgment took place and the fortunates had attacks of heart failure. Penn had taken the first three places and second alternate in the following order: Baker, Thompson, Hunt and Chillman.

In February the second preliminary was taken by about twenty-five competitors, one-half of whom were Pennsylvania men. The competition was held for our men at the T Square Club in the old rooms on Chancellor street. It was to last twenty-four hours. I in particular had a deep laid scheme to incapacitate as many men as possible in some unknown manner, which later worked out beautifully in my favor. There was talk of whether we could have some rest that night, or else work right straight through. Our decision was that we would do as we pleased, which meant that all of us would work like Trojans from the drop of the program. The problem was given out at 9 o'clock. All settled down for the long siege. The program was a rather flexible one, and had as its subject a "lazaretto," the exact meaning of which even today is very hazy in my mind. I know the solution was as hard as the definition of the word. After a while a few schemes appeared, carefully guarded in such a manner that only a good friend of the owner could have a "peek." By night each had his, or somebody else's, scheme and was hard at work in its development. About 8 o'clock we went out to get something to eat, and came back ready for the long night which lay before us. About midnight I, being of a generous nature, donated a little jar of figs and dates to the general good. That little jar I still keep as a remembrance of its usefulness that night.

Barney, Hunt, Love and others were placed *hors de combat* with a vengeance. It was some hours before they recovered entirely. Barney was compelled to sleep, much to the general rejoicing of the other combatants. At last we were on white paper, and 6 o'clock found us hard at work putting in "poché" and "snapping up" the drawings generally. Love was in his usual charrette and working his head off to make a grandstand finish. Barney rushed in, declaring that every alarm clock should be consigned to the flames, and promptly sank into the deep pit of work which awaited him. We were all on our toes at 8.30, attacking our drawings vigorously from all sides, pulling them into shape and trying to make a suitable presentation. At 9 o'clock they were torn from us. "Oh, for another hour!" cried Love, and we promptly scored him for even dreaming of such a possibility. Home and sleep were the thoughts uppermost in our minds, although we lingered for a short while to glance over the drawings and make speculations as to their merits. Hough was universally picked,

while Sternfeld and I were lost in the shuffle. Yet in the judgment which followed Sternfeld was placed first, Chillman third, but placed H. C. because he was an alternate. Hough was placed fifth, and first alternate was taken by myself. As Hough was also in the Rome prize, it was decided that I should take his place.

Now the final heat had begun. We went to New York to take the program for the final problem. Here we met our fellow competitors—Hoyt, Moscowitz and Rigaumont. So much depended on the parti of the problem that we worked very hard for twelve hours, and we were both delighted on our return to Mr. Cret to have him say that both were "possible."

We had eleven weeks to develop our schemes, and after a week of sparring we got down to a regular routine of work. We started about 9 o'clock in the morning and worked until about 11 at night. At first we tried all possible variations of our schemes, making a large number of small scale studies and enlarging the most promising ones. For three weeks we continued in this manner. There seemed no end to it. Won't Mr. Cret ever be satisfied? The subject seemed to be a simple one—a city hall—the requirements not hard to fill; a large auditorium, two smaller ones, four rooms for private consultations, suites for six judges and a mayor, a library, rooms for the attorney, and the necessary vestibules, dependencies and stairways. All the rooms required were on the second floor, and so it was not long before we were entering directly on this level. This was a departure from our preliminary idea of entering on the first floor and ascending by staircases to the main floor. It was a commonplace problem, as we viewed it; but Mr. Cret by his wonderful genius and ideas made it into one full of interest and possibilities. Soon we started work on the elevations, and then the first great point of departure between Sternfeld's and mine took place. Would the surrounding buildings be higher or on a level with the city hall? Sternfeld elected to raise his, while I kept the same cornice line throughout the composition. Sternfeld's idea was to design a building to fit existing conditions, while my idea was to design an entirely new group of buildings. Sternfeld's was full of New York; mine could have been located in any of the enterprising cities of the Middle West.

The weeks moved quickly, and soon Mr. Cret talked of New York and final drawings. The size of them staggered us, for if they worked out according to our small scale sketches they would be immense. Was it possible? We measured again and groaned in dismay. The plan would be about ten and a half feet square and the elevation over eleven feet long. We had never dreamed of such an expanse of paper before.

Up to the time of going to New York we had been allowed to have all the assistance we could muster, and I assure you that it poured in from all sides, and our "support" was perfect. As an example of what was done, I left my section to be entirely designed by a most faithful "nigger," E. Nelson Edwards, here in Philadelphia, and had the rubbing study sent to me in New York. Needless to say the work was splendidly done. Sternfeld worked harder than any man I have ever known, and most certainly deserved to win. He was most ably assisted by a large corps of enthusiastic Pennsylvania men.

We were all ready to go to New York on the 23d of June. Our drawing paper was mounted in this city on "compo" board and sent to New York, and we were terrified when we saw the cases arrive and realized the size of the drawings. The cases were so bulky that they had to be unpacked on the street, and the frames taken up to the fourth floor on the top of the elevator. We went to our coops, or loges, as they were politely termed, and started to make them livable. I discovered shortly after I started to work that I could not get my plan in the loge, much less assemble the three parts of which it was composed. This was soon remedied, however, as one end of the loge was taken bodily and moved back ten or more feet. This gave us a little breathing space and a chance to emerge whenever the pangs of hunger became too strong. We were fortunate in having a rubbing machine, which saved us many days of hard labor. Thanks to the machine, however, we were soon hard at work inking in.

I had the loge in the rear of the room beside the redoubtable Hoyt, while Sternfeld occupied one in the front. There was very little open rivalry, only deep in each man's heart was the determined idea of winning, and we all worked on with dogged determination. In a few days we found out that the time allotted was totally inadequate for the preparation of the drawings. The time had never been extended before, we were told. Nothing daunted, we asked Mr. Emerson if anything could be done. Precedent was set aside, and we got the time we asked for. The first week we worked from 9 to 7, and the last two weeks from 8 to 12 o'clock. It was not all work, however. There was a great deal of good fun and fellowship mixed in with the monotonous drawing, which seemed never-ending. We would have pitched battles with electric light bulbs as missiles and boards as shields. Whenever the bombardment became too terrific we could beat a hasty retreat to our loges. In a window opposite Sternfeld a row of pretty shirtwaist makers interested him for a while, but even this pleasure had to be denied as the end grew near.

Soon word was whispered around that Hoyt was rendering, and that made us push ourselves to the limit. Now the elevation was all inked in, and put aside to make room for the plan. Time flew and the last week arrived. Having made very carefully rendered sketches of our plans and elevations, Sternfeld and I decided that three days would be sufficient to spend on the rendering of the final drawings. What had taken us a long while before—ten days—to do was now accomplished in the short space of fifty-four hours. Hoyt finished first, and I came second. The others were close on our heels. During all this time we had not seen any other drawings except our own, and the first sight of the other problems was one which caused many varied feelings. I was astounded at the vast amount of work on Sternfeld's and the superb rendering of Hoyt's. The five sets of drawings, three in each set, required a very large space to set them off, and the exhibition room was completely filled up. My plan just touched the ceiling, and some of the others were larger.

The judgment took place the following day, and was conducted in the same efficient manner as characterized all the preliminary stages of the competition. The jury met at 1 o'clock, and Sternfeld and I went out to see a show. We came back at 5 and opened the door. All were clustered around one drawing, Mr. Emerson turned toward Sternfeld and said, "It's yours," and it was all over as far as four of us were concerned.

A quotation from the jury's report, published in the *American Architect*, on Sternfeld's problem is given here. It is quite a masterly summing up of the splendid points of the project which won for Sternfeld a two and one-half years' training at the Ecole des Beaux Arts in Paris: "The solution of this program as shown on the set of drawings submitted by Mr. Sternfeld was remarkably well balanced, the various elements of the plan not only being nicely proportioned and logically placed, but each fulfilling in itself the requirements as laid down in the program."

My plea will be for those who lose. It is true that the goal is to win, but is there not some reward for the loser? "It is better to have loved and lost than never to have loved at all," and this is extremely true in architectural competitions. I learned more during those eleven weeks about design than in all of my previous architectural career. I learned to work and study.

The valuable criticism of Mr. Cret was of such a personal nature that it cannot fail to have some good effects, even though it may take a lifetime to produce them. As Mr. Cret said to me before I went to New York, "It is a fitting end to a college course in architecture. I think every student should make it his aim to be a finalist in some one of the big competitions held annually in our country, and should work toward this end with all the power and determination that are within him. He may never get through, but what does that matter? One wins when thousands fail. It is not fair to suppose that the results are in the same ratio. As Penn men grow in the field of architecture, I am confident that this growth will be largely due to the tremendous stimulus given by these competitions, and although they in themselves are of small value in the making of a new architecture, the tremendous inspiration derived from them will be of the greatest value in the development and betterment of our national architecture."

COMPETITIONS FOR ROME PRIZES

THE AMERICAN ACADEMY IN ROME has announced its annual competitions for fellowships in architecture, landscape architecture, painting and sculpture. The competitions are open to unmarried men not over 30 years of age who are citizens of the United States. The stipend of each fellowship is $1,250 a year for three years, with additional annual allowances of $50 to $100 for material and model hire, and opportunity for extensive travel. Residence and studio at the Academy are provided free of charge, and the total estimated value of each fellowship is in excess of $2,000 a year.

Under regulations revised this year for the competition in architecture, graduates of accredited schools will be required to have had architectural office experience of at least six months, instead of one year, and men who are not graduates of such schools may enter the competition if they have had at least four years' architectural office experience and are highly recommended by a Fellow of the American Institute of Architects.

Entries for all competitions will be received until March first. Circulars giving full information may be secured by addressing Roscoe Guernsey, *Executive Secretary*, American Academy in Rome, 101 Park Avenue, New York, N. Y.

THE 1927 PARIS PRIZE COMPETITION

THE FIRST PRELIMINARY COMPETITION for the annual Paris Prize of the Society of Beaux-Arts Architects will be held on January 15, 1927. The Paris Prize entitles the winner to enter the advanced class of the Ecole des Beaux Arts in Paris, and also to receive $3,000 for expenses for two and a half years' residence and study abroad. Competitors must be American citizens and under twenty-seven years of age on July 1, 1927.

Application for circular should be made to Philip Allain Cusachs, *Chairman of the Annual Paris Prize Committee*, 126 East 75th Street, New York, N. Y.

SAINT LOUIS ARCHITECTURAL CLUB

THE MEETING ON December 16th was a joint session of the St. Louis Architectural Club and the St. Louis Chapter, A. I. A. The meeting was held at the Club's headquarters, and the principal feature of the program was the report of the Municipal Plaza Commission.

Alfred H. Norrish, President of the Club, opened the meeting, and then turned the chair over to James P. Jamieson, President of the Chapter.

Walter Rathmann, of the firm Klipstein & Rathmann, was the first speaker, and he explained the various stages in the planning of the new Courthouse, illustrating his talk with the display of sketches that had been made in his office before agreement was finally reached on the present solution. A beautiful plaster model of the new building was displayed by Victor Berlendes, architectural sculptor.

Louis LaBeaume, of the firm LaBeaume & Klein, explained the progress to date of the plans for the Municipal Auditorium.

William D. Crowell, of the firm Mauran, Russell & Crowell, showed us his latest sketches for the Soldiers' & Sailors' Memorial which is to be another feature of the new Plaza. This concluded the program, and the meeting was adjourned. Following adjournment, everyone went to the Green Room where a buffet supper was served. In this same room the Club has displayed its recently acquired collection of photographs of its Past Presidents. This collecting of photographs was no easy task, since the Club dates back to 1894, and the President holds office for only one year. Some of the Past Presidents are now dead; and others have removed to distant cities. In spite of these difficulties, the collection is almost 100 per cent. complete, photographs having come from London, England, Washington, D. C., Los Angeles, Memphis and Dallas, besides the large number gathered here in St. Louis. Our chief regret in this connection is that we have been unable to locate a picture of J. Willard Adams, the first President. He died in New York many years ago, and inquiry at all the old-time studios here in St. Louis has been unavailing. Perhaps some of the readers of PENCIL POINTS can help us in this search.



DUNCAN McLACHLAN

IT IS WITH DEEP REGRET that we announce to our readers that Duncan McLachlan, who was the author of our leading article in the December 1926 issue of PENCIL POINTS, died on November 27th, as a result of a long siege of tuberculosis. A very promising career in architecture was thereby cut short at an early age. Mr. McLachlan was born at Glasgow, Scotland, in 1894.

Among the various honors which he won are the following: While at Harvard he was awarded the 1917 and 1919 scholarships, the silver medal of the "Societé des Architects Diplomé par le Gouvernment" in 1917, and the Boston Society of Architects prize in 1917. After graduation he came to New York and worked in the Beaux-Arts Institute of Design as a member of the Atelier Hirons. His awards in the 1st class included three first medals, six second medals and three third medals. In 1919 he placed second in the competition for the Paris Prize. In 1920 he tried again for this prize and his design for a War Memorial was placed first entitling him to the privilege of studying at the Ecole des Beaux Arts in Paris. He was a student at the Atelier Laloux from 1920 to 1923. In addition to these achievements he was also the author of a prize design in a competition for a mausoleum sponsored by Mrs. Harry Payne Whitney.

In the words of Thomas Mac Laren, "He truly sacrificed his life on the Altar of Architecture by too close studying to be consistent with his none too robust physique. It appears now he had indications of tuberculosis even when at Harvard. What a chance of a fine career cut off, with the promise he showed both in the art of design and in effective rendering!"

ARCHITECTS AND ENGINEERS SQUARE CLUB

THE ARCHITECTS AND ENGINEERS SQUARE CLUB of New York City will hold a regular meeting Tuesday, Jan. 25th, 1927. Interesting and instructive lectures are being prepared to assist in making a sociable evening doubly enjoyable. For information address the secretary, Frederic Sutton, c/o Geo. B. Post & Sons, 101 Park Ave.



Portrait of Eleanor, by Evelyn B. Longman (Batchelder), N. A.



"La Joie", by Karl Gruppe, Helen Foster Barnett Prize.

SCULPTURE SHOWN AT THE RECENT WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN IN NEW YORK

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notice will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Those seeking positions are invited to call to inspect this bulletin board at any time between the hours of nine and five. Notices submitted for publication in this department must reach us before the fifteenth of each month if they are to be inserted in the next issue.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge. Such notices should reach us before the fifteenth for insertion in the forthcoming issue.

THE MART

R. F. Steele, 1433 Berwyn Ave., Chicago, Ill., wants a copy of Chapman's *American Drawing Book* now out of print. The work was published by A. S. Barnes Co., 7 West 45th St., New York.

COPIES OF PENCIL POINTS
WANTED AND FOR SALE

P. LaMontagne, L'Ecole des Beaux Arts de Quebec, Quebec, Canada, wants a copy of July 1925.

Louis A. Brown, 64 Sagamore Road, Bronxville, New York, wants a copy of January 1926.

Edward Cummings, Alpha Rho Chi, 608 E. Madison, Ann Arbor, Michigan, wants a copy of November 1925.

Harold A. Merrill, 832 N. Aurora Street, Ithaca, N. Y., wants copies of April and May 1926.

Edward F. Gates, The S ateway Apts., Portland, Maine, wants a copy of November 1925.

F. W. Perry, P. O. Box 887, Wellington, New Zealand, wants copies of February and March 1926.

James H. Beuffee, Box 35, Torrington, Conn., has all copies for 1923 and 1924, and all except June of 1925 which he will sell for $12.00 f. o. b. Torrington.

Walter H. Kiser, 1504 Shelby Place, New Albany, Indiana has copies from January through December 1926 which he wishes to sell.

Ferle L. Brookhauser, 1345 H. St., Lincoln, Nebraska, wants 1920 complete; 1921 complete; 1922 all issues except August; January, February, April, May, July and December 1923.

QUERIES and ANSWERS

Query 1. What books do you recommend for instruction in the art of etching?

Ans. 1. The work by P. G. Hammerton published originally by MacMillan (London) in 1880 has been very many years regarded as the standard work. It is, however, difficult to obtain a copy. Another book by Hammerton is "The Etchers Handbook" published by C. Robertson and Company of London. The most recent and thorough book of which we know is "The Art of Etching" by E. S. Lumsden, published by J. B. Lippincott of Philadelphia. This book describes the various equipment necessary to carry on the art, and analyses the various difficulties which are to be met with. We recommend it very highly.

FREE EMPLOYMENT SERVICE

(Other items on pages 78 and 80 of the advertising)

YOUNG MAN, 28, American, wishes new connection. Graduate Architectural construction, 3 years' building experience. Specializing in small house design. Drafting experience. Box 825 care of Pencil Points.

ARCHITECTURAL DRAFTSMAN (20 years' experience) wishes position. Have worked on all classes of buildings. Can design, detail and good on all around construction work. Box 826 care of Pencil Points.

DO YOU NEED AN ARCHITECTURAL DRAFTSMAN or can you use one? If so, you may be intreested in the services I have to offer I have good technical training in drafting, have made an extensive study of architectural design and materials, want a position in a good office and want to succeed in architecture. For samples of work write Raymond Wingert, Wesley, Iowa.

DRAFTSMAN WANTED. Experienced architectural draftsman capable of handling all types and classes of building. Must be thoroughly capable of making drawings. Designing not essential but preferable. Office in North Louisiana. Employment permanent. Give full particulars in first letters. Box 950 care PENCIL POINTS.

YOUNG MAN with college training and five years of practical experience desires position in or near New York. Box 951 care PENCIL POINTS.

YOUNG MAN, 22, Technical High School graduate, would like position in architect's office as a beginner. Box 952 care PENCIL POINTS.

PERSONAL NOTICES

A. FRAZER ROSE has formed a partnership with B. KINGSTON HALL, formerly of Toronto, Canada. The firm will practice under the name of Rose and Hall at 208 Sixth St., Miami Beach, Florida.

MICHAEL MARGOLIN, ARCHITECT, has removed his office to 105 Court St., Brooklyn, N. Y.

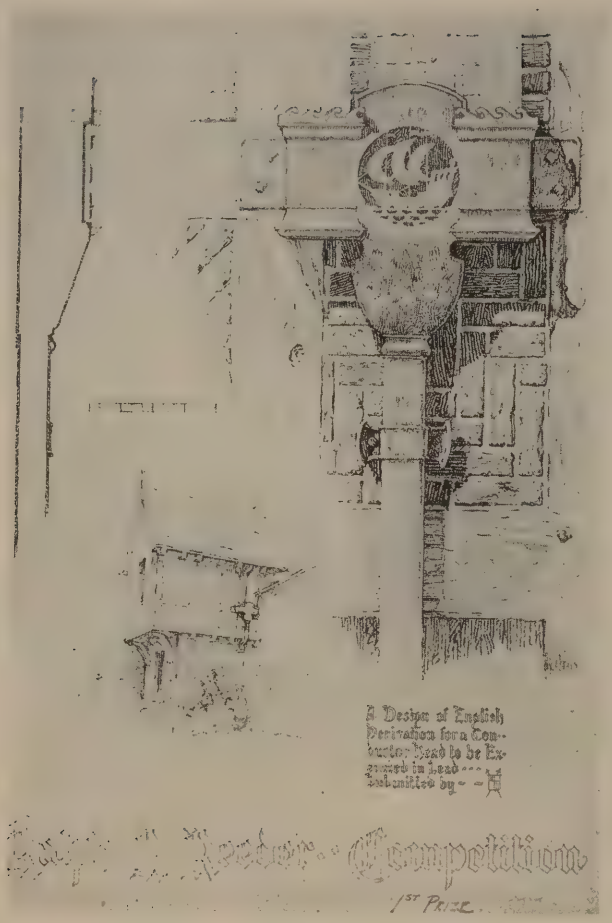
JULIUS E. TARLING, ARCHITECT, has moved his offices to 2806 North Grand Boulevard, St. Louis, Mo.

FRANKLIN COX STANTON, ARCHITECT, has removed his offices to the New Security Bank Building, Olympia, Washington.

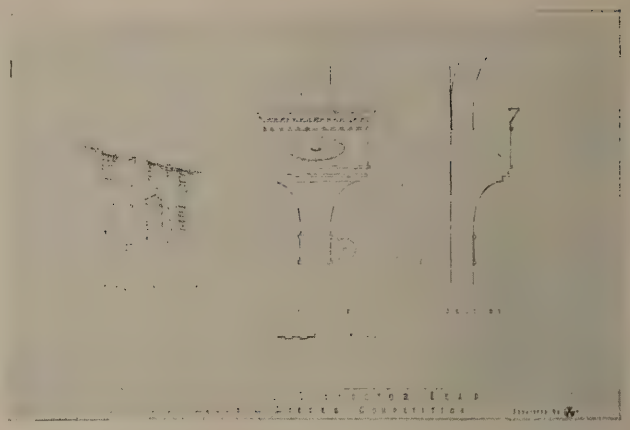
VICTOR BARK, JR., and ERHARD DJORUP have formed a partnership for the practice of architecture at 21 East 40th Street, New York.

ARTHUR E. DAVIDSON, ARCHITECT, has removed his offices to The Abingdon, 700 Seward Ave., Detroit, Mich.

THOMAS H. SCOTT, ARCHITECT, has moved to 230 Fifth Avenue, Room 808, Pittsburgh, Pa.



First Prize Design by Leslie Ayres, Indianapolis, Ind.



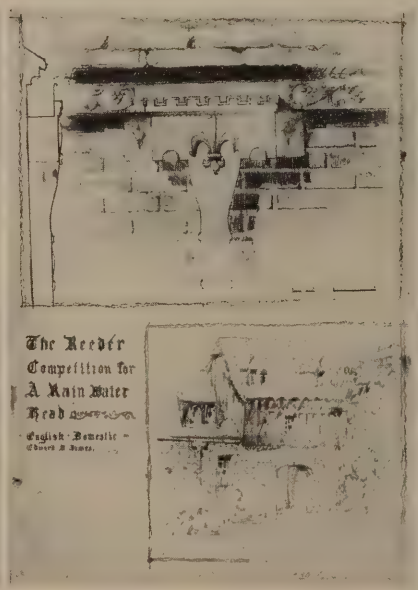
Second Prize Design by Dwight Lytle, Pittsburgh, Pa.



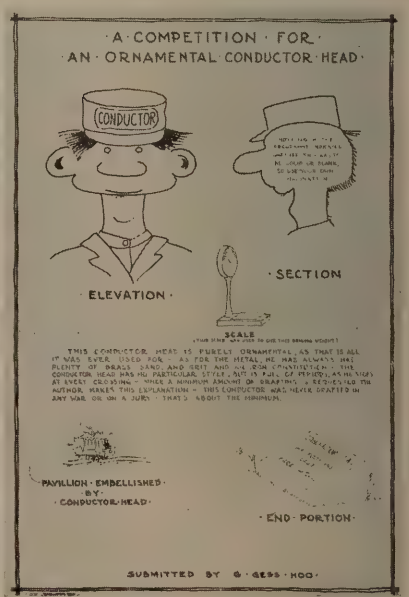
Third Prize Design by H. Spitznagel, Sioux Falls, S. D.



1st Mention Design by
Orville Williamson



2nd Mention Design by
Edward D. James



Design by
Edward Clemmens

RALPH R. REEDER & SONS COMPETITION FOR AN ORNAMENTAL CONDUCTOR HEAD MADE OF METAL

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

(Other items on page 64)

Safe Loading Tables and Standard Specifications.—Pamphlet giving standard specifications for Massillon Bar Joist Permanent Fireproof Floors and Roof Construction and safe loading tables for all spans from 4 feet to 36 feet 6 inches. Also gives detailed dimensions of the 21 standard bar joists covering this range of span. 8 pp. 8½ x 11½. Massillon Steel Joist Co., Canton, Ohio.

Lupton Projected Sash.—A.I.A. File No. 16-e-1. Catalog illustrating and describing this type of sash for offices, schools and commercial buildings. Contains full size sash sections, specifications, standard sash units, cross sections, wall details and screen and shade details. 24 pp. 8½ x 11. David Lupton's Sons Co., Philadelphia, Pa.

Brixment for Perfect Mortar.—Booklet with frontispiece illustrating residence designed by Mr. Charles A. Platt. Complete information regarding Brixment mortar. 8½ x 11. 16 pp. Louisville Cement Co. Louisville, Ky.

From Forest to Floor.—Portfolio with eight full-page color plates, drawings showing designs for parquetry flooring, complete information on oak, maple, walnut and other rare woods. Notes on special designs, etc. 8½ x 11 in heavy filing binder. Indiana Flooring Co., 234 Rider Ave., New York.

Holrib Insulated Roofs.—Booklet illustrating and describing uses of this material, application, strength, test details and tables. 18 pp. 8½ x 11. Holorib, Inc., Cleveland, Ohio.

Handbook of Hollow Building Tile Construction.—Many construction drawings covering walls, floors, window openings, chimneys, roof details, etc. Specifications and much useful information for architects, draftsmen and builders. 110 pp. 8½ x 11. Hollow Building Tile Assn., Conway Bldg., Chicago, Ill.

Your Home Screened the Higgin Way—Booklet illustrated in color containing complete description of Higgin Screens designed to meet every need. 13 pp. 8½ x 11½. The Higgin Mfg. Co., Newport, Ky.

Architects' Handbook of Wiring Devices.—A.I.A. File No. 31-C-7 Covers subject of modern wiring devices in condensed form. Compiled by an architect for architects. 8½ x 11. Hart & Hegeman Mfg. Co., Hartford, Conn.

Heat Insulation for Houses.—Specification document covering subject with technical data on heating losses and savings to be effected by proper insulation. Detail drawings, treatment for bungalows and larger houses carefully set forth. 24 pp. 8½ x 11. Standard filing form. Flax-li-num Insulating Co., St. Paul, Minn.

The Indestructible Roof.—Booklet illustrating and describing the installation of permanent concrete interlocking tile with glass insets, flat tile and channel tile, on all types of industrial plants and other buildings with flatband pitched surfaces. 10 x 13. 32 pp. Federal Cement Tile Co., 608 So. Dearborn St., Chicago, Ill.

Scott Valves.—Data folders covering the entire Scott line suitable for all uses where a high grade valve is required. A chart giving the comparison of manufacturers' figure numbers is included and will frequently be found useful in the drafting room. Scott Valve Mfg. Co., Detroit, Mich.

Tile Data Sheets.—A.I.A. Classifications 23-A. Two more sheets in this series covering stair treads and border suggestions. Heinz Roofing Tile Co., Denver, Colo.

Aluminum Shingles.—Data sheet giving full particulars of this product with detail showing proper construction and application. 8½ x 11. Aluminum Company of America, Oliver Building, Pittsburgh, Pa.

PENCIL POINTS TRADE MARK COMPETITION

On page 76 of this issue will be found an announcement giving in detail the requirements of a competition for a prize of $100. A number of replies have already been received in response to the announcement published in the December issue, but it is hoped that a large number of Pencil Pointers will take a shot at this little problem.

A good paper is worthy of a good trade mark and we freely admit that Pencil Points is a good paper.

PENCIL POINTS FIRST ANNUAL ARCHITECTURAL COMPETITION

As announced in the December issue prizes aggregating $1850.00 will be awarded in the *Pencil Points First Annual Competition* for a residence and garage. Architects and draftsmen are invited to participate. Each contestant may submit as many designs as he wishes. The program for the competition was printed in the December issue of this magazine or will be sent upon request. For additional copies of the program address Pencil Points, 19 East 24th St., New York, N. Y.

KANSAS CITY ESTABLISHES SERVICE BUREAU

The Builders Association of Kansas City, 706 Grand Avenue, announces the establishment of a service bureau for the use of architects, engineers and contractors. They will maintain their files of manufacturers' printed matter and have adopted the A.I.A. system of filing. They will be glad to receive literature and samples from all manufacturers of building materials.

CHICAGO ARCHITECTURAL SKETCH CLUB

The Architectural Sketch Club of Chicago is now in its second year under its new name and in its new clubhouse. Under the active and capable leadership of Rudolph J. Nedved, its president, the club is increasing its membership and showing a great deal of activity in the atelier.

About forty men are registered in the atelier and while a much smaller number will actually finish a problem, indications are that its two patrons, Wm. E. Parsons and A. F. Adams, will be kept busy during the winter season. Several prize sketch competitions have been arranged and the committee has been appointed to work out the Annual Travelling Scholarship Competition which will be held in March.

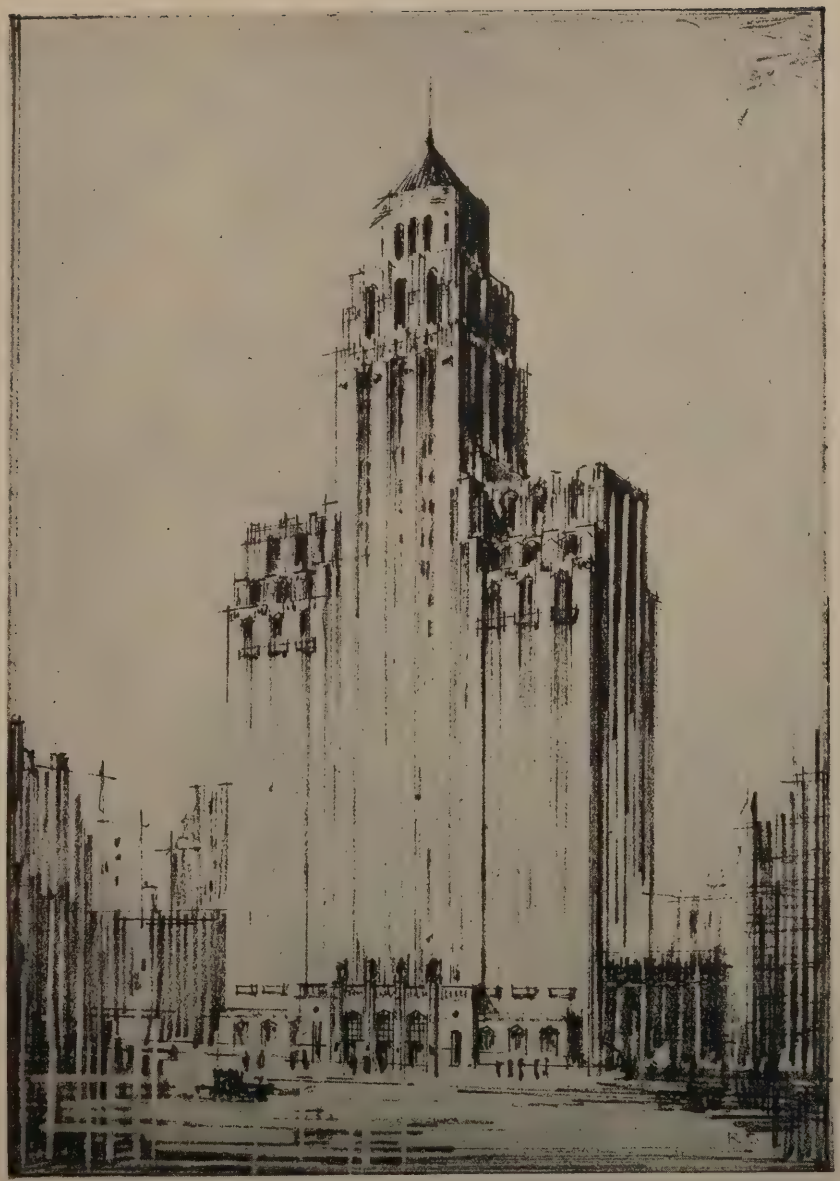
Many of the members are taking advantage of the invitations given to the Sketch Club by the Chicago Chapter, A. I. A., and the Illinois Society of Architects to attend their monthly meetings. This gives the Sketch Club two educational evenings each month, on which they can listen to important speakers on subjects of interest to architects.

The present officers of the club, elected at the last annual meeting, are: Rudolph J. Nedved, President; Robert Dando, Vice-President; Jerome R. Cerny, Secretary; T. O. Menees, Treasurer; Directors, B. D. A. Anderson, Pierre Blouke, Jos. F. Booton, Gerald Bradbury, Wm. C. Sponholz, Wm. Thomsen.



Drawing by d'A. Boxall. Railway Station and Office Building for Adelaide, South Australia.

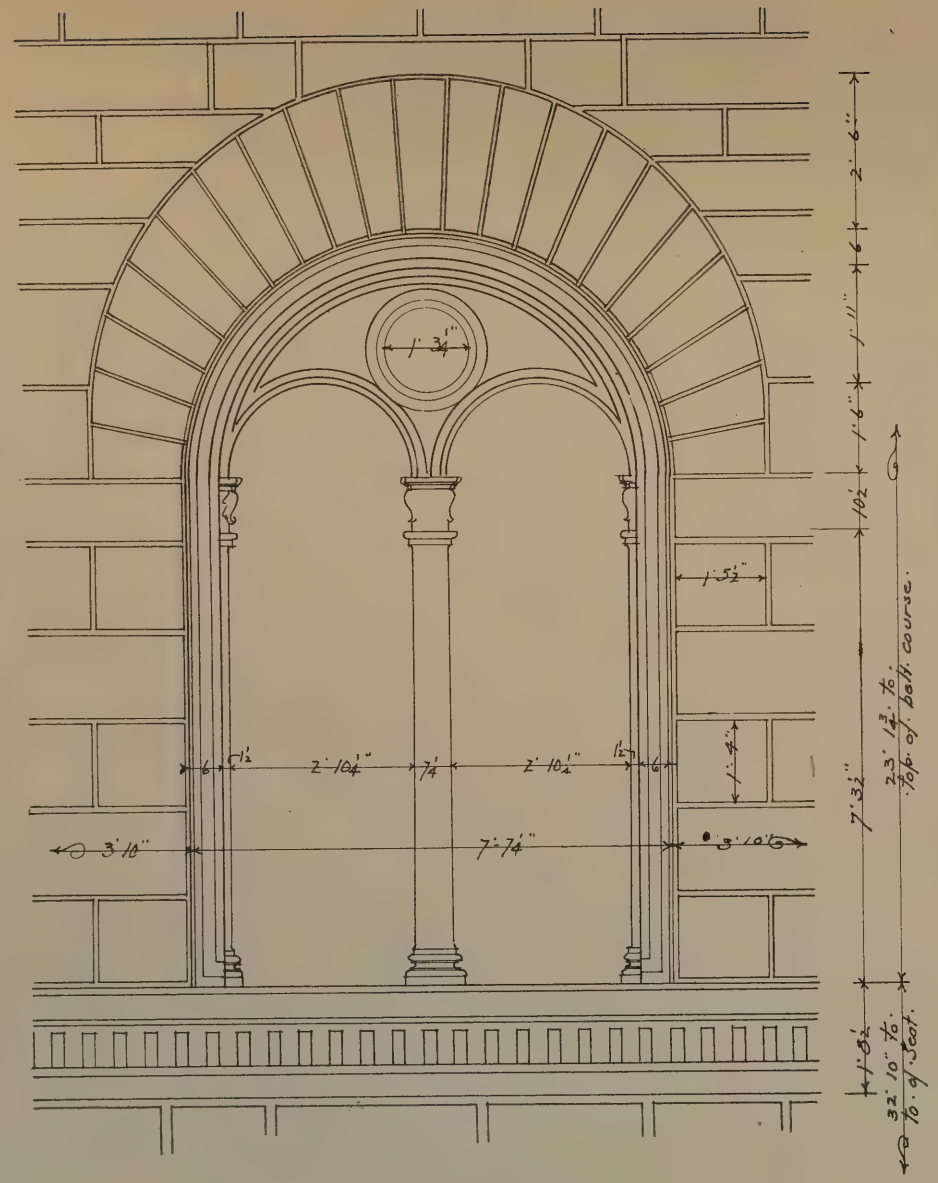
Garlick & Jackman, Architects

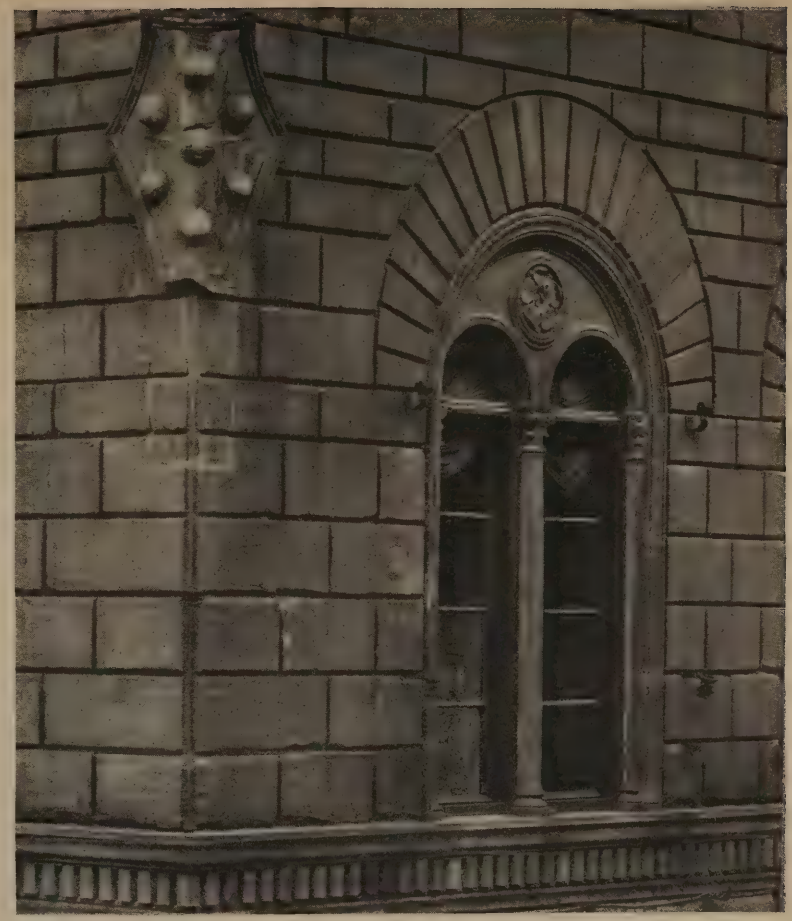




PROPOSED APARTMENT HOTEL DESIGNED AND RENDERED BY RODERICK SEIDENBERG. SUGARMAN & BERGER, ARCHITECTS.

The illustrations show the results that may be obtained from the same sketch by making a positive print and, for a most effective night scene, a negative print.

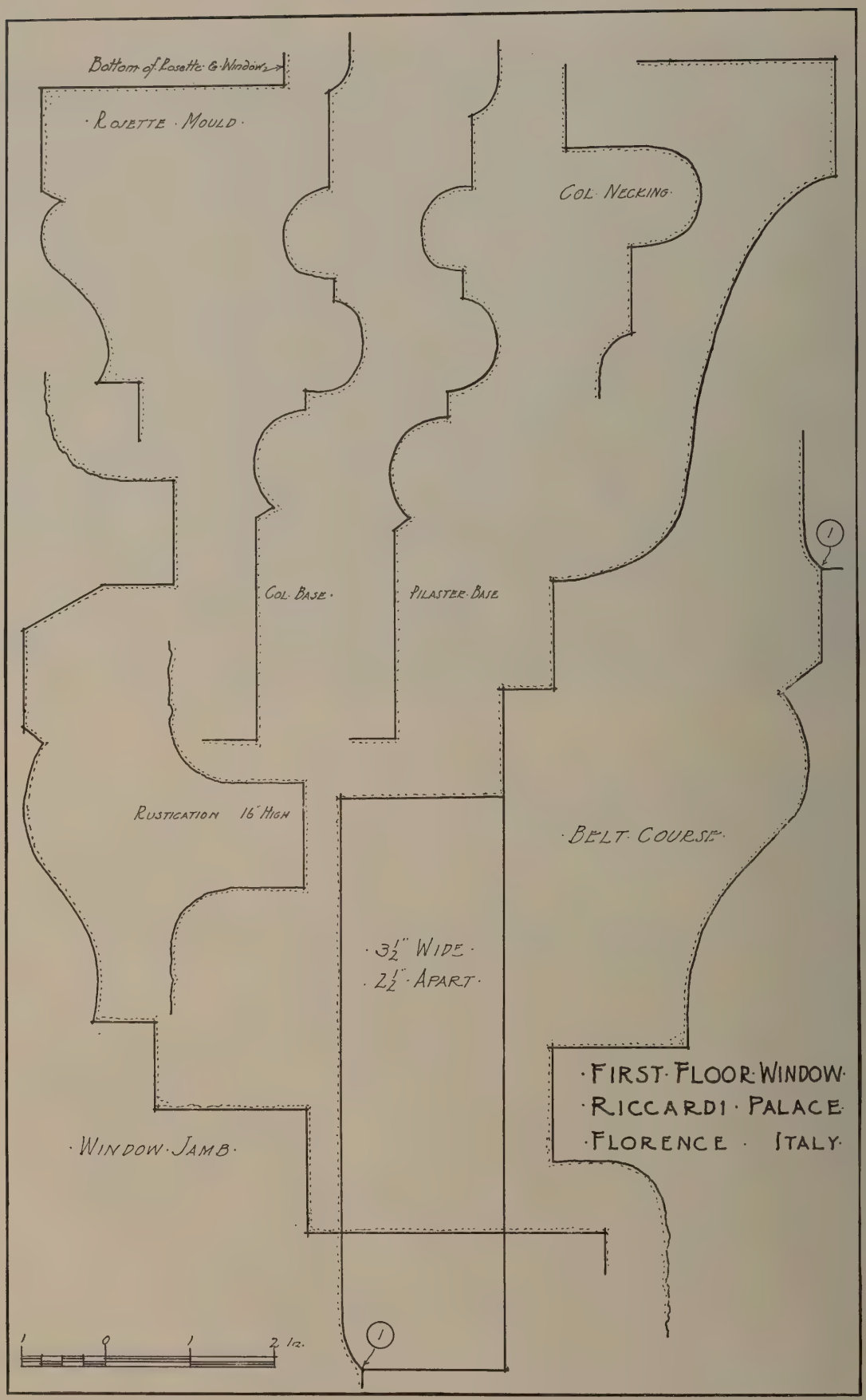






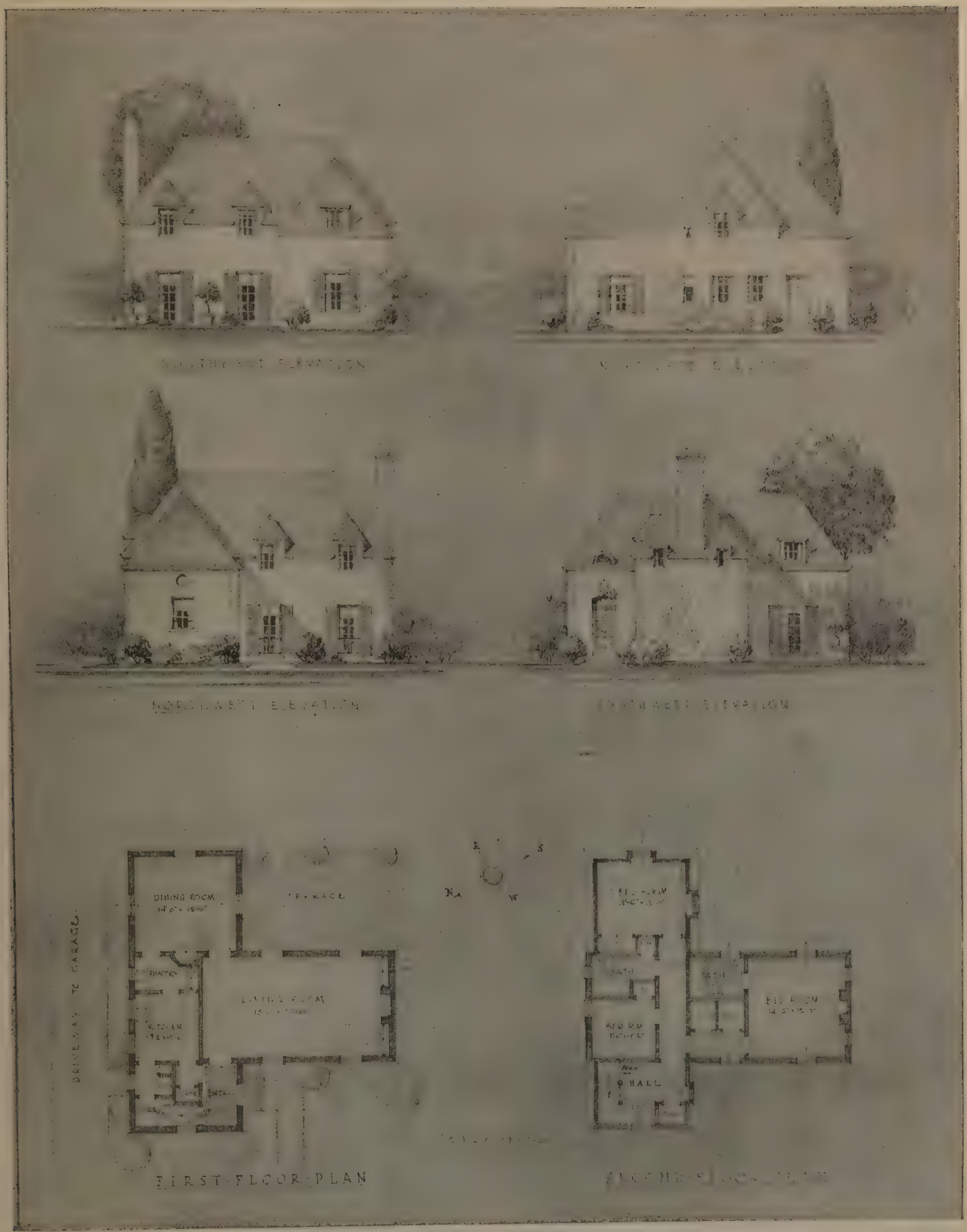
· FIRST · FLOOR · WINDOW ·
· RICCARDI · PALACE ·
· FLORENCE · ITALY ·

MEASURED DRAWING BY ROBERT M. BLACKALL



MEASURED DRAWING BY ROBERT M. BLACKALL

Outlines of Mouldings, Window in Riccardi Palace



PROPOSED HOUSE TO BE BUILT AT WHITEFIELD ESTATES, FLORIDA

Wm. D. Foster & Harold W. Vassar, Architects



PENCIL POINTER R. J. Raney of Kansas City, Mo., breezes under the wire winner of our "stupendous" (ten dollar) prize for the most interesting letter commenting on this department, either favorably or adversely. Here is the letter:

Pencil Points Press, Inc.,
Gentlemen:

We well remember the month, some six years ago, when "your baby", PENCIL POINTS, first emerged, without a squawk, from the bull-rushes back East, a puny, tiny thing but quite good looking and possessed of a good sizeable kick for a' that. We knew not the parent of the child but we watched it put aside swaddling clothes for panties; growing healthier and stronger day by day and month by month and at the same time waxing fat like the *Saturday Evening Post*. We have called it "your baby" and we want to say in passing we would like to have raised a kid like that; but since we couldn't, we are herewith serving notice, as it were, that we have adopted it into our family and expect a visit at least once each month, promising to make it more welcome than even dear old mother-in-law. And too, we don't mean "may be" when we say it has been an inspiration for us to watch your offspring shoot up to vigorous youth, properly nourished and dieted with food furnished by the very best pen, pencil and architectural specialists.

This food is good, it is rich and nourishing, containing calories and vitamines and what not, so necessary in the hygiene of architecture, but it also should have what in dieting circles is known as "roughage".

Your HERE AND THERE AND THIS AND THAT is the architectural "roughage" needed, it seems to us, to give this child continued "wim, wigor and witality". Don't feed it "caviar" as a straight diet, all the time, but balance the meal more evenly with a little "corn beef and cabbage" such as HERE AND THERE AND THIS AND THAT.

Very truly,

(Signed) R. J. RANEY

S. L. Hatfield of Wagoner, Okla., and Warren A. Walther of Chicago, should be especially mentioned as having forwarded very interesting letters which, unfortunately, we are not able to print this month for lack of space.



LITHOGRAPH BY OTHO MCCRACKIN
(PRIZE—*Class One—December Competition.*)



SKETCH ON CAMEO PAPER BY GEO. E. MERKEL
Wall Street, Columbus, Ohio



ELSA



FREDERICK



AGATHA

AGATHA, ELSA and FREDERICK. These three children, all Protestants, are available for adoption. Agatha is eight years old, American parents. She is blonde with blue eyes and delicate coloring, very dainty and affectionate; adjusts herself to new surroundings readily, is inclined to be artistic and is especially interested in drawing.

Elsa is nine years old, born in America of German parents. Brown hair and eyes. She has very definite ideas and a strong but pleasing personality. She is very intelligent and capable.

Frederick is five years old, American parents, is a healthy boy with an unusually lovable disposition, is easily managed and gets along well with other children.

It should be noted that while legal adoption is possible in the cases of all children under the guardianship of the State Charities Aid Association, adoption is not obligatory and is entirely at the option of the foster parents. Desirable homes are being sought for these children because such homes give them the best chance of becoming useful members of society. Readers of PENCIL POINTS we are sure will be interested to know that Donald and Hilda, whose pictures we published a few months ago, have found good homes and that several applications for other children have been received. Anyone interested in the children whose pictures are published herewith, or in considering children of any type or age for adoption are invited to communicate with Sophie van S. Theis, State Charities Aid Association, 22nd Street and 4th Avenue, New York, N. Y.

In only one respect are we disappointed with the response to our invitation to all readers to tell us just what they think about the HERE AND THERE department. We, of course, hoped to get some favorable letters, in which respect we were not disappointed, but we also hoped and expected some of the other kind which would enable us to improve what we are doing during next year and the following years. Not a single letter of an adverse character was received. Now we don't think for a moment that every reader of PENCIL POINTS likes this department as at present conducted and certainly many of our bright young men and women should be able to offer constructive suggestions. Maybe they were afraid of hurting our feelings. We haven't any feelings when it comes to such matters. Maybe they were afraid that an unfavorable letter would stand no chance of winning the prize. Neither is this true.

However, we are sufficiently encouraged to continue along the lines of our present operations, but earnestly solicit interesting contributions not only from all parts of the United States but from all parts of the world where PENCIL POINTS is read. Let us make this a bigger and better department for 1927. And this can only be accomplished by the cooperation of those of you on the firing line.

KNOW THE KIND?

"Ring tor Mr. Jenks, please. Miss Remwood."
"His wife telephoned that he can't get down this morning."
"What's the matter?"
"Mr. Jenks ate an extra piece of toast, she says, and they can't get him out of the breakfast nook."

A SUBSCRIBER

The prizes this month go as follows:

Class 1—Otho McCrackin
Class 2—Oong Gow
Class 3—Eric Fleming
Class 4—Jeannette Shirk

IN DOLDRUM DAYS

(THE YOUNG PENCIL POINTER)

(PRIZE—*Class Two—December Competition*)

In doldrum days, my craving cries,—
No current pleasure satisfies;
As other Pointers turn to fishin',—
Distracted to unbridled wishin',
I long to track the story guys.

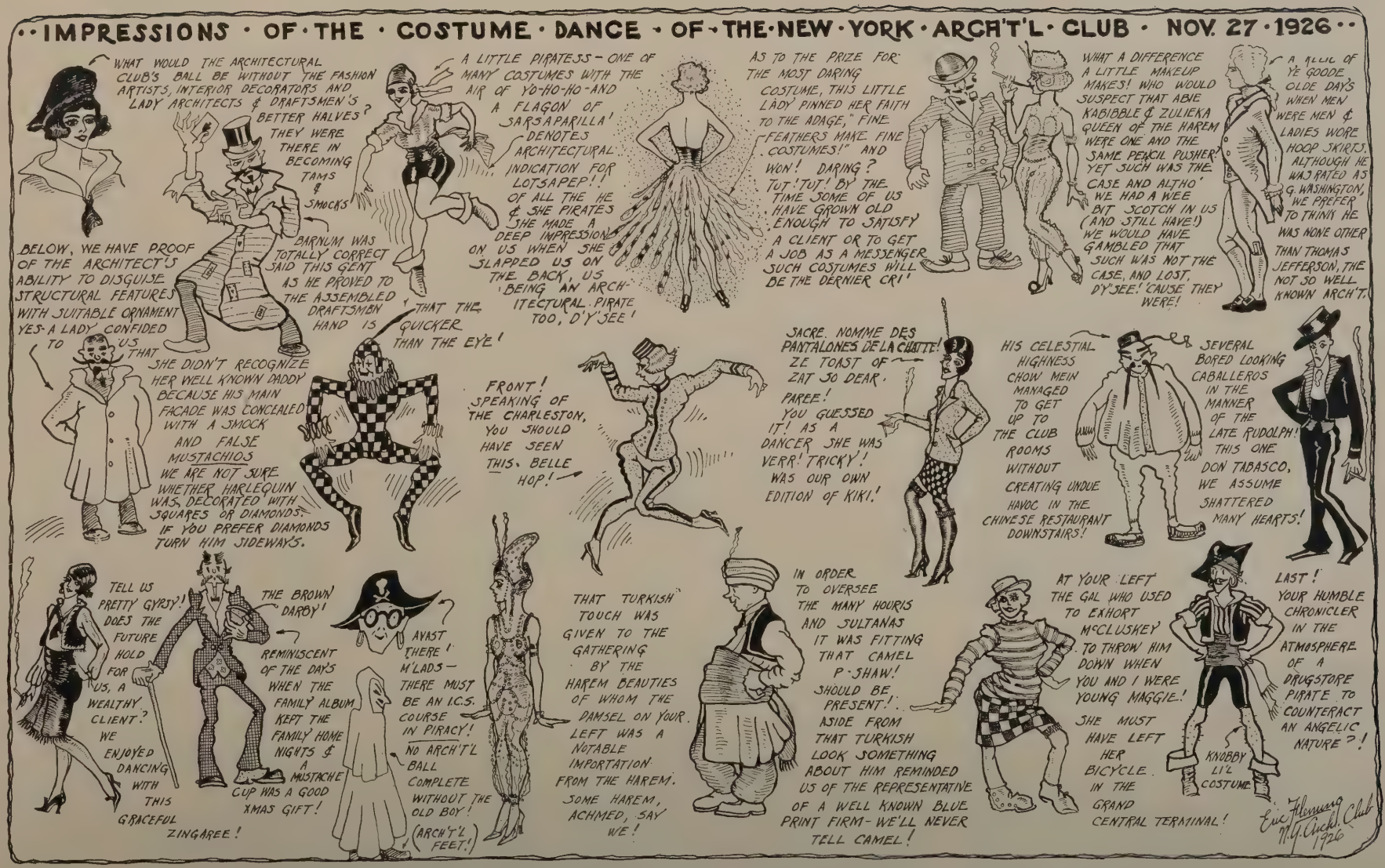
I long to reach the late horiz—
'n, long to whiff John Masefield piz—
'n, long to know the past that's missin'
And old rum days.

Regardless as he scarifies,
Hu. Ripley contri-butes his sighs
Due grace to winning competition,*
I'd live those days in repetition!
Do you get me? My wish surmise
In doldrum days.

OONG GOW

* "152" September.

One meaning of the word *draftsman,* according to Webster's New International Dictionary, is *One who drinks drams; a tippler.* Who'd have guessed it?



"Impressions of the Costume Dance of the New York Architectural Club", Drawn by Eric Fleming.

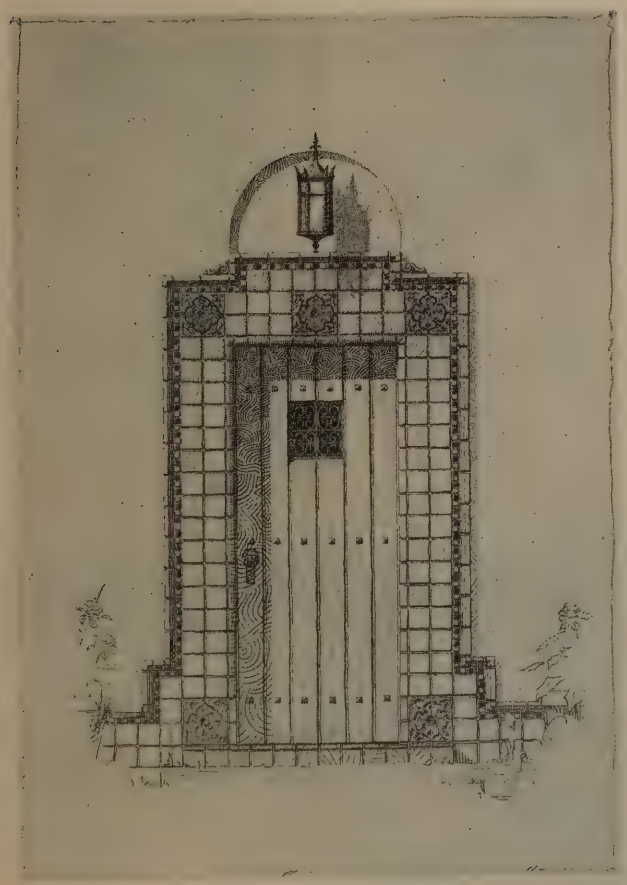
(Prize—*Class Three—December Competition*)



SKETCH BY CHARLES M. STOTZ



SKETCH BY MARTIN BECK



SKETCH BY A. D. PICKETT

An Entrance Treatment

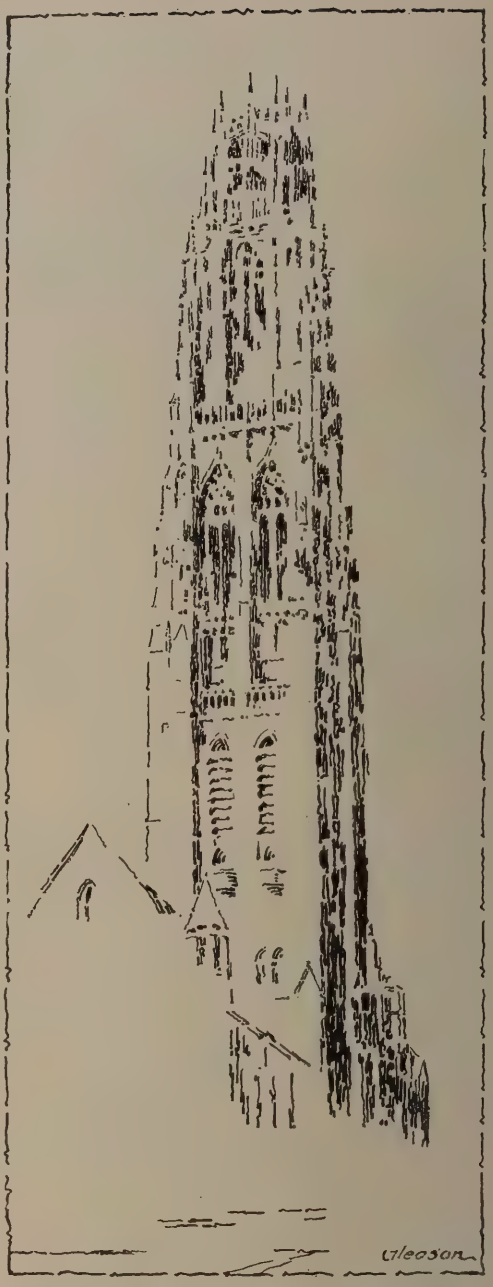


SKETCH BY CHARLES M. STOTZ

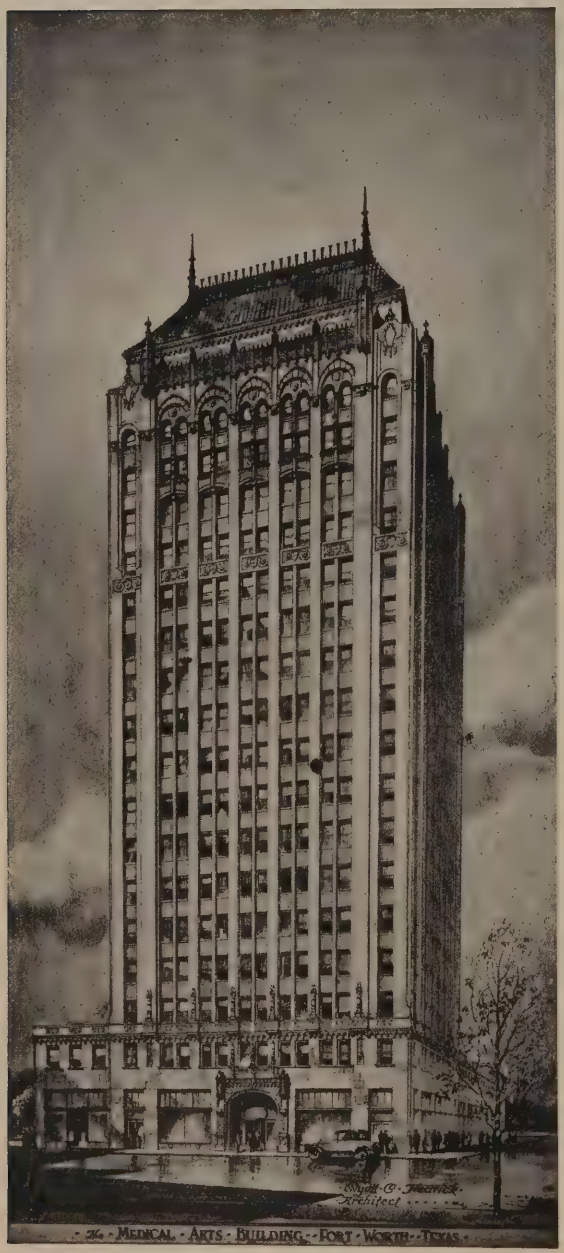
Cathedral at Nevers



DESIGN BY JEANNETTE C. SHIRK



PEN AND INK DRAWING BY G. S. GLEASON



RENDERING BY J. J. PATTERSON
Wyatt C. Hedrick, Architect



DESIGN BY JEANNETTE C. SHIRK
(PRIZE—*Class Four—December Competition*)



Cartoons of the Members of the Organization of Tooker & Marsh, Architects, New York, Made on the Occasion of Their Recent Christmas Party.

W. P. McLaughlin with Benjamin & Benjamin, architects, Grand Rapids, Mich., submits the following which we publish without comment, as comment seems unnecessary.

We are remodeling the Salvation Army Building in Grand Haven. The job is small and the contractors upon being awarded the job submitted the handwritten contract on an invoice sheet, which is as follows:

The invoice letter:

Mr. Major Stratton 1243 Hall st.
Grand Rapids Mich

In Account With
JONKER & EMORY
General Contractors
"What is Nicer Than a Beautiful Brick Home?"
Ask us for Estimates

Dear Sir Major inclose fine Contract if it is not as you wish please let us know and we will fix it up but as far as we know it will cover every thing we have order the Material and did not want to start this week as the terra Cotta would not get hear this week and would have to let the building stand to long but we are going to get right after it Monday monday morning and will rush it right along as Mr. Glassbrok would like to have it for his Aas work.

Jonker & Emery
By Fred Jonker
513 Columbus st. Grand Haven Mich

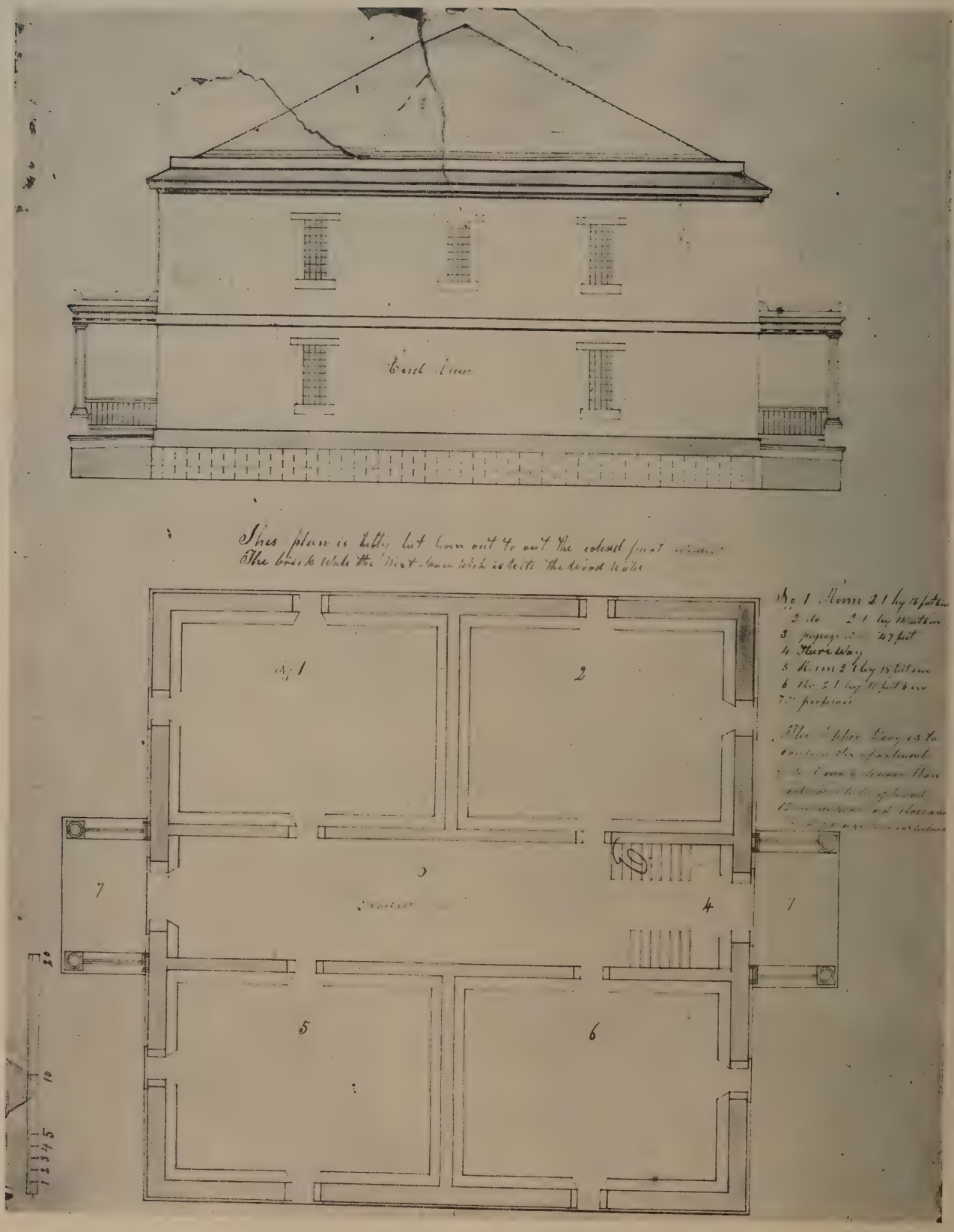
The invoice contract:

Mr. Major Stratton Of Salvation Army is to be Consulted at all times on any charges made

Nov. 10-1926

Major Stratton
Dear Sir

We Jonker & Emery agree to rebuild the building of Salvation hear at Grand Haven Mich according to Major Stratton. Mr. Glassbrok and the Plans & Specification of Benjamins & Benjamins We Furnish all Material and Labor at cost & to keep the price of the repairs below the figures of Jonker & Emery which were handed in to Benjamins. and also that Jonker & Emery will give you a discount out of there wages when completing of the work and the payment are to be made when Material is on the ground and the work started and the Second Payment when Jonker & Emery and Major Stratton & Glassbrok can get to gether on and Third Payment when the thing is completed Jonker & Emery Contractors & Builders Grand Haven Mich



DRAWING MADE IN 1834 BY JOHN LAWRENCE, STATE ARCHITECT
Jail for Madison County, Mississippi

THE SPECIFICATION DESK

A Department for the Specification Writer

SPECIFICATIONS FOR JAIL OF MADISON COUNTY, CANTON, DECEMBER 29th, 1834

EDITORS' NOTE: *These specifications and the drawings reproduced were found by Claude H. Lindsley, Architect, Jackson Miss., in remodeling the Court House building at Canton, Miss. The drawings and specifications were in a tin tube in the basement of the building. We have printed the specifications exactly from the handwritten copy of the original which is dated* 1834.

THIS HOUSE IS TO BE two stories high foundation 2 feet deep and 3 feet wide out side walls in first story 9 feet in the clear of joice and three brick thick out side wals in second story 11 feet in the clear of joice. and two brick thick with a wood lining of timber 12*in* by 12*in* gurt: to be dovtaled together at corners; there will be one partishion wall across the house Except the pasage and two pasage wals in the lower story those wals will run from the botom of the foundation to the top of the first floor and will be 12 *in* thick or one and a half brick thick. The partishion wals in the second story will be of timber 12 *in* by 12 *in* and notched as above discribed, so as to make the joints purfectly close and then to be fasned in the diferent places along center with iron bolts 3 feet long one inch diametor; the out side wals in the upper story will be lined with wood and fasend as the partishion wals; the upper story will have a pasage runing through the house; and on the right and left will be divided into three apartments each with which will be sils and one door and one window sash. The windowes will have a Raughtiron grate before them so arranged as to be fasened with bolts to pass through the Stone Gamb of the windows on the out side the side lining of the ends of the wood Gamb on the inside may be of thick stout sheat iron well spiked on so as to meat the edge or arres of the stone: thease six apartements up stares with the exception of the pasage will have to be lined with sheat iron well nailed on; the jóice in this house that is to say each floor will be 12 *in* by 10 *in* gurt and laid close together; and then a floor laid on top tunged and groved close. The under edge will be cealed with one inch plank 5 *in* wide tunged and groved close: the house will have 20 windowes all of which will have raught grates



DRAWING MADE IN 1834 BY JOHN LAWRENCE, STATE ARCHITECT
Jail for Madison County, Mississippi

4 *in* marsh and maid of raught iron upright 1 *in* square the cross bares ½ *in* by 2¼ *in* with a hole so as admit the square bars to pass through full size. The upper windowes to have a blind so as to prevent looking down the hole of the windowes to have a sash hung to them in order to keep out the weather and also to have stone sills heads and gambs. 6 *in* on the face to run through the wall with a rabit to recieve the brick that wold otherwise show a joint strait through and let the aire pass in: there is to be one dorick porch to this house with a platform and one course of stone: wall 18 *in* high one water table to av. 8 *in* wide the water table only extends along 2 sides: the other 2 may be of wood, 2 out side doores with tramsom and pilastores: one flight of open newel stairs complete the lower story will have 4 doors to be finished with iron grate dore on the in side of the rooms and in the pasage with archratives and one of them with a strong wood doore the doores below to have cast iron gambs to receive grates. The locks for this house must be made to order of a superior quality which a patrin must be given for, base of this house will be of a common strong kind; the cornice tuscan; and the roof piped in the best manner, and covered with shingles 18 *in* long 4 *in* to the weather strip rafters to be 6 *in* by 10 *in* gurt with braces from a peace on joice on floor so as to prevent a settle at all times; the windowes to contain 12 lights of glass 10 by 12 *in* all the materials for this house is to be of the best and most lasting kind that will equal cypress or pine. The timber clear of sap; no soft brick will be permited to go into it. The gambs to this lower story to be of stone or cast iron, the macanickal work also to be done in the best and most workmanlike manner paying strick attention to the plan and spesification and superendent at all times.

By John Lawrence, State Architect

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free, unless otherwise noted, upon request, to readers of Pencil Points *by the firm issuing them. When writing for these items please mention* Pencil Points.

Durabilt Steel Lockers.—A.I.A. File No. 28-a-1. Loose-leaf catalog listing products manufactured and includes numerous valuable aids to the user of lockers, such as special detail drawings, articles covering uses of lockers in schools, gymnasiums and clubs, "open" specifications, color suggestions, etc. New features can be added from time to time. Specifications. 9 x 11. Durabilt Steel Locker Co., Aurora, Ill.

Enfield Pastel Tiles.—Booklet illustrating and describing this type of tile for use in residences, colleges, public buildings, country houses, bath rooms, etc. Profusely illustrated. Specifications, tables of stock sizes. A.I.A. File No. 23-A. 8 x 11. Enfield Pottery & Tile Works, Inc., Enfield, Pa.

"Clinton Grilles".—Attractive folder illustrating and describing this type of grilles for many uses. Wickwire Spencer Steel Co., 41 East 42nd St., New York.

Pneumatic Tube Layout Blueprint.—This document shows a typical layout for pneumatic dispatch tube lines in a bank. There is also included a list of the preliminary data necessary for the preparation of a correct specification. This sheet will be found useful wherever pneumatic tube equipment is under consideration. G. & G. Atlas Systems, 534 West Broadway, New York City.

Elevator Specifications.—A new document covering general specifications on elevators, completely revised and covering everything pertaining to elevator equipment. Standard filing size. Warner Elevator Mfg., Co., Cincinnati, Ohio.

Industrial Buildings and Housing.—A new book covering the subject indicated in a very thorough manner. 112 pp., attractively bound. American Face Brick Assn., 130 No. Wells Street, Chicago, Ill. (*Price* $2.00)

Open Steel Flooring.—Bulletin covering this most important type of flooring for many uses where a sure footing is essential. Table of safe loads and much other useful data for the specification writer. Irving Iron Works, Long Island City, N. Y.

"Sirocco" Fans and Blowers.—Bulletin No. 8001 illustrates and describes this type of fans and blowers. Tables, detail drawings, sections. 8½ x 11. 80 pp. American Blower Co., Detroit, Mich.

Homestead Valves.—Catalog No. 33, 1926-1927, illustrates and describes the Homestead line of valves. Price lists and dimensions, sectional drawings, etc. 6 x 9. 51 pp. Homestead Valve Mfg. Co., Homestead, Pa.

Pyrobar Roof Construction.—Architectural data on this subject. Interesting and useful catalog containing illustrations, blue prints, description and use, designing data, tables, specifications, illustrations of typical industrial plants, power plants, schools and public buildings, roofed with Pyrobar Roof Tiles. A very useful book for the architect's library. 51 pp. 8½ x 11. United States Gypsum Co., 205 W. Monroe St. Chicago, Ill.

Published by the same firm, "Sheetrock-Pyrofill" "Structolite Construction", "Structolite for Industrial Buildings" and "Pyrobar Voids". All standard filing size.

"Simplex Safety Waste Drains, Oil and Sand Traps, Adjustable Wall Backings and "Universal" Wall Hung Closet Fittings".—Ready-to-file catalog containing complete information for the drafting room and specification writer. A.I.A. File No. 20-c. 9 x 12. 16 pp. Blake Specialty Co., Rock Island, Ill.

Self-Sentering Trussit.—Illustrates and describes a combined form and reinforcement for floors and roofs. Details, specifications, tables, shipping data. 48 pp. 8½ x 11. The General Fireproofing Building Products, Youngstown, Ohio.

"Doorways".—Interesting little monthly magazine, the December issue of which contains an article on the "Trend of Doorway Construction in Modern Homes and Apartment Swings to 'Vanishing Doors'". Many interesting illustrations of vanishing doors for all types of buildings and rooms. Plans. 22 pp. 5 x 9. Richards-Wilcox Mfg. Co., Aurora, Ill.

Bloxonend Flooring.—Specification as recommended by A.I.A. Loose-leaf portfolio containing complete information for applying this flooring to warehouses, factories and other conditions requiring great durability. 8½ x 11. Carter Bloxonend Flooring Co., Kansas City, Mo.

Burt Catalog.—Treats the problems of ventilation involved in factories, residences, public buildings, etc. Technical data and complete description of the Burt line of ventilators. 128 pp. 6 x 9. Burt Mfg. Co., Akron, Ohio.

Baker System of Refrigeration.—Illustrated catalog with sectional drawings describing use for hotels, hospitals, apartments, etc. Data blank enclosed for securing preliminary cost estimates. 20 pp. 9 x 12. Baker Ice Machine Co., Inc., Omaha, Nebraska.

Architectural Granite.—Catalog containing twenty-one color reproductions of standard building granites, charts and information for the designer and draftsman, valuable data for the specification writer and architect. 24 pp. National Building Granite Quarries Assn., Inc., 31 State St., Boston, Mass.

Pine Homes.—Essential information on home building given in simple, understandable form. Fully illustrated. Covers the whole range of building from foundation to roof. California White and Sugar Pine Mfrs. Assn., 680 Call Building, San Francisco, Calif.

Warm Air Installed According to the Standard Code.—Booklet, A.I.A. File No. 30-B containing standard code for furnace installation and specifications. 8½ x 11. National Warm Air Heating & Ventilating Assn., 174 East Long Street, Columbus, Ohio.

The Fallacy of Unnecessary Strength.—Bulletin 316, shows clearly, by illustration, statistics and text the extravagance of using good materials in wrong places, etc. 16 pp. 6 x 9. National Lime Assn., 918 G Street Northwest, Washington, D. C.

Clinton Electric Welded Fabric.—Technical booklet dealing with floor and roof slab construction. Sectional drawings, tables of loads and much other useful information. 48 pp. Wickwire Spencer Steel Corp., 41 East 42nd St., New York City.

Sykes Steel Integral Door-Buck and Trim.—Leaflet illustrating new and useful specialty. Patents pending. The Sykes Co. 2300 West 58th St., Chicago, Ill.

Central Cleaning Systems.—Descriptive booklet profusely illustrated on the subject of modern vacuum cleaning installations, suitable for all types of buildings. 8½ x 11. 32 pp. Spencer-Turbine Cleaner Co., Hartford, Conn.

Ritter Oak Flooring.—Illustrated brochure giving excellent data on floors of different kinds and of various woods. 31 pp. 5 x 7. W. M. Ritter Lumber Co., Columbus, Ohio.

Miracle Doors.—Portfolio containing 2 full page plates showing doors in combination with a variety of wall treatments, details of construction, specification directions, tables of sizes, etc. 60 pp. 8½ x 11. Paine Lumber Co., Ltd., Oshkosh, Wis.

Dust Problems and Their Solution.—Presents basic idea of dust engineering covering subject of air filtration, standard specifications and other useful data, diagrams etc. 48 pp. 8½ x 11. **Midwest Air Filters, Inc., 100 East 45th St., New York.**

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.

Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

THE VALUE OF ARCHITECTURAL CRITICISM

CRITICISM HAS been defined as "the art of judging with propriety concerning any object, or combination of objects". Every branch of literary study, as well as each of the fine arts, has its proper criticism as an appendage to it. The elements of criticism depend on the two principles of Beauty and Truth; Beauty, in letters and arts: Truth, in history and the sciences. Criticism, in a more limited sense, is a branch of *belles lettres;* essays written for the purpose of commanding or condemning works in literature or the arts and pointing out their various merits and defects.

It is undoubtedly of benefit to the architect to have the good points of his design pointed out in public prints or architectural magazines; yet it is of even greater benefit to the conscientious practitioner to be shaken into the realization that there are defects which detract from the perfection of his design as a whole. Unfortunately the fulsome essays which are published are not particularly helpful, for the inclination is to say the kind thing and to leave unsaid that which is unkind. No just measure of value can be arrived at by the architect or the public if every design criticised is tactfully approved. On the other hand, it is vain to expect the public to give due credit to the architects for their good work, unless the architects themselves give such credit to one another.

The man who practices architecture in a place remote from the larger cities should appreciate the value of criticism. He is the man who is most in need of the stimulus of frank and honest criticism and the one least likely to obtain it. The facts that there may be only three or four other practitioners with whom he has to compete, and that he far excels them in ability, tend to make him keep his work to himself. The men practicing in the large cities have the advantage of the criticism received from their many architectural friends and the humility with which some of the biggest men accept criticism, examine into the reasons for it, and endeavor to correct mistakes is an excellent omen for the progress of design.

When an architect works alone, without even the criticism of the draftsmen in his office, who are often the most excellent critics, he does not think out his problem as keenly as when he has an opportunity of presenting his work to other architects for their criticism.

If for no other reason than having one's work criticised by a Competition Jury, it would pay for the time and thought expended to enter the so-called educational competitions. The architect who may be in a rut will discover that he must assign definite reasons for everything that he has done and look at his work with a much more critical gaze than he usually bestows upon it.

In the fine arts the most gifted mind will require much education and practice to judge of beauty; yet it is equally true that knowledge alone will not make the critic and that the habit of discriminating and judging correctly is a distinct faculty or a compound of faculties in the mind.

Contents

French Comrades in America, II Jean Jacques Haffner *By William G. Perry*	67
Competition and Working Drawings from the Office of Raymond M. Hood	85
Wrought Iron Precedent, VI *By Gerald K. Geerlings*	95
Color Plates	*Insert*
Plates	103-110
Whittlings	111
Here & There & This & That	120
Service Departments	124
The Specification Desk	127

PENCIL POINTS—*Yearly subscription, payable in advance $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Single copies, 35 cents. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach the publishers before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive and examine manuscripts, drawings, etc. We will use due care while the material is in our hands, but we cannot hold ourselves responsible for damages. Publication office, Stamford, Connecticut; Editorial and Advertising offices and Subscription Department, 419 Fourth Avenue, N. Y.* PHILIP H. HUBBARD, *Advertising Manager. Chicago Office, 1050 Straus Building.*

Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER

BUILDINGS UNDER CONSTRUCTION IN NEW YORK

PENCIL POINTS

Volume VIII February, 1927 Number 2

FRENCH COMRADES IN AMERICA, II

JEAN JACQUES HAFFNER

By William G. Perry

JEAN JACQUES HAFFNER, Professor of Architecture at Harvard University, is entering now upon his sixth year in this capacity. Successor to Professor Duquesne, he is, with Professor Jacques Carlu of the Massachusetts Institute of Technology (an article upon whose work appeared in PENCIL POINTS in May), the latest of an imposing line of French architects who have come to Boston to teach architectural design.

To the casual observer, and to many not so casual, it may seem curious that the great schools of architecture in our country should turn to France for their leading professors in design. The inference is perhaps that, lacking a centralized Ecole des Beaux Arts in our country, we turn to that in France, in blind confidence that therein lies our salvation.

The case is, however, far different from this and, while it may not be germaine to this matter to consider all the reasons for the American procedure, I believe that there is one reason for it so very important that we may focus upon it for a moment.



JEAN JACQUES HAFFNER

Should an architect be requested to answer the questions, "What element in your relations with your clients, or with that part of the community which might at one time or another interest itself in building, would you like to see fashioned after your own convictions?" "Why is this refashioning necessary?" "How would you accomplish this end most speedily and effectively?"—I believe that the replies would be interesting because of the unanimity which they would display.

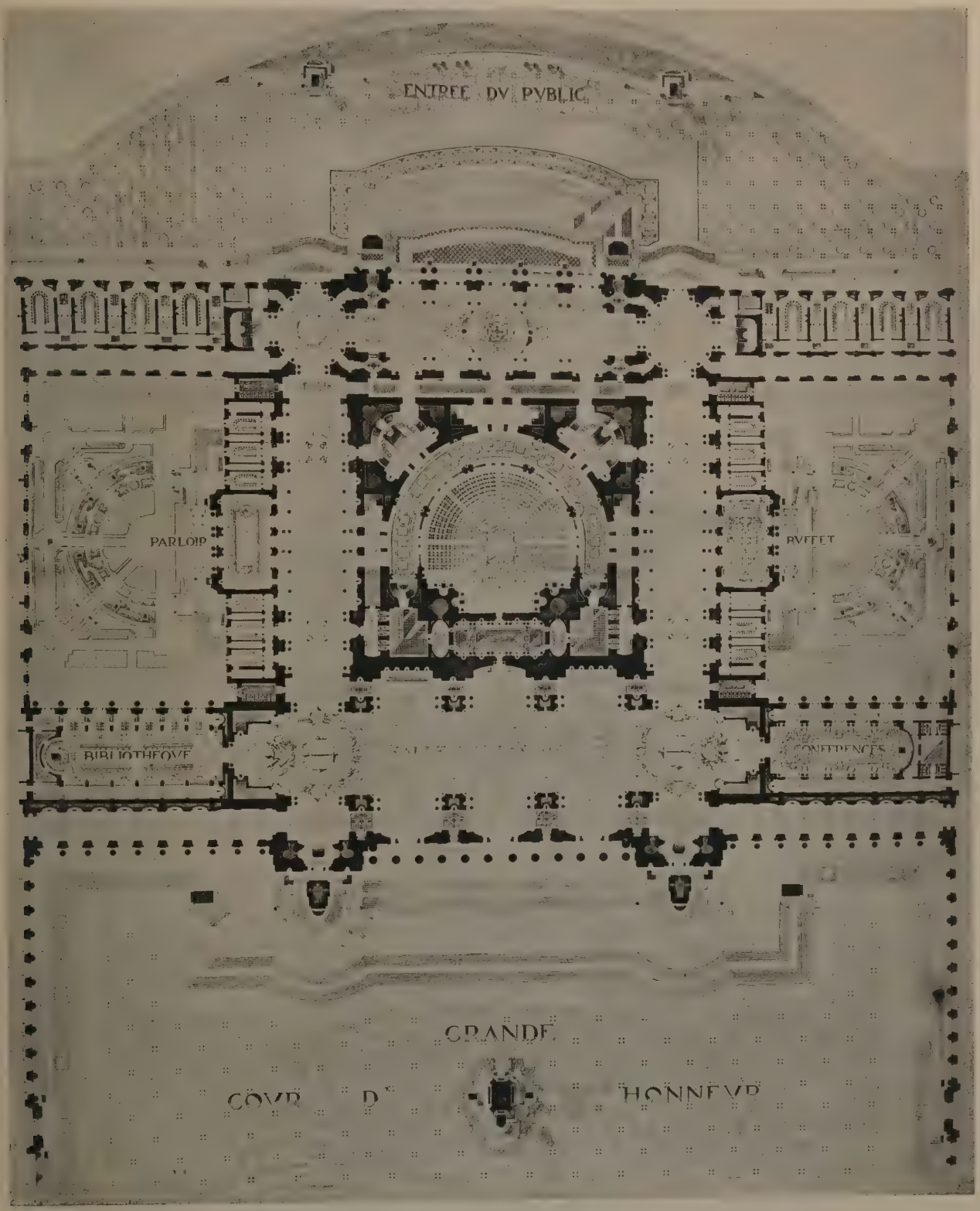
In the discussion which would inevitably follow the absorbing topic of Architectural Education would soon be touched upon and would there not be forcible expression concerning the hypothetical question of an architectural education for the public? I feel quite sure that there would be.

So—what element would the architect fashion after his own convictions? The convictions of the architect are acquired by study and by practical contacts. My own experience and acquaintance with architects have shown me that convictions of the personal type, formulated and nurtured by prejudice alone, are rarely displayed. It is fair to say that an architect's convictions are as wholesome, as fair, and as constructive as those of any other professional man. Indeed, I believe that architectural training tends more strongly toward the eradication of convictions based upon prejudice alone than education in any other branch of learning. Let us assume, therefore, that the architect's convictions are constructive and that he does most earnestly and honestly consider the pub-



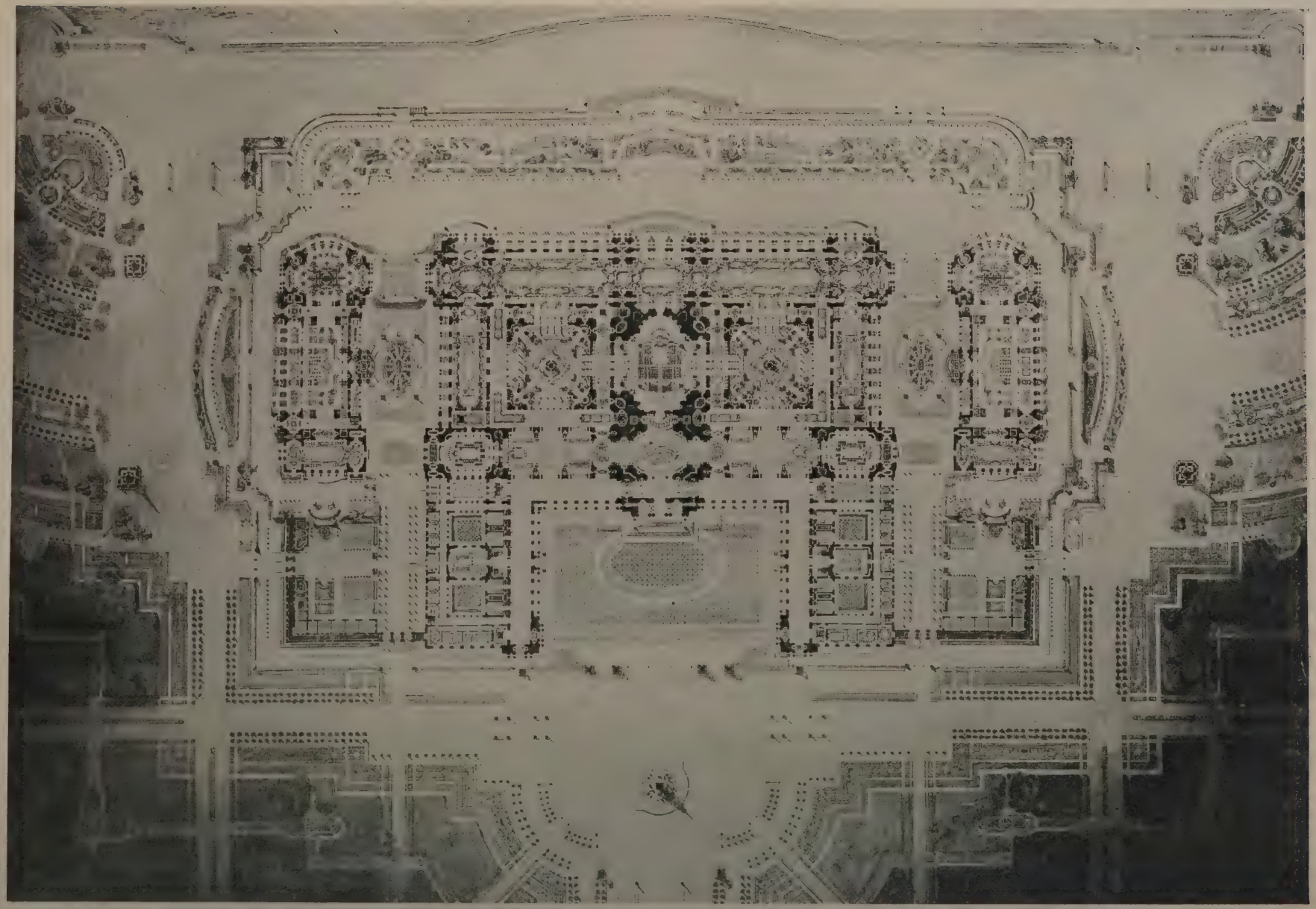
FROM THE WATER COLOR BY JEAN JACQUES HAFFNER

COMPOSITION FOR A TAPESTRY



STUDENT DRAWING BY JEAN JACQUES HAFFNER, FIRST PRIZE, CONCOURS ROUX

"UNE SALLE DES SÉANCES D'UN PALAIS LEGISLATIF"



PLAN, GRAND PRIX 1919, BY JEAN JACQUES HAFFNER, "PALAIS POUR LA SOCIETÉ DES NATIONS"



ELEVATION, GRAND PRIX 1919, BY JEAN JACQUES HAFFNER
"PALAIS POUR LA SOCIETÉ DES NATIONS"

lic as well as himself, in all his dealings.

The architect would, I believe, reply as follows: "I would by some immediate, if magic, means lead my clients, or those interested in building, to a comprehension of the basic hypothesis of the solution of their problems. I would have him and them understand that, while problems may differ widely, no problem is so individual that the principles of program and solution may not be applied. I would have, last and above all, based upon the above two realizations, a confidence instilled into these people that the architect is a specialist trained for theoretical, practical, and artistic accomplishment; willing and anxious, and often able, to modify and to adapt all considerations to a fine balance, with a view to achieving not only what the client wants but more than he thinks he wants, to his eventual surprise and delight. I think this action is necessary because I believe that architectural education has not until the last very few years recognized its definite purpose; that, unlike the education of law and medicine, it has not convinced the public. I believe that too many schools have been trying sporadic individual methods, and that the architectural training of the mind in logic and the application of logic, has not received the general attention which is its due. The result has been that the architect, in general, has only impressed the public with the precautions that must be taken in dealing with him. The full confidence of the great building public is not yet his. To obtain this confidence, I should act quickly. The architects of today and of the future are and will be products of the schools or of offices, or they are a product of the combination of both. I should concentrate upon this matter of the training of the mind to approach all people with applied logic—to broaden the mind to attain the ability and capacity to apply more than one solution to a problem, each with its logical reason; and finally to produce or construct the best possible result under the circumstances. If all the schools not only recognized this necessity but were also successfully to apply it, one could see a bright future, not too remote, when the advantages obtained from this education by the architectural student would be transmitted in large measure to his office force. The new generation of practicing architects would see eye to eye, consistently and intelligently, and lo! a friendly public would turn eagerly to a profession which has earned its confidence. The architect's ship would then sail serenely upon its course."

This answer covers a vast field and paints an ideal picture. But, though the goal is lofty, the facts involved call so mightily for action that one is impelled to look, as so many are now looking, for means to accomplish this end.

It would be interesting to look back upon the most successful architectural work in this country, to study it closely and to seek light upon the personal qualities of its authors, in a search for the reason for their success. This search and the resulting tabulation, a study of the original problems in each case, and as full an account as possible of the steps leading to the solution, would be quite fascinating and instructive. I for one, however, do not believe that such laborious proof is indispensable to show that the best work has been accomplished by the most logical minds, provided they had the companion attributes of artistic appreciation, ability, and a capacity to deal with materials and men.

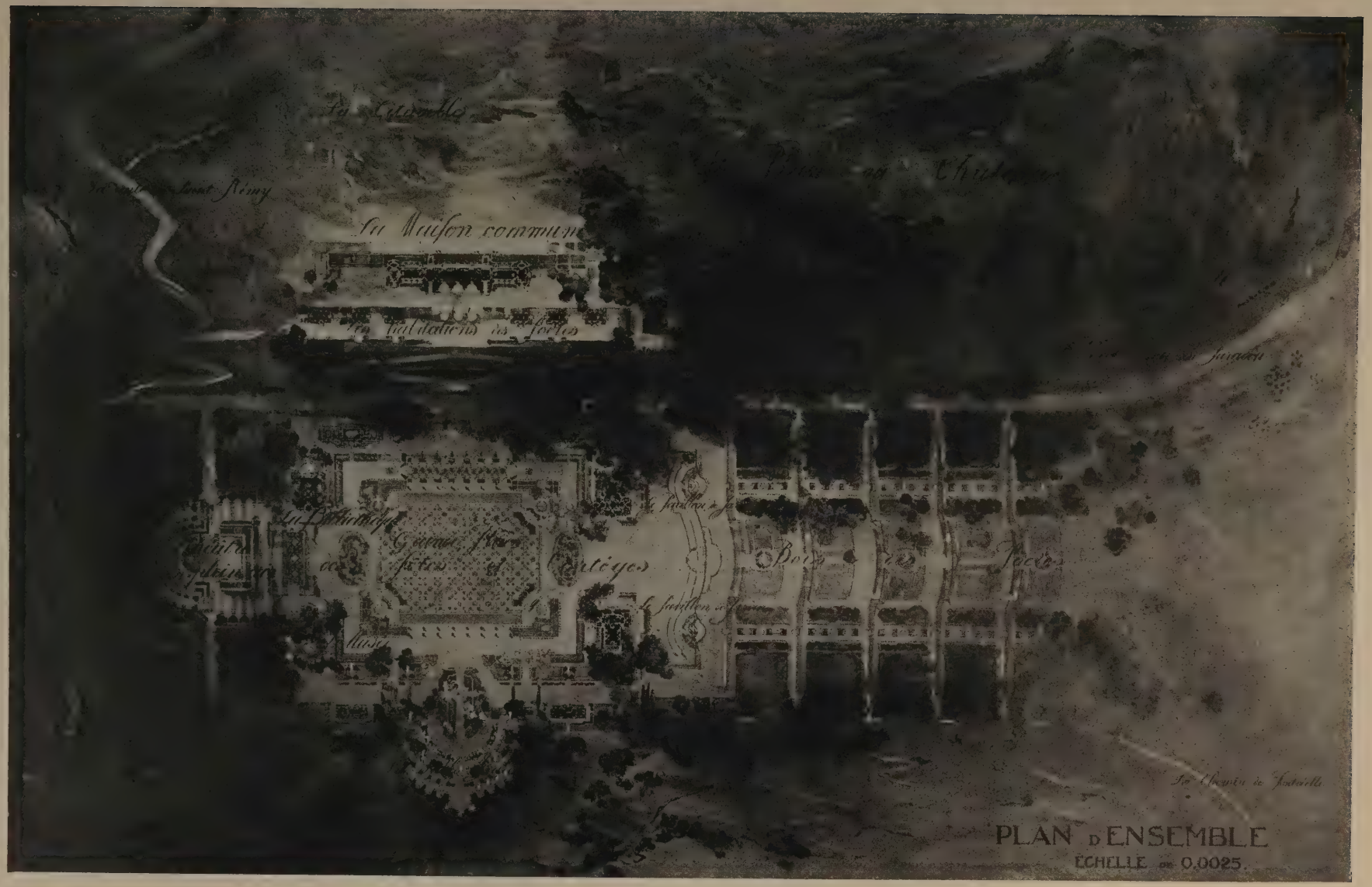
This may seem the same as saying that great work is done by great men, but our reference includes the work of a great category of men who have done well without being great in the extreme sense of the word. Our study would disclose the fact that most of the authors of the buildings considered had been fortunate in their early opportunity to acquire a logical method of approaching a problem, and that most of the rest had manifested inherent qualities of a similar character in their own nature.

It would be unconvincing to predicate this train of thought upon the statement that the only way to acquire so desirable an end is to send every architectural student to the Ecole des Beaux Arts, or that only by means of applying the principles of the Ecole upon our domestic schools shall we be able to do so.

It is perfectly just, however, in my opinion, to say that the remarkable clarity of the minds of some of the French masters, like Pascal, Guadet, and Laloux, has shed a strong constructive influence directly or indirectly upon the minds of many of our



PORTION OF ELEVATION, GRAND PRIX 1919, BY JEAN JACQUES HAFFNER, "PALAIS POUR LA SOCIETÉ DES NATIONS"



STUDENT DRAWING BY JEAN JACQUES HAFFNER, CONCOURS CHENAVARD

AN ACADEMY OF "JEUX FLORAUX" AT LES BAUX, A REVIVAL OF THE MIDDLE AGES "COUR D'AMOUR" OF PROVENCE



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "GRAND CANAL, VENICE"

best architects; and further, that this influence as applied directly to the solution of problems has been more beneficial than any other influence whatsoever.

The French mind is characteristically a logical mind. The French mathematician recognizes, however, that, while logic is at the root of his science and that once established will assist in solving any of his problems, the solution by these means is sometimes needlessly laborious. He therefore trains himself to recognize the individual peculiarity inherent to each problem and, with his general principles as a background, to invent an ingenious short method of solution.

The French architect is a man generally trained in the same manner. To him no problem is unsolvable — no assertation can be categorical — nothing is so good that it may not be made better.

Recognition of this particular quality in the education of the French architect has been the strongest of the many forces that attract American students from year to year to the Ecole des Beaux Arts. Conversely, it has been recognized that the best means of bringing this method or point of view to the average American student at home is to seek out the strongest of the Frenchmen, products of this school, and to invite them to become our professors of design.



WATER COLOR BY JEAN JACQUES HAFFNER
"GRAND CANAL, VENICE"

Professor Haffner has more than justified the hopes and expectations of the Architectural School at Harvard. The qualities which made him so brilliant a student have found practical expression in his capacity as a teacher. At the Ecole, from 1907 to 1912, his fellow-students in the Atelier Laloux found him always prepared, always master of himself, never hurried. His work, quite naturally, benefited from these qualities and, in turn, these qualities became strengthened by his work.

There developed in him a keen appreciation of the particular character of each problem called upon to solve. A solution, simple and logical, expressed this appreciation and finally a brilliant set of drawings would be produced, colorful, interesting, and complete, deserving and receiving high recompense.

His ability to work to good purpose and at the same time to conserve his physical strength made it the more possible for him to add to his regular school work and to participate, in 1911 and 1912, in such exhausting competitions as the Concours Chenavard and Roux (here illustrated), both of which prizes he won. He had already won the second prize in the Concours Roux in 1910. These Concours are second only in importance to the Grand Prix de Rome itself, which he was later to win.

Enumeration of his successes is not so interesting as an examination of the attributes that made these successes possible. In the same atelier were, in those years, some of those students whose remarkable records stand as evidences of the genius of M. Victor Laloux: Fernand Janin, René Mirland, Debat-Ponson, Albert Ferran. Each of these men was truly individual in his own way. Their marked success and rapid development but pointed the more definitely to the conclusion that the system under which they were studying was adaptable, pliable, and inspiring. Haffner was as individual as any of these and individual in a most interesting sense. He seemed to realize a similarity between the study of a foreign language and the study of architecture. He set about learning its origins, its development, its possibilities, its beauties. His vocabulary (to borrow the expression) became extraordinary in its scope; his knowledge of motives and how to employ them, seemingly inexhaustible. With such a store of readily accessible means, his versatility found expression, but always with a sense



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "ARGENTAN CATHEDRAL, NORMANDY"



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "QUIMPER, BRITTANY"



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "SAINT TROPEZ, VAR"



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "FISHING BOATS, DOUARNENEZ"



SKETCH FOR A DECORATIVE PANEL BY JEAN JACQUES HAFFNER

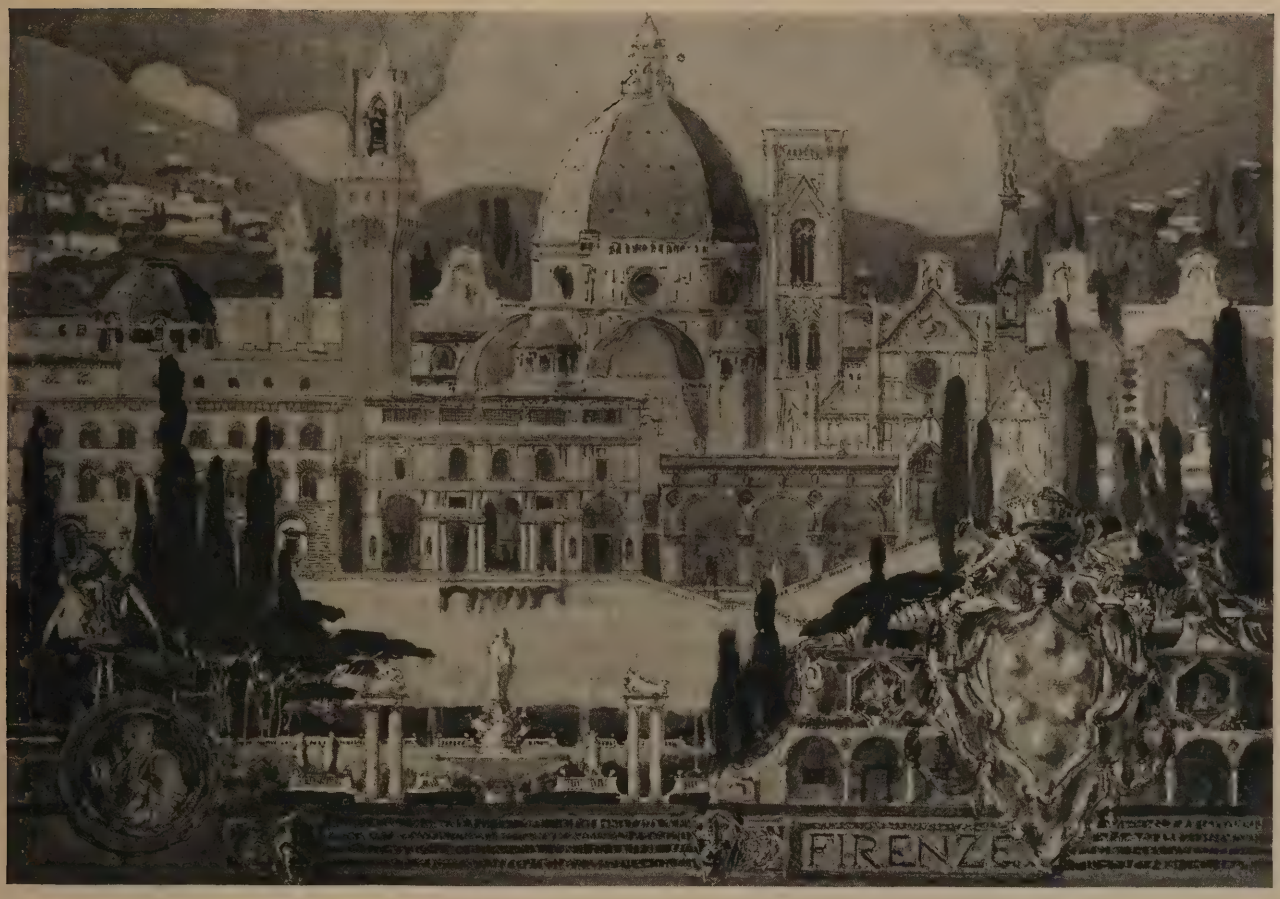
of proportion, of fitness, of scale. He chose his motive and used it with the same care for purposeful effect that the writer choses his word and phrase.

What wonder, then, that as early as 1908 he should enter the Concours Rougevin—a keen competition in decorative composition—and win it, as he did? No one without the convictions of the type above referred to as so important to the architect could accomplish what Haffner did during those years. Naturally tolerant, he watched the work of others sympathetically and generously; naturally resourceful, he evaluated their work and profited by it; naturally observant, he made the most of the guiding supervision of his Patron, M. Laloux. He finished his work at the Ecole, developed to an unusual degree, with a free mind, unprejudiced, alert.

The days of his Diplome drawings came soon—as is always the case with the more brilliant students —and, in 1910, he entered an office in Paris for the practice of his profession, especially in collaboration with foreign architects but always with his ambition focussed upon the Grand Prix itself. Logiste (or one of the final chosen ten competitors) in 1914, he was forced, with the rest of the world, to abandon his work until 1919. In 1919 came his great reward, the Grand Prix, which places him in the forefront of French scholastic attainment.

It may be said that appreciation of color is a guide to good taste. The unfortunate limitations forced upon us by process of color reproductions make it nearly impossible to convey by these means an adequate idea of this appreciation on the part of Professor Haffner. The two reproductions published in this issue are enough, however, to suggest to the mind that which only an exhibition of his remarkably versatile drawings can adequately convey. There is no evidence of uncertainty, nor of triviality; there is, on the contrary, both in draftsmanship and in treatment of color, predominant evidence of strength restrained by moderation. Vivid contrast is obtained without false value. Water color, tempera, and oil are used as the mood dictates. Sympathy with his subject is natural with him, its exaltation is the result of his own restrained enthusiasm. How sympathetic is his homelike glimpse of Quimper, how appreciative his composition of the monuments of Siena, how majestic his conception of the Cathedral of Argentan! And does he not view New York with open eyes?

Above, we have considered the problem of education in a somewhat abstract manner and it has undoubtedly occurred to the reader that, desirable as the results referred to may seem to be, it is only through the medium of men not only qualified but able to teach that we are ever to gain them. Undoubt-



SKETCH FOR A DECORATIVE PANEL BY JEAN JACQUES HAFFNER

edly this is true. A real teacher is rare. Professor Haffner seems to have naturally, with these other qualities, an ability to convey his ideas and enthusiasm to others. In his teaching, his experience guides him with adaptive comprehension of the ability and limitations of his pupils. In judgment over their work, his criticism is just and forceful, appreciative and thoughtful.

Professor Haffner's practical experience in his profession has been remarkably broad, when one considers the serious interruption of such work forced upon him by the war. He worked in Stuttgart, Alsace (near the place of his birth), and in Montevideo, Uruguay, and also in Paris. After the war he was engaged to prepare the general plan for the reconstruction of the City of Albert and the plans of its principal municipal and school buildings.

In the United States he was, in 1924, one of the final competitors for the Baker School of Business Administration for Harvard University.

His evident sympathy with American customs and people was strengthened by his experience as liaison officer in an American Division in France in 1918, after four years of distinguished service in the French Army as an officer of infantry and later of the engineer corps. Wounded severely, he returned to the line, won the Croix de Guerre, and was made Chevalier de la Legion d'Honneur.

Two happy, profitable years followed the winning of the Grand Prix de Rome—years spent at the Villa Medici in Rome, and devoted to the study of archaeology, to painting, and to sketching. It was thus, at an opportune time, when his experience and mind were both ripe and untrammelled, that he gave his acceptance of his present post at Harvard. Fortunate, indeed, is the student to profit by it.

MONSIEUR VICTOR LALOUX WRITES OF HAFFNER:

"Concernant M. Haffner:

"Avant la guerre M. Haffner, élève de l'atelier Laloux, a été sans contredit l'un des plus brillants élèves architects de l'Ecole des Beaux Arts de Paris: la liste des valeurs (mentions et médailles) obtenues par lui, tant en second qu'en première classe, est considérable par le nombre et la diversité.

"Grièvement blessé dès le début de la guerre, il retourna au front, dès qu'il lui fut possible, faire son devoir de Français.

"Après la guerre, M. Haffner revient reprendre ses études à l'Ecole des Beaux Arts. Il fait le Concours de Rome, monte en loges et remporte le grand prix.

"A Rome, au cours de sa pension, il entreprend le relevé et la restauration de la Basilique de Constantin. Dessinateur très habile et aquarelliste remarquable, M. Haffner a rapporté d'Italie toute



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "TEMPLE OF CONCORD, GIRGENTI"



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "TEMPLE OF HERA, PAESTUM"

une series de dessins et d'aquarelles, dont l'exposition à Paris a obtenu le plus légitime et le plus vif succès.

"C'est au retour de la Villa Medicis que M. Haffner a été chargé du cours d'architecture de l'Université d'Harvard.

"Entre-temps il avait donné toutes indications utiles pour la restauration de la Ville d'Albert, en grande partie détruite au cours de la guerre.

"A cette courte analyse qu'il me soit permis d'ajouter que, si je rends ici un hommage mérité à l'artiste de valeur qu'est M. Haffner j'ai, personnellement, pour l'homme (au caractère énergique, d'une loyauté et d'une droitesse à toute épreuve) la plus grande sympathie et la plus sincère estime.

"C'est avec plaisir que je l'ai vu accepter le rôle de professeur, car j'avais la certitude qu'il saurait remplir cette haute mission avec le plus grand savoir et le plus absolu dévouement.



FROM THE TEMPERA SKETCH BY JEAN JACQUES HAFFNER

SAINTE MAXIME, FISHING PORT ON THE MEDITERRANEAN SEA

COMPETITION AND WORKING DRAWINGS FROM THE OFFICE OF RAYMOND M. HOOD

SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL

Report of the Jury

YOUR JURY ON THE competition for the selection of an architect for a Masonic Temple and Scottish Rite Cathedral in compliance with the requirements of the program of competition has familiarized itself with the site and studied the conditions of the program. Of the mandatory clauses, the jury can certify that it has received no communication from any of the competitors, that the number of drawings and form of presentation of such drawings are in accord with these clauses and further that no description has been submitted to it by any competitor. The report of the computors is herewith submitted which would show that in each design submitted the total cubage is less than the maximum allowable volume of two million (2,000,000) cubic feet. The jury would not exclude from the competition any design submitted for failure to conform to those mandatory clauses upon which it is competent to pass.

The jury has met on two successive days and is unanimously of the opinion that of the designs submitted, one is of outstanding merit. In this design, not only are the various parts of this building simply and directly planned but they are so arranged that each may be used independently. The Club rooms have been placed along Washington Avenue and only those rooms in which artificial light is no handicap have been placed below grade. Above and beyond these things, however, this design is pre-eminently one of distinction and, as an executed building, would have that monumental quality which should be inseparable from the tradition of masonry. The jury, therefore, would recommend that the author of design No. 5 be commissioned as architect of The Masonic Temple and Scottish Rite Cathedral.

In compliance with the requirements of the program, the jury would place designs No. 2 and No. 1 respectively, second and third.

The care and clarity with which the complex requirements of this program have been described and listed, has been of the greatest aid to the jury in arriving at its findings, and the jury in closing, cannot refrain from expressing its sense of obligation to those in charge of this competition.

Signed { F. H. Bosworth
M. B. Medary, Jr.
Egerton Swartwout.

The Committee gave careful consideration to the report of the Jury with which also it conferred, and at a meeting called for the purpose, adopted the report of the Jury, choosing design No. 5 and thus appointing its author as the Architect of the proposed work. The envelopes were then opened and the identity of authorship found to be as follows:

Design No. 1. Carrere & Hastings,
" No. 2. Paul P. Cret,
" No. 3. Edward Langley and Kenneth M. Murchison, Associated Architects,
" No. 4. Helmle & Corbett,
" No. 5. Raymond M. Hood,
" No. 6. Davis & Lewis.

May I here express on behalf of the Committee and for myself, our appreciation of the fact that you have taken part in the competition and ensured its very successful outcome?

Very sincerely yours,

(Signed) Warren P. Laird
Adviser.

A few excerpts from the program may serve to explain some of the features of the design. "The building will accommodate all branches of Masonry. It will also contain a club for the use of members of the fraternity and a banquet hall (to be used also for a ball room) which, with the Scottish Rite Cathedral to be provided for Masonic purposes, will be open to use for public entertainment. Space will be required for administrative offices for the various orders, and for service to the building.

"The stories should be as few in number as possible. . . . . .

"The main floor should approximate the level of the auditorium floor, which is to be as much above the street level as permitted by the building laws.

"The building is intended to be a monument to Masonry and should be expressive of this. While the Scottish Rite Cathedral may well be suggestive of Gothic architecture, no requirement as to style is imposed in respect to either this or the exterior of the building. The exterior should be designed for treatment in Indiana Limestone or a stone similar in character and cost.

"Large numbers of people will use the building and at times in groups each of considerable size. Especial attention therefore is required to circulation.

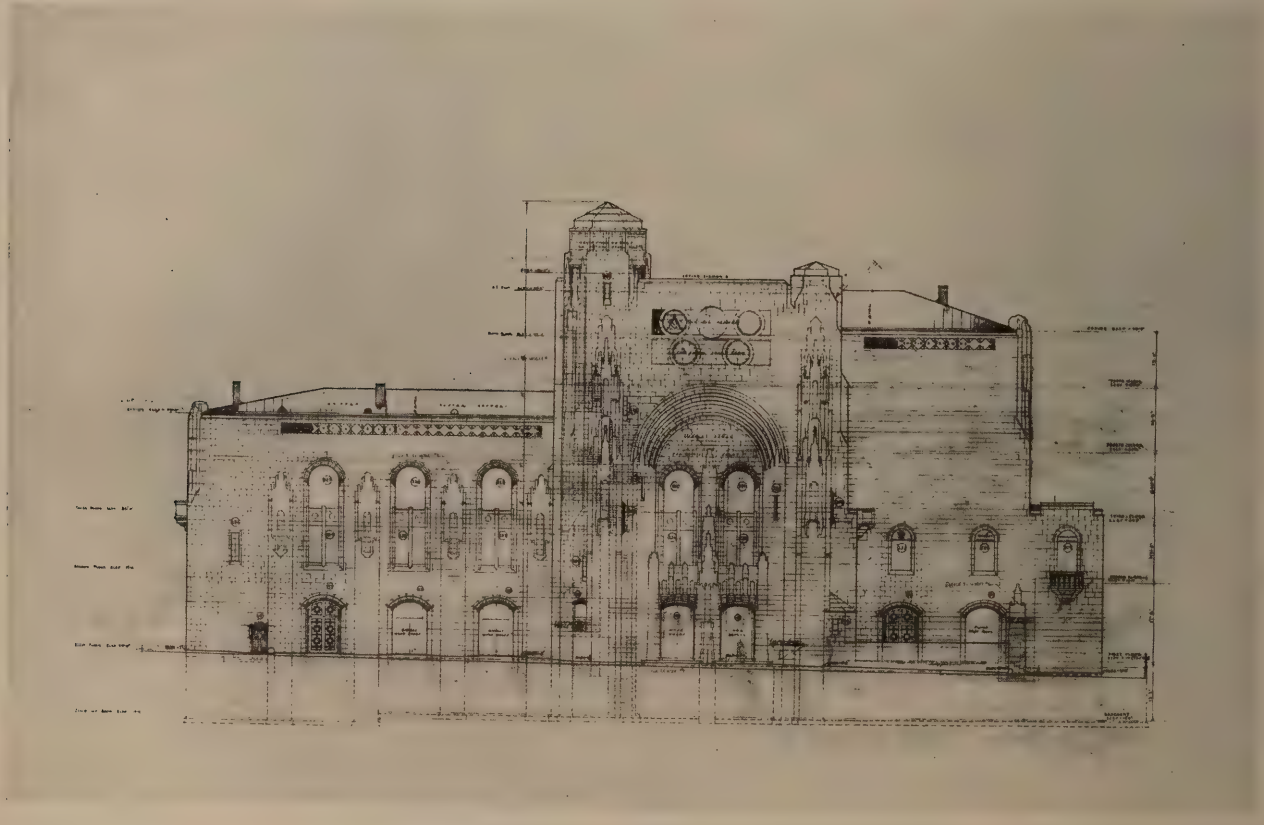
"To provide a working space for the ceremonies of the fraternity the entire depth of the main floor is to be level from stage to opposite wall at entrance and for a width equal to and opposite the proscenium opening. The floor at either side of this control level part is to be banked.

"As large a part as possible of the working space on the main floor should be visible from the gallery.

"Visibility should be assured from each seat in the auditorium to a point at the center of the stage floor and on the back wall at a point at least 6 feet above the floor."

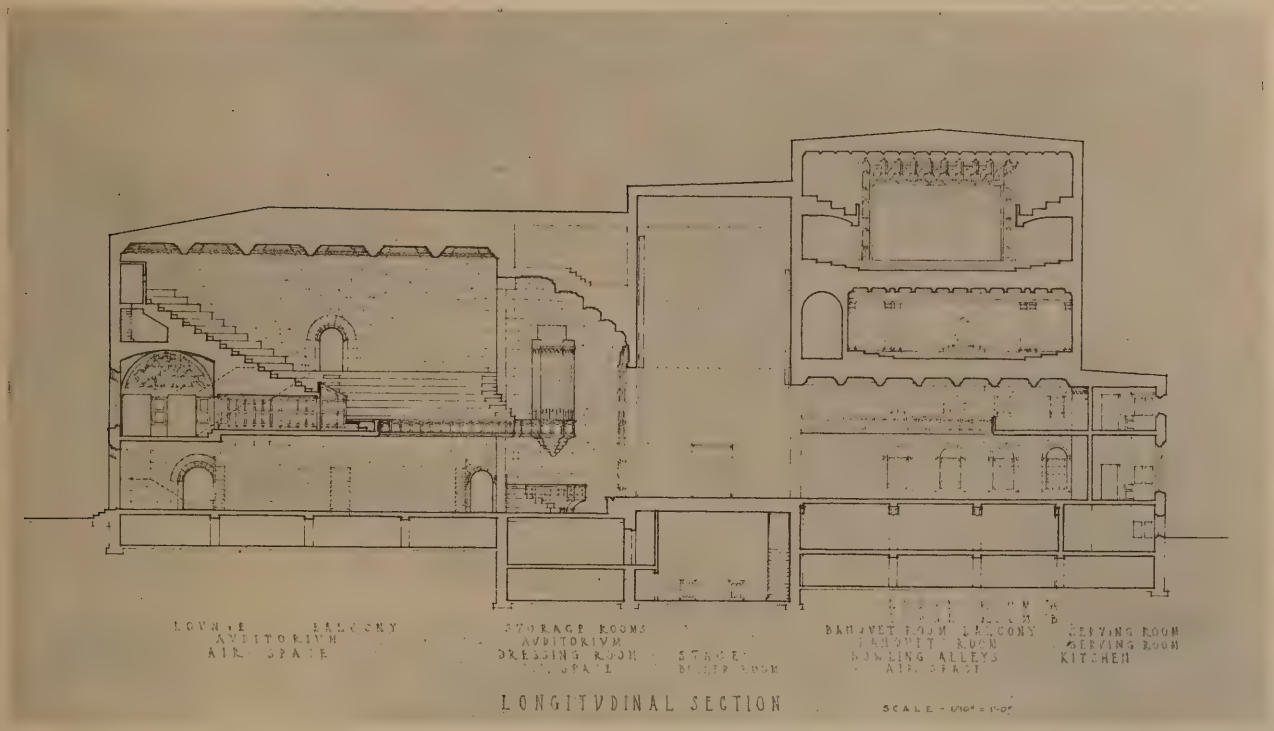


COMPETITION DRAWING OF ELEVATION

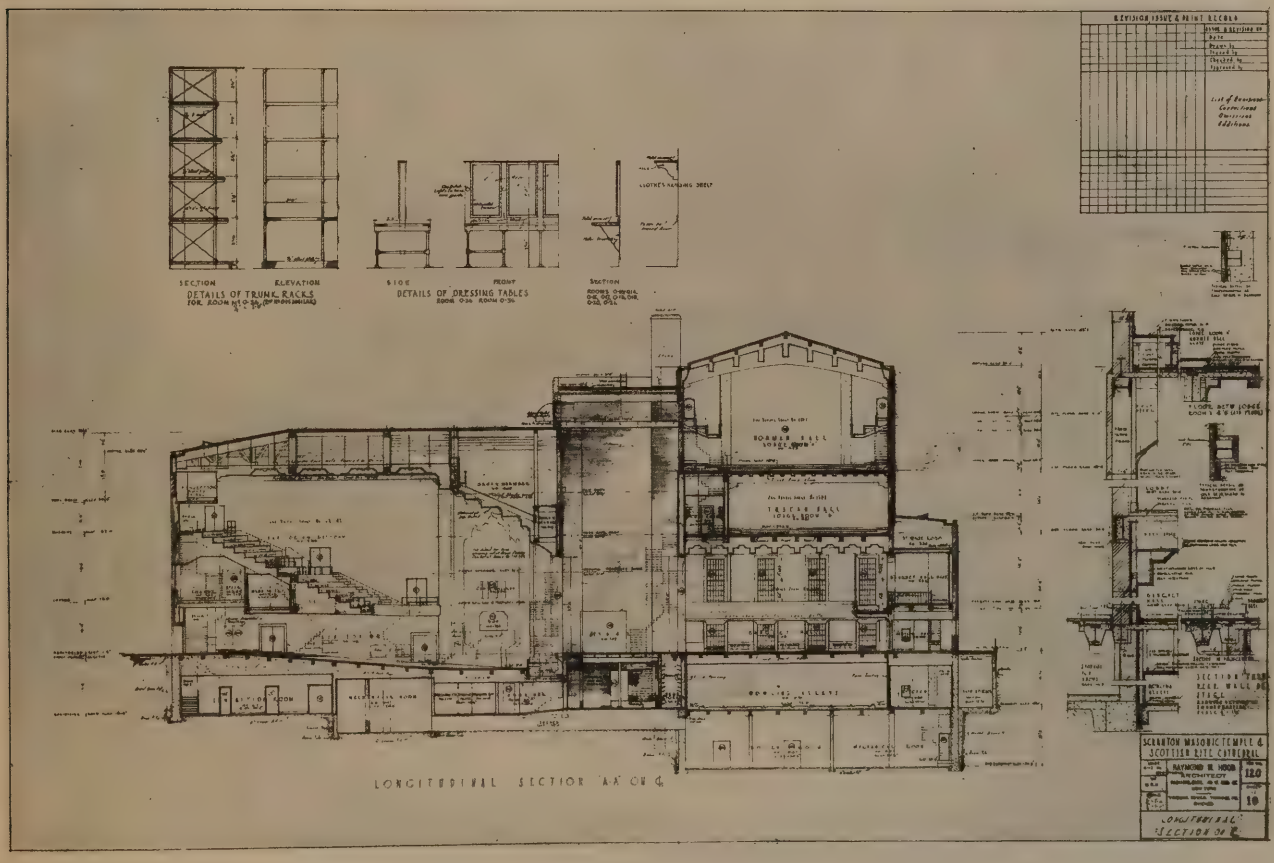


REVISED WORKING DRAWING OF ELEVATION

SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

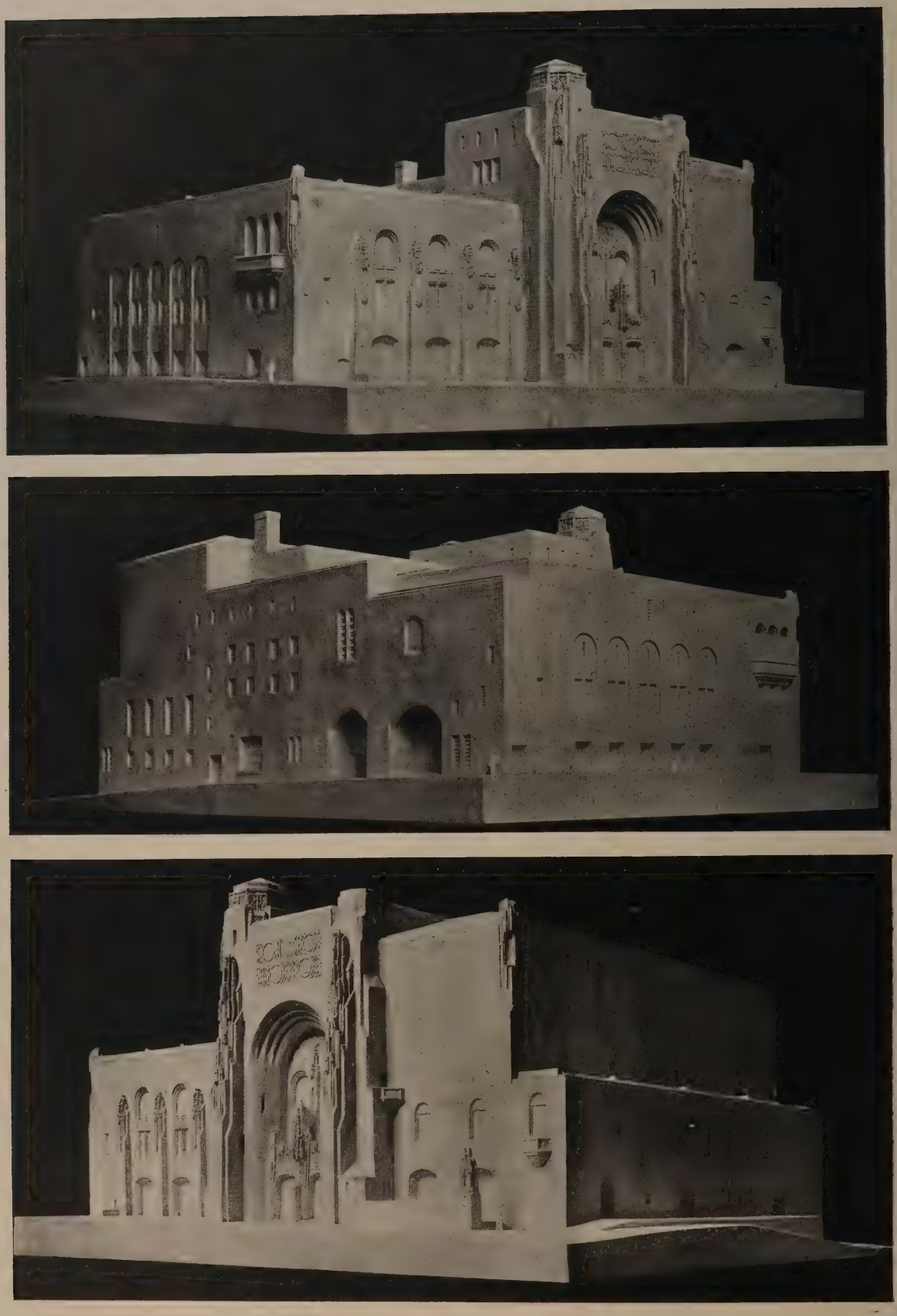


COMPETITION DRAWING OF LONGITUDINAL SECTION



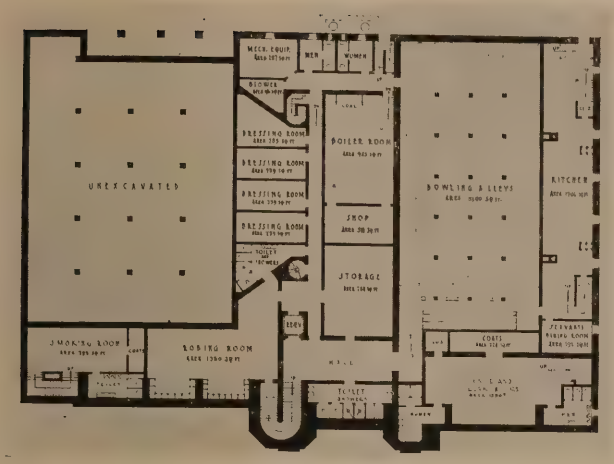
REVISED WORKING DRAWING OF LONGITUDINAL SECTION

SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

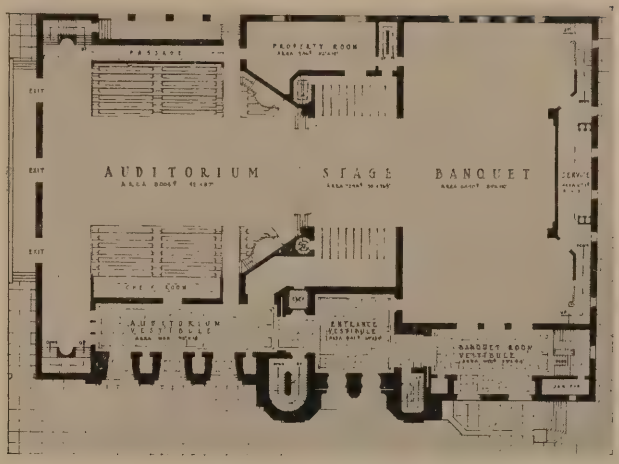


SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL

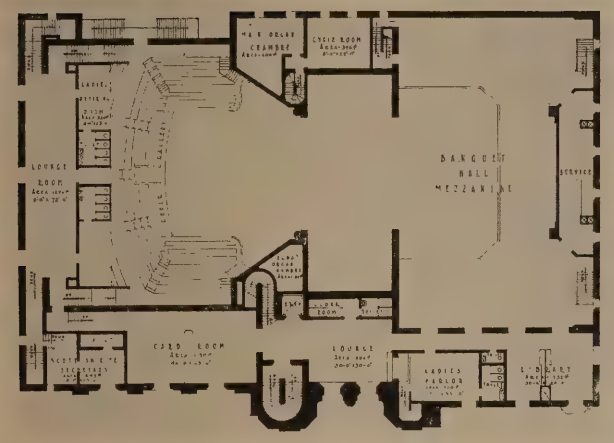
PLASTER MODEL BY RENÉ P. CHAMBELLAN, SCULPTOR



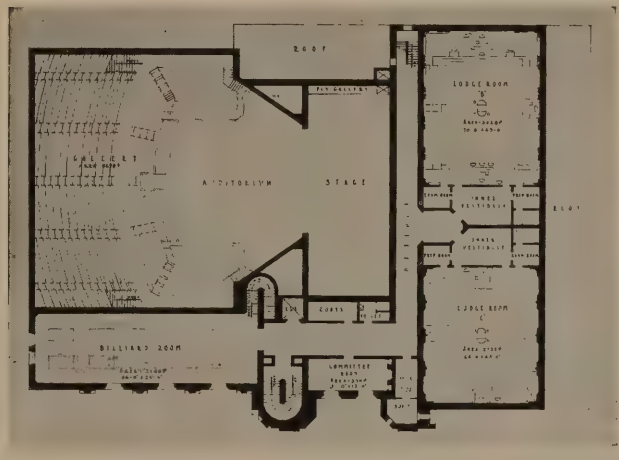
Basement Plan



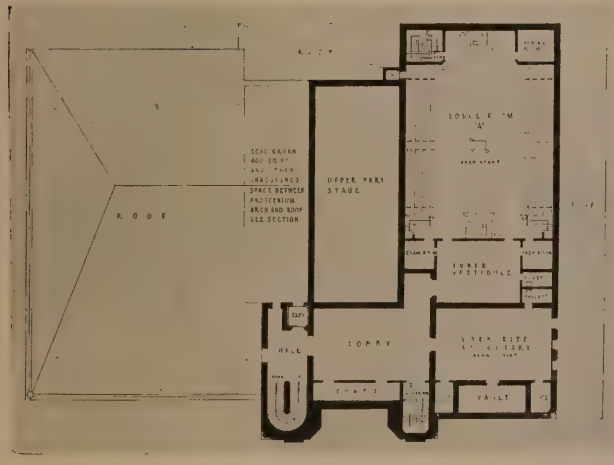
First Floor Plan



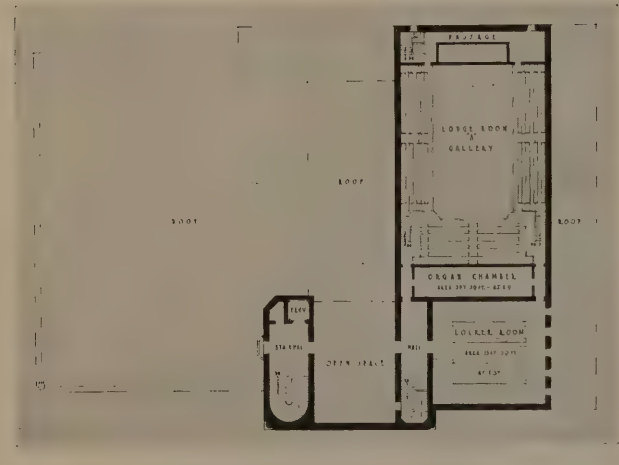
First Floor Mezzanine Plan



Second Floor Plan



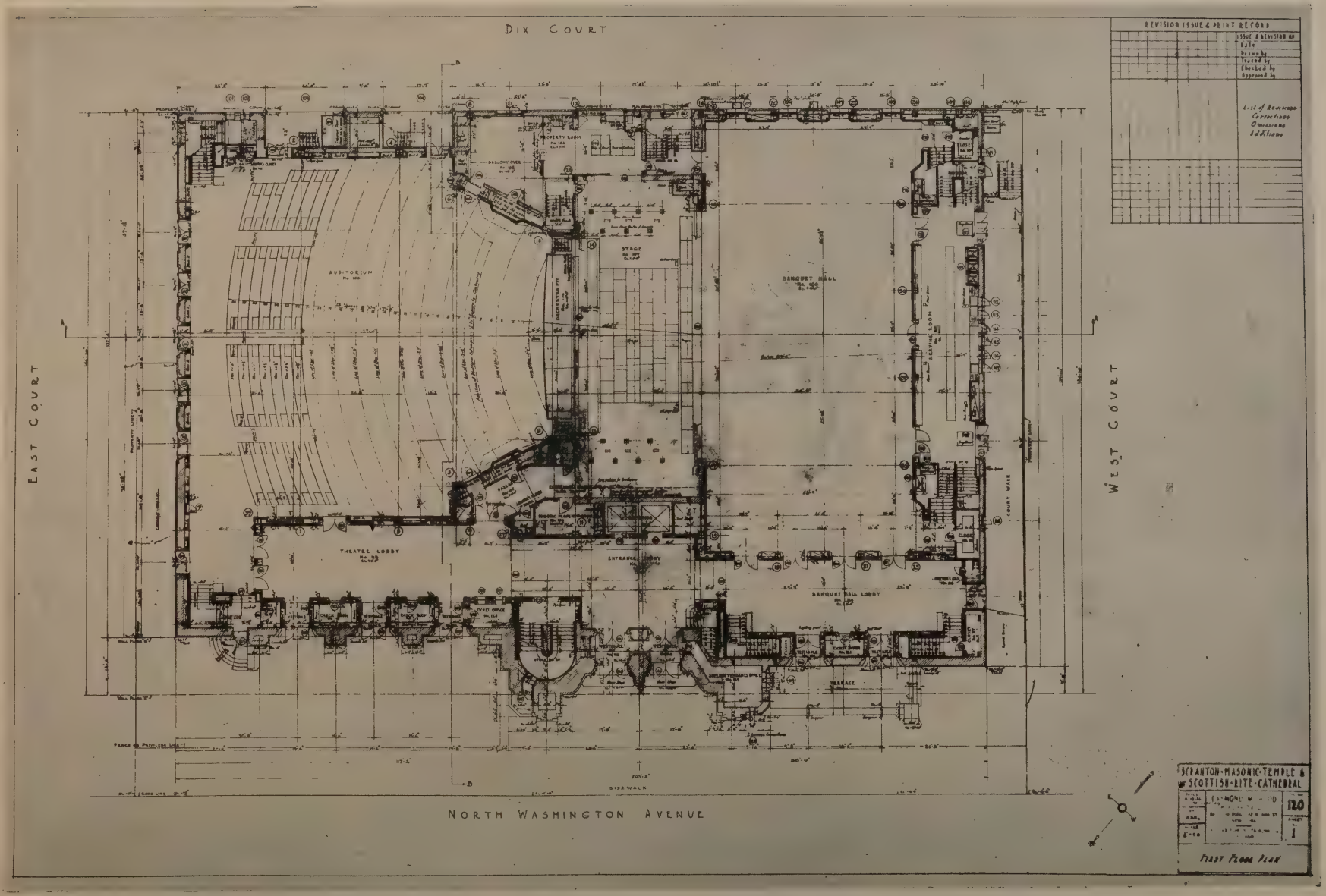
Third Floor Plan



Third Floor Mezzanine Plan

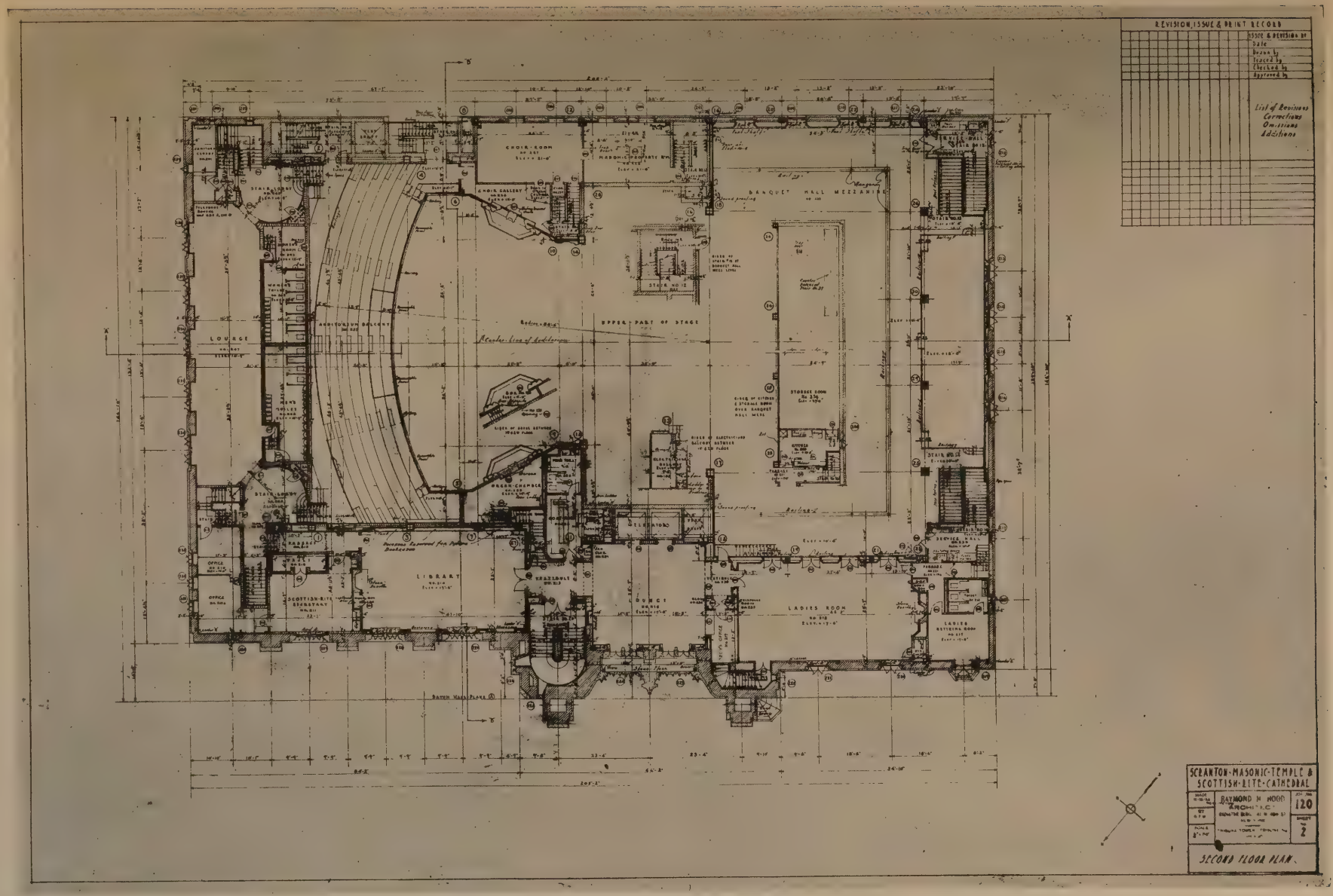
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

PLANS OF COMPETITION DRAWINGS



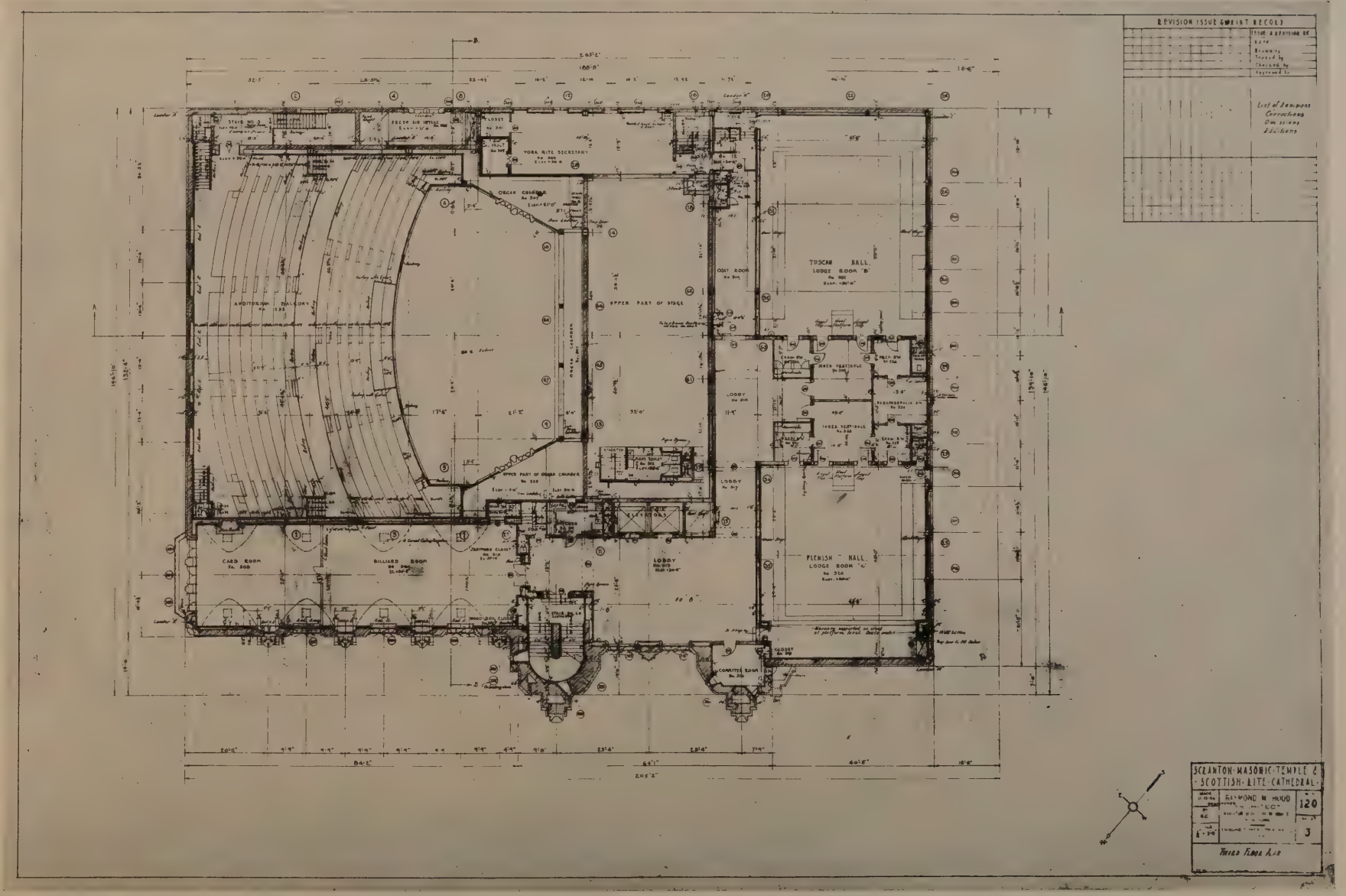
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

REVISED WORKING DRAWING OF FIRST FLOOR PLAN



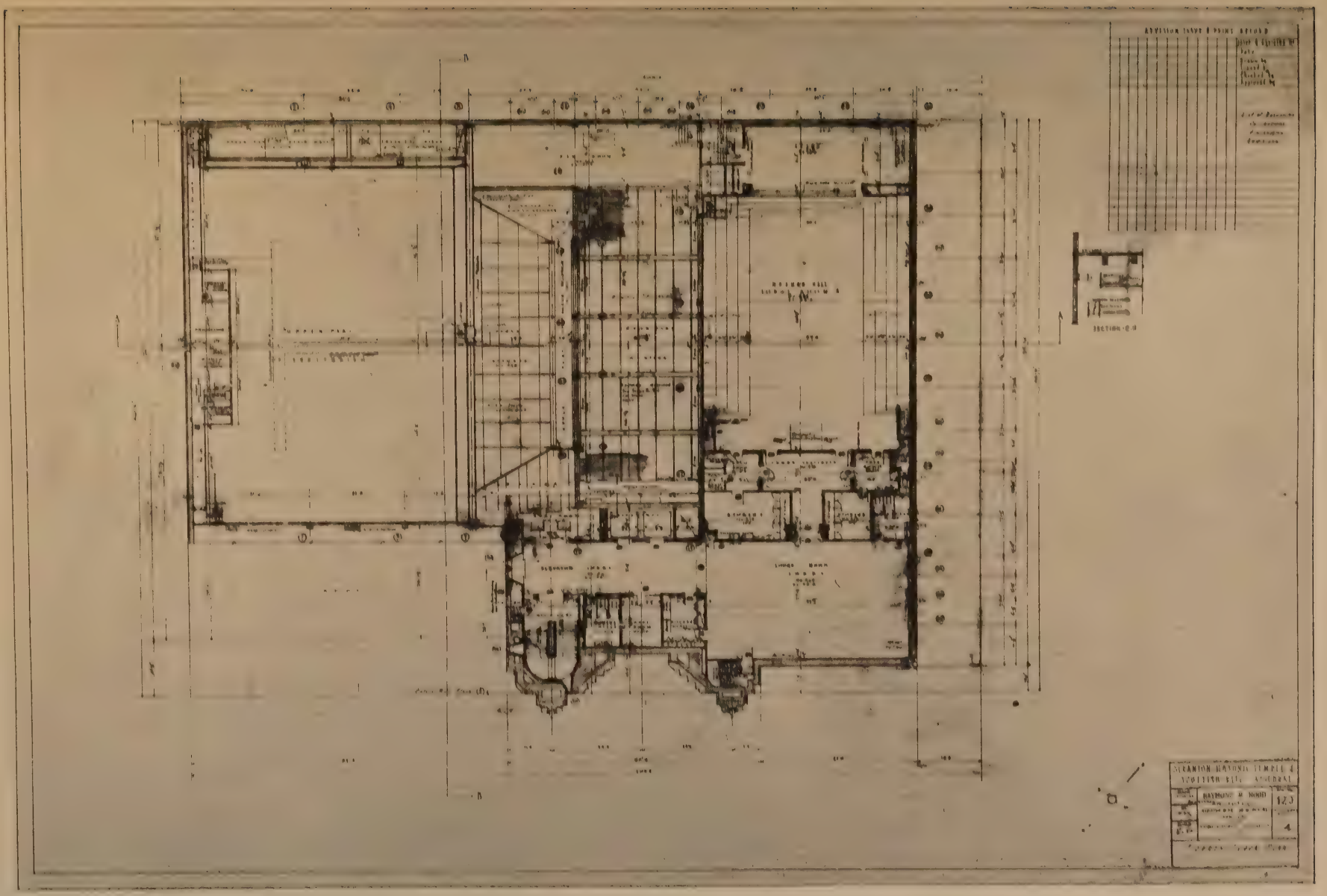
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

REVISED WORKING DRAWING OF SECOND FLOOR PLAN—FIRST FLOOR MEZZANINE OF COMPETITION DRAWINGS



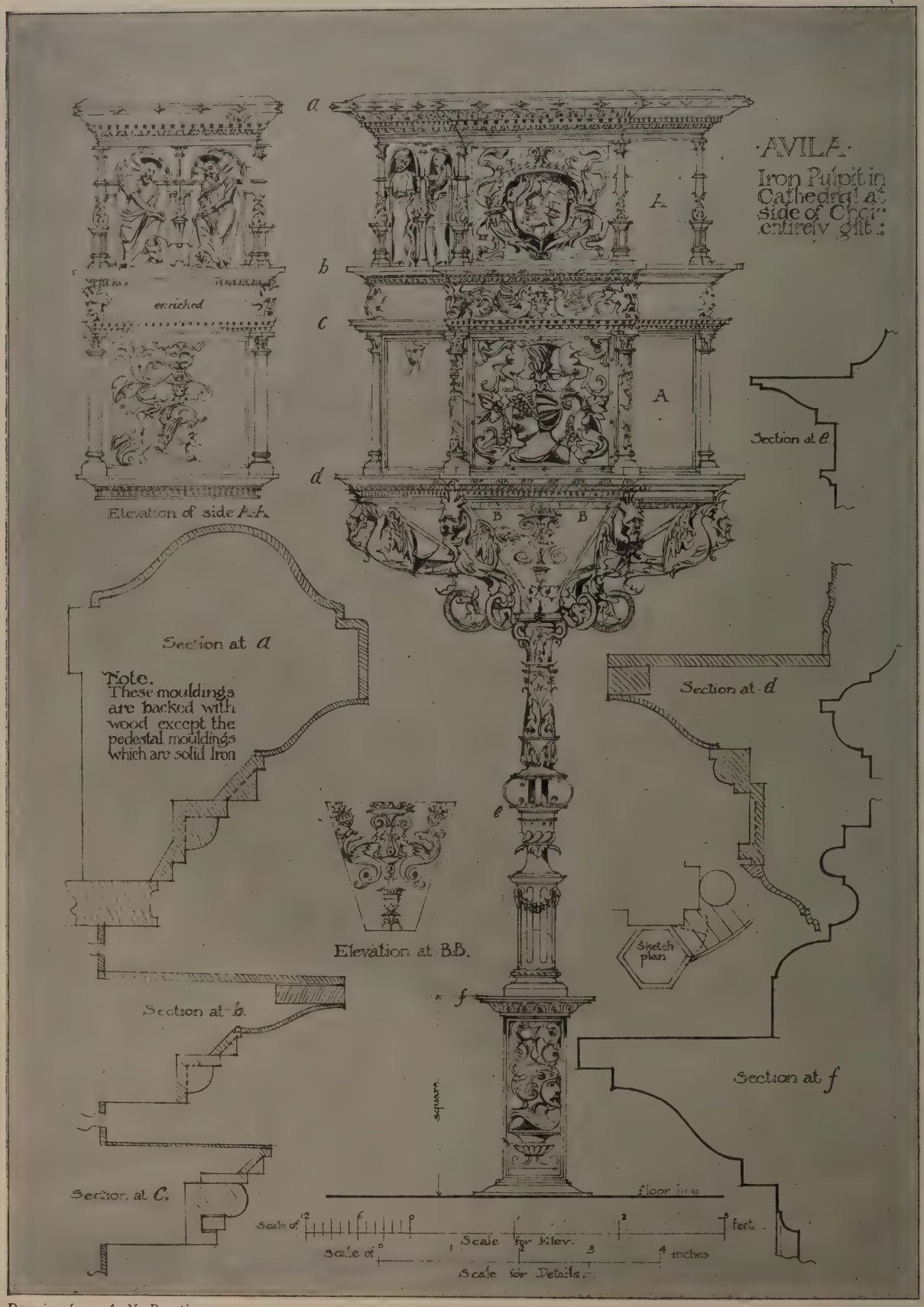
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

REVISED WORKING DRAWING OF THIRD FLOOR PLAN—SECOND FLOOR PLAN OF COMPETITION DRAWINGS



SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

REVISED WORKING DRAWING OF FOURTH FLOOR PLAN—THIRD FLOOR MEZZANINE OF COMPETITION DRAWINGS



Drawing from A. N. Prentice

FIGURE 1. AVILA—GILDED IRON PULPIT IN THE CATHEDRAL



PEN-AND-INK SKETCH BY GERALD K. GEERLINGS

WROUGHT IRON PRECEDENT, VI

By Gerald K. Geerlings

(EDITOR'S NOTE: *The five preceding installments appeared in the June, July, September, October and December issues. The December installment began a scrutiny into the subject of Spanish Iron Work, which is continued in this article*).

DURING HIS ENTIRE erasing-shield existence the average architect dreams of seeing Spain, either again or for the first time. When he does it is not remarkable that at first the cathedrals awe him with their personality and subdue his thinking capacity with their masked twilight and multitudinous secrets. But after a stroll around the aisles and ambulatory he dares be himself, and sooner or later meanders to what magnetizes him most and begins to do some thinking, often unorthodox and not quite reverential. We record the average six "thinks" of the average architect:

(1) "Confound the grilles for blocking off every worth while thing I want to see and compelling me to dig up another hard-earned peseta."

(2) "If I can't see the reredos or choir stalls and can't pay any more centimes I might as well glare at this interfering grille."

(3) "It is too rich for our blood nowadays and would never do—a client would not appreciate these iron fireworks."

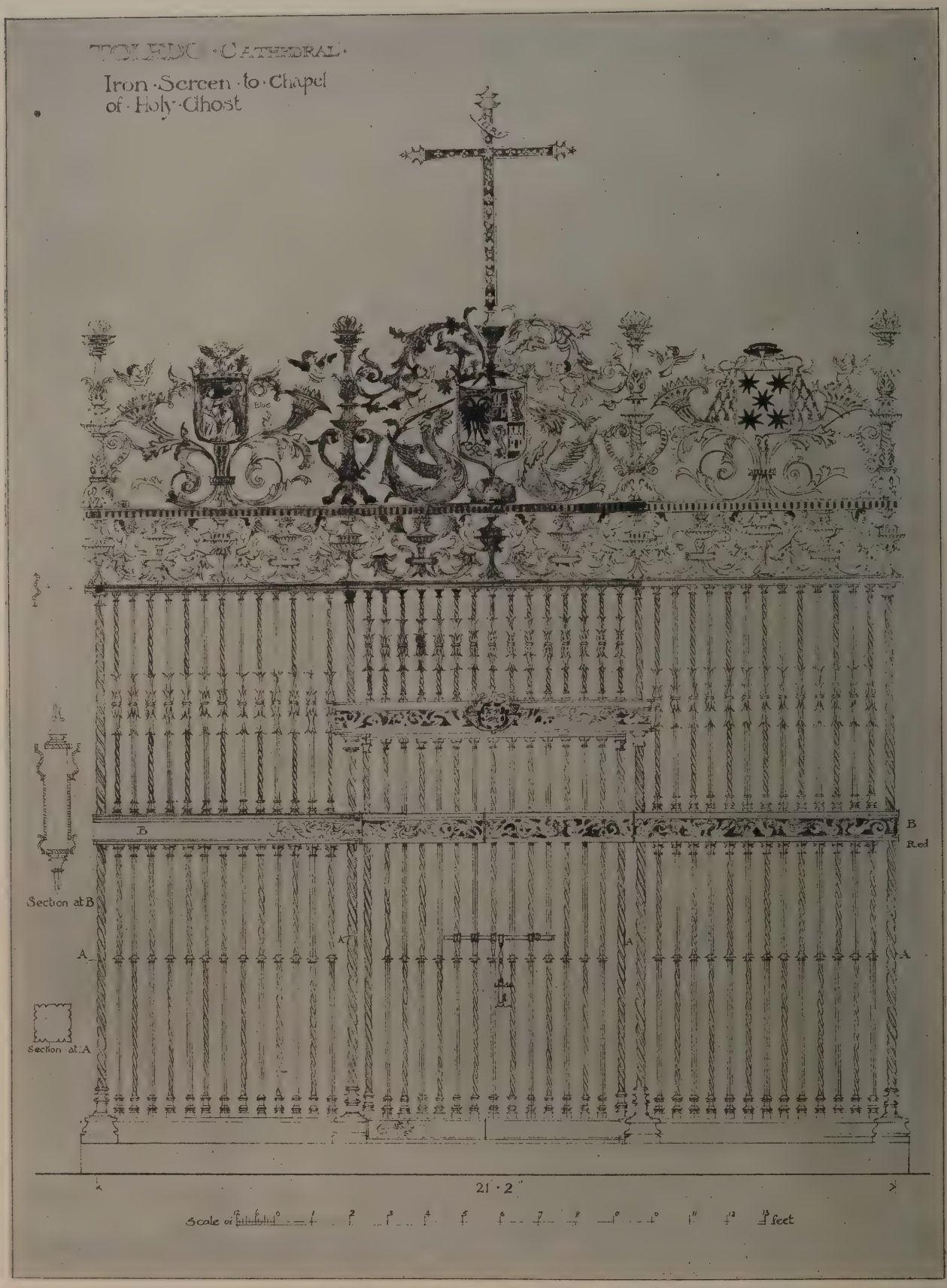
(4) "The workmanship is uncomfortably good, too much so—but then I guess if at present our boys would try as hard to pound iron as to listen in on a jazz orchestra in Borneo or spend as much time twirling iron into tulips as they twist balls into the 'rough', we could do work like it too." Then he leaves like a sensible sort, discovers a jovial café, and over a velvety glass of *oporto,* concocts another thought:

(5) "Guess I'll go back in the morning and get the knack of several handy tricks from those big grilles—they're infernally monumental and all that, but their individual makeup will furnish a bushel of ideas for smaller progeny sometimes."

All of which is perfectly good logic and normal reaction.

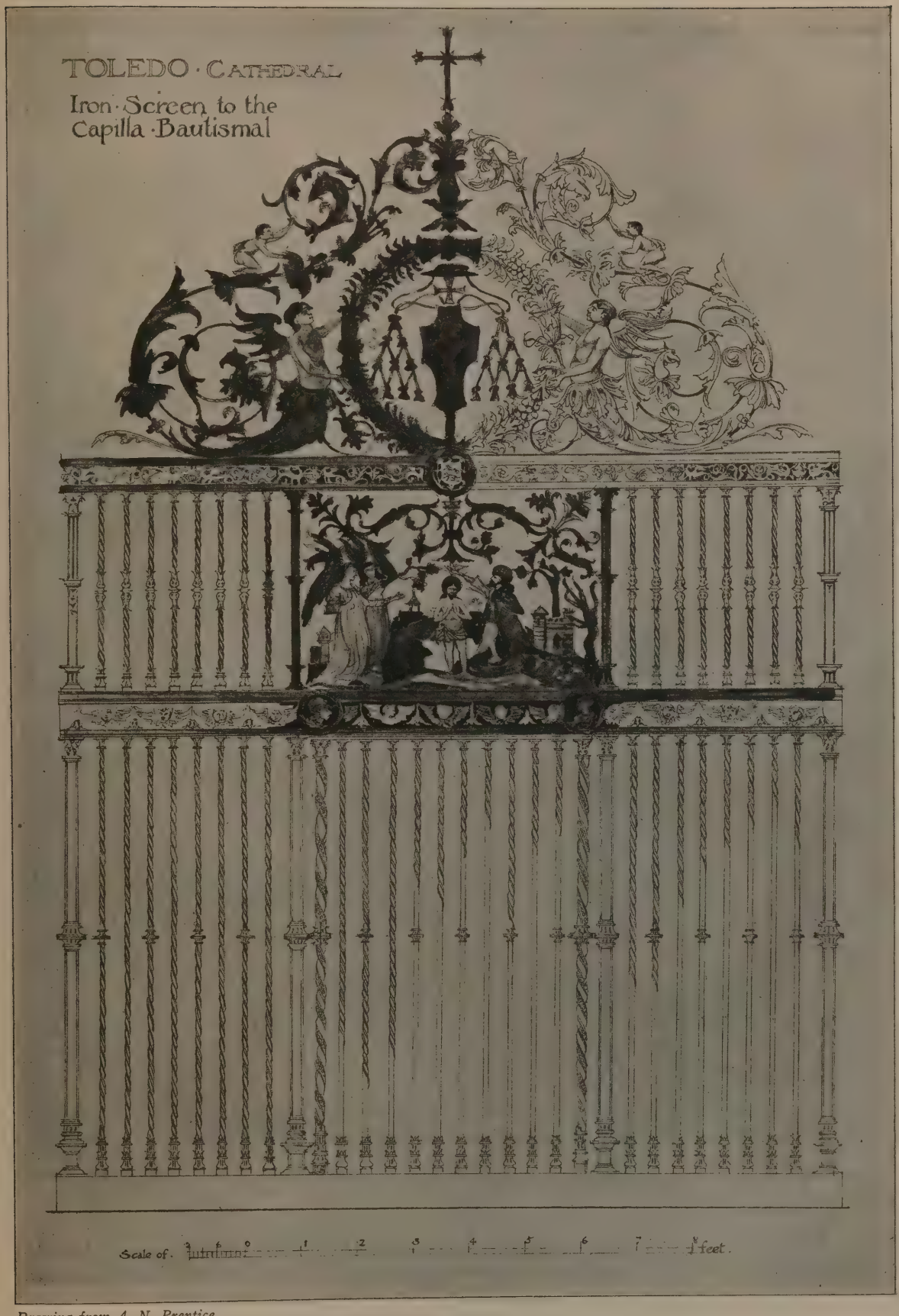
Even without the edifying influence of *oporto* the architect is not unlikely to become conscience stricken for shunning the ponderous grilles because they are beyond the ken of his clients' taste and purse. There are elements in the design of many of them which seem faulty, fantastic and "fussy". Cresting motifs are often out of scale with sedate grille-work below or else overdone in a colorful baroque manner. But in spite of a possible excess of grand gestures there is invariably some feature worth analyzing. Perhaps it may be only the detail of a twisted bar, the arrangement of a series of verticals, or a modest horizontal band. A cresting may seem too large, too small, too complicated or too what not where it is, but a healthy architectural imagination should be capable of modifying and transporting it to an environment where it would live happily ever after.

The design qualifications of the accompanying illustrations may not entirely suit the individual palate. In some instances the craftsmanship, miraculous in itself, has dealt with iron so painstakingly that the product appears more like a cast than a wrought material. In others the cresting motifs seem not too carefully considered and sectional-bookcase-like in parti. A series of wrought iron illustrations could hardly be complete without the Spanish cathedral *rejas.* They are given in wide assortment as interesting, historical documents which, however, may not be adaptable as "cold cribs" (thank heaven!). They will prove valuable



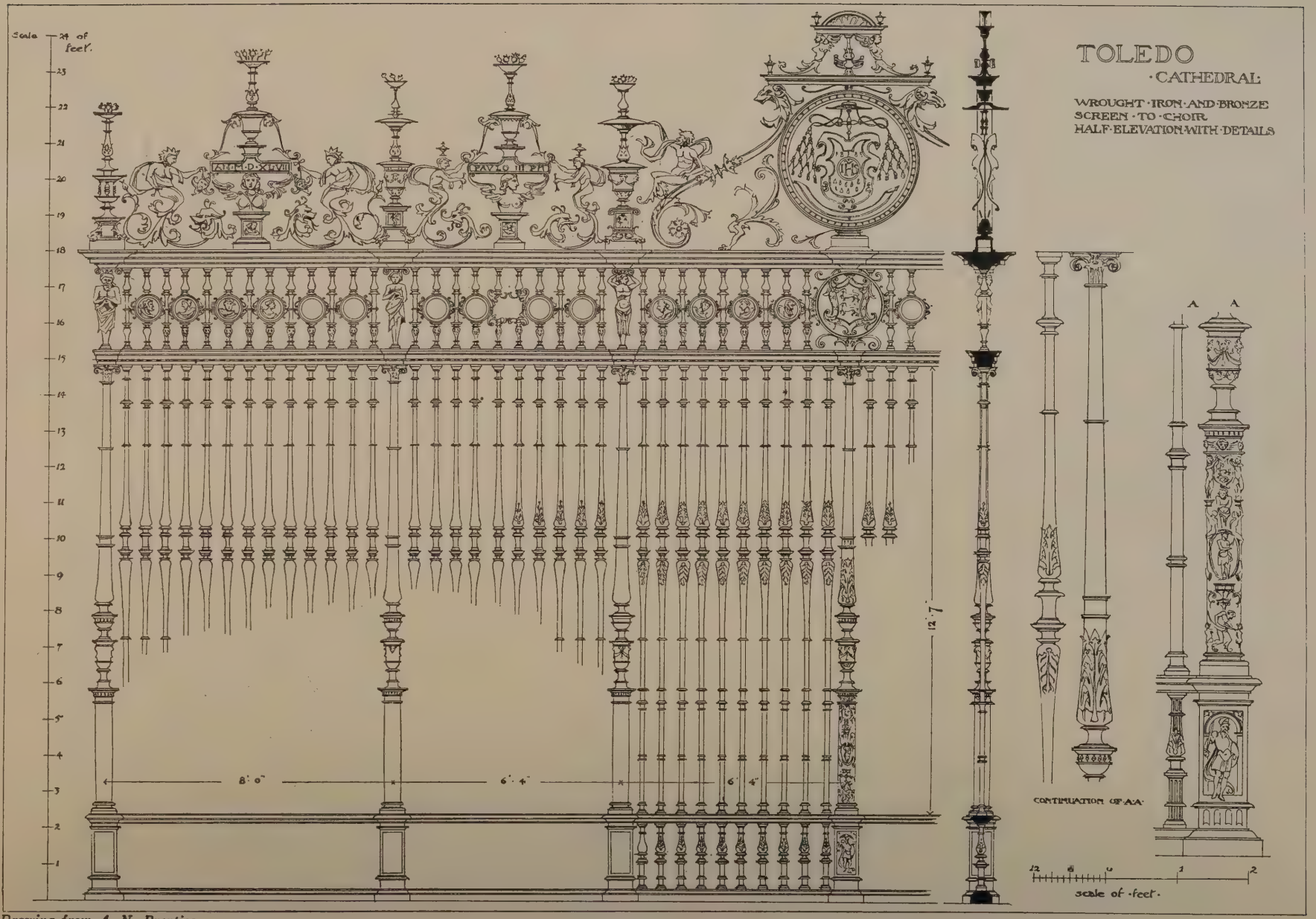
Drawing from A. N. Prentice

FIGURE 2. TOLEDO CATHEDRAL—IRON SCREEN TO THE CHAPEL OF THE HOLY GHOST



Drawing from A. N. Prentice

FIGURE 4. TOLEDO CATHEDRAL—IRON SCREEN TO THE BAPTISMAL CHAPEL



Drawing from A. N. Prentice

FIGURE 3. TOLEDO CATHEDRAL—WROUGHT IRON AND BRONZE SCREEN TO CHOIR

in the same ratio as they are studied. A cursory glance will result in but a fleet-footed memory; more intimate acquaintance will reveal wrought iron precedents which seem advisable to pursue as well as others best not repeated.

Two of the richest wrought iron museums, as previously mentioned, are the cathedrals of Avila and Toledo. Figure 1 is from the former, while Figures 2, 3, 4 and 5 are from the latter. The Avila pulpit, made entirely of wrought iron except for wood cores in certain mouldings, is a monument to the craftsmanship and ingenuity of the Spanish workmen. Almost the entire wrought iron alphabet is recorded, from retroussée panels, and denticular courses, to full-modeled figures serving as brackets. As a composition it attains a lightness which no non-metallic material would permit. The base, consisting of a single shaft, would be too frail except, of course, in metal. At the same time its sturdiness is satisfying to the eye; it is playing up to the scale set by the ornament above it. As a study in design it is worth passing notice that interrupting the shaft of the column by horizontals brings it into key with the pulpit proper, whereas had the column been one continuous shaft, all the applied ornament in Christendom would have availed but little. The entire pulpit has been stifled by gilt for so long that quite naturally it has lost its vivacity. In places some of the gold has scaled off. One wishes that the remaining paint would become ashamed of itself and jump off too. On inspecting the pulpit one wonders at the true cyma reversa mouldings, and it is only when enlightened by Prentice's drawing that the ingenious built-up artifice is discovered. The ornament is of a good-natured, virile, wrought iron nature, so full of strange quirks among its animal kingdom that even constant association with things holy has not turned its devils into angels.



Photo by G. K. G.

SALAMANCA—WROUGHT IRON DETAIL

MAIN DOOR OF ST. ESTEBAN

Dimensions: panel inside stiles, 12½" wide by 17½" high; projections of studs on corners, 1¼" from wood face; projection of center stud, 2½".

The screen before the Chapel of the Holy Ghost of the Toledo Cathedral, Fig. 2, is an excellent type of the middle class of church *reja,* not too overbearing with magnificence nor too devoid of imagination. The super-imposed order of bars shows a nice discrimination in making the upper and lower tiers dissimilar in height and ornament. The frieze between with its retroussée embellishment performs its duty gracefully and colorfully. Often such a band will permit itself to be interrupted by a door, but this one holds to its course tenaciously. The double cresting seems extravagant and unduly excitable, but was perhaps the result of an afterthought or a second hand and hammer.

The drawing of the screen to the choir in the Toledo Cathedral, Fig. 3, bears the warning that it is "wrought iron and bronze" but unfortunately gives no indication as to "which is who." Even the untutored eye can, of course, discern that to model the curved balusters from round iron bars would be asking some poor soul to do anvil penance for days on end. We have no notes to determine what actually is iron, but with an eye alert to modern difficulties, it is apparent that if such a design as Fig. 3 is necessary for an effect, it should be specified cast and not wrought. Note that although the column centers are not equally spaced there is a clever bit of adjustment in the top cresting which carries along the feeling of continuous ornament without awkward hesitancy.

The Mozarabic Chapel of Toledo Cathedral contains a relatively low but vastly interesting grille, (Fig. 5). It includes practically all the favorite tricks of Spanish iron work. The cresting has twisted bars terminating in small leaf forms; the cornice has studs above a retroussée frieze; the vertical bars have the twisted alternating with the square ones turned at 45 degrees to the front; the main vertical members at the door jamb or corner are given importance by a vigorous twist or applied ornament. The workmanship is of premier, medieval quality so that it is surprising to learn that it is only about fifteen years old, having replaced in an accurate and conscientious manner (it is said) the ancient grille which was thought too dilapidated for a regal Mozarabic Chapel. It is eloquent testimony to the merits of modern Spanish workmanship—and most heartening to see! Whether or not this complete restoration led the craftsman to feel entitled to a certain amount of latitude is not known, but there is a curious mixture

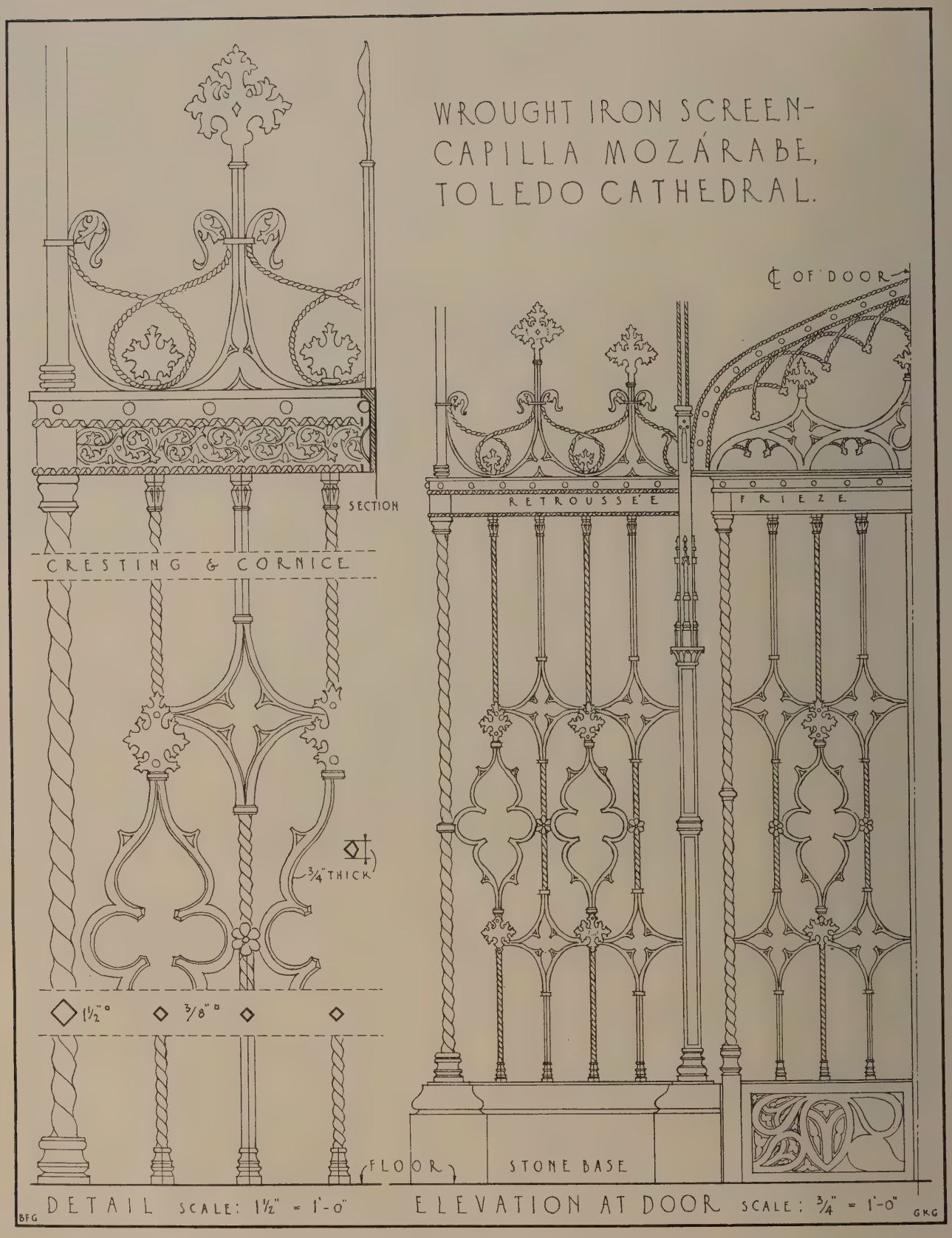


FIGURE 5. WROUGHT IRON GRILLE IN CAPILLA MOZÁRABE, TOLEDO CATHEDRAL

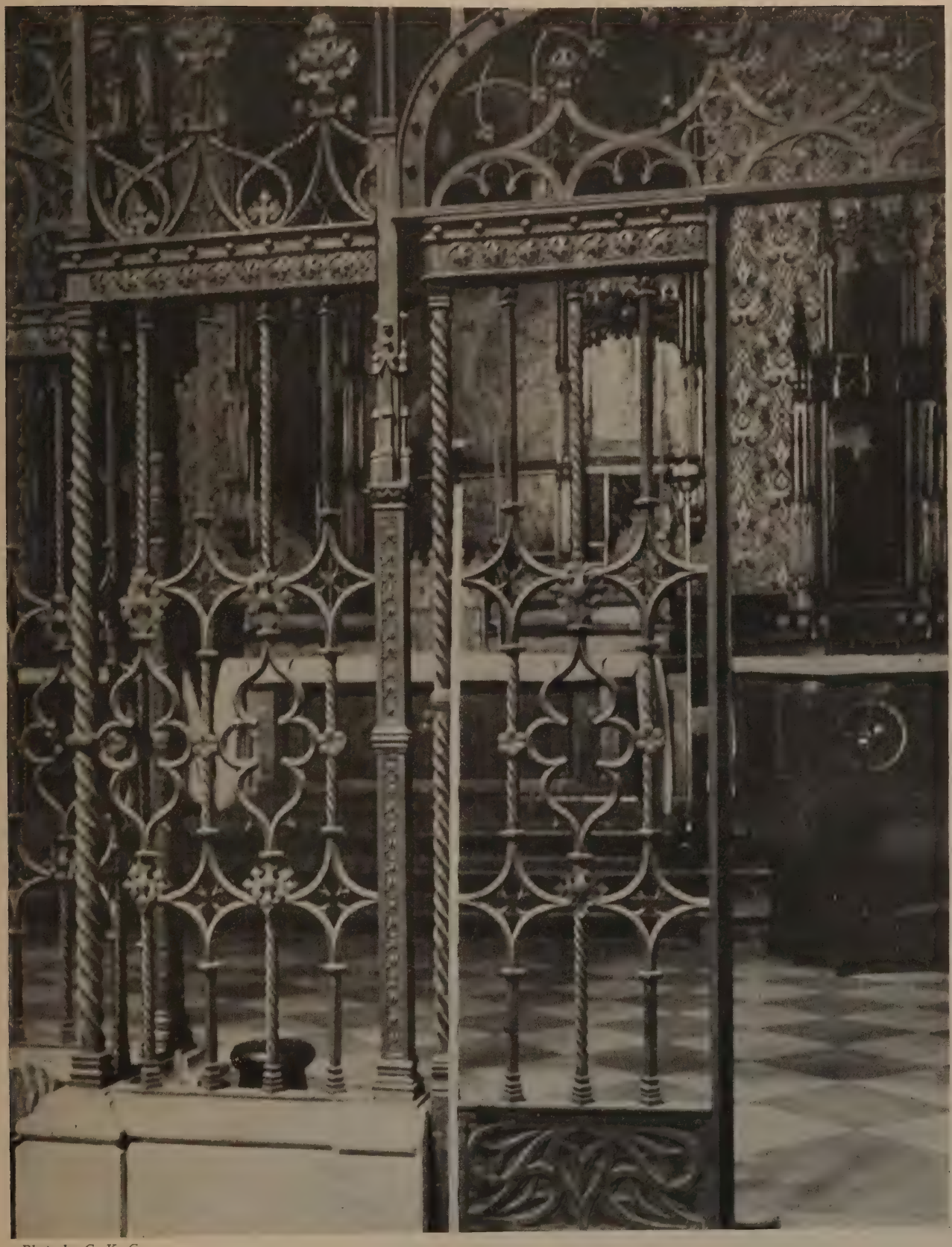


Photo by G. K. G.

WROUGHT IRON GRILLE IN CAPILLA MOZÁRABE, TOLEDO CATHEDRAL

of Gothic forms disposed where they would scarcely be expected to keep company. The applied ornament on the upright member of the door jamb seems as strangely out of place as the design at the bottom of the door. The cornice and cresting are both human in scale and not overly expensive in cost of execution and might form the basis of an idea for some modern work. The split bar verticals have a detail not commonly found in Spanish work—not so much that small members welded on for the sake of contrast are startling, as their great variance in size from the parent bar.

It is one thing to sit down in a cold-blooded fashion and tell the Spaniard how he should have designed his *rejas* so that we could re-use them without troubling to bestir our brains (as well as our pocketbooks in paying drafting expenses), but in the cathedrals with dim, wavering candle light behind the grilles, where an occasional beam illuminates some colorful spot in a cresting, then criticism deadens to a whisper. After all, the wrought iron craftsman knew his setting. He realized that with the worshippers passing parallel to the chapel grilles, the cresting, which on paper in full elevation may seem overdone, was but a black silhouette above the more open lower part of the grille, illuminated only by the soft altar lights which stole through the bars. It is valuable to remember the bold strokes of some members used in strong contrast to others—light vertical bars forming the lower part, a horizontal band and then a cresting with supple gymnastic tendencies. For example in Fig. 4 the methodical march of the vertical bars is interrupted over the door for the portrayal of the Baptism, serving at once to bring the picture within easy focus, to accent the entrance to the chapel, and to anchor the axis of the shield, cross, and attendant figures above.

To return a day later to our Average Architect musing over another glass of *oporto:*

"Well," says he in thought number 6, "those old chaps designed their grilles for the spot meant to be filled. Guess *they* didn't crib much from the books but thought it all out."

And after all, what more can be said of any iron work?



TOLEDO—EXTERIOR DOOR DETAIL OF CASA DE IL GRECO

PENCIL POINTS SERIES
of
COLOR PLATES

We have reproduced here a color sketch design for one of two panels to be placed on either side of a mantelpiece and above library shelves in a residence in France. The executed panels are to be five by eight feet so the sketch as shown is approximately at the scale of one inch to the foot. The design is modern in spirit and shows M. Haffner's command of decorative composition in line and color.



SKETCH DESIGN FOR A DECORATIVE MURAL PANEL

By Jean Jacques Haffner



CAMPO SANTA MARIA NUOVA, VENICE, WATER COLOR

By Jean Jacques Haffner

PENCIL POINTS SERIES
of
COLOR PLATES

The reproduction on the reverse of this sheet was made from one of a series of water color sketches of Old Venetian Palaces done by M. Haffner during his travels in Italy in 1921 *as holder of the Grand Prix De Rome. M. Haffner has a remarkable command of this medium and his sketches have attracted much attention in exhibitions held in various cities of this country. The original of this drawing is* 24" x 27".



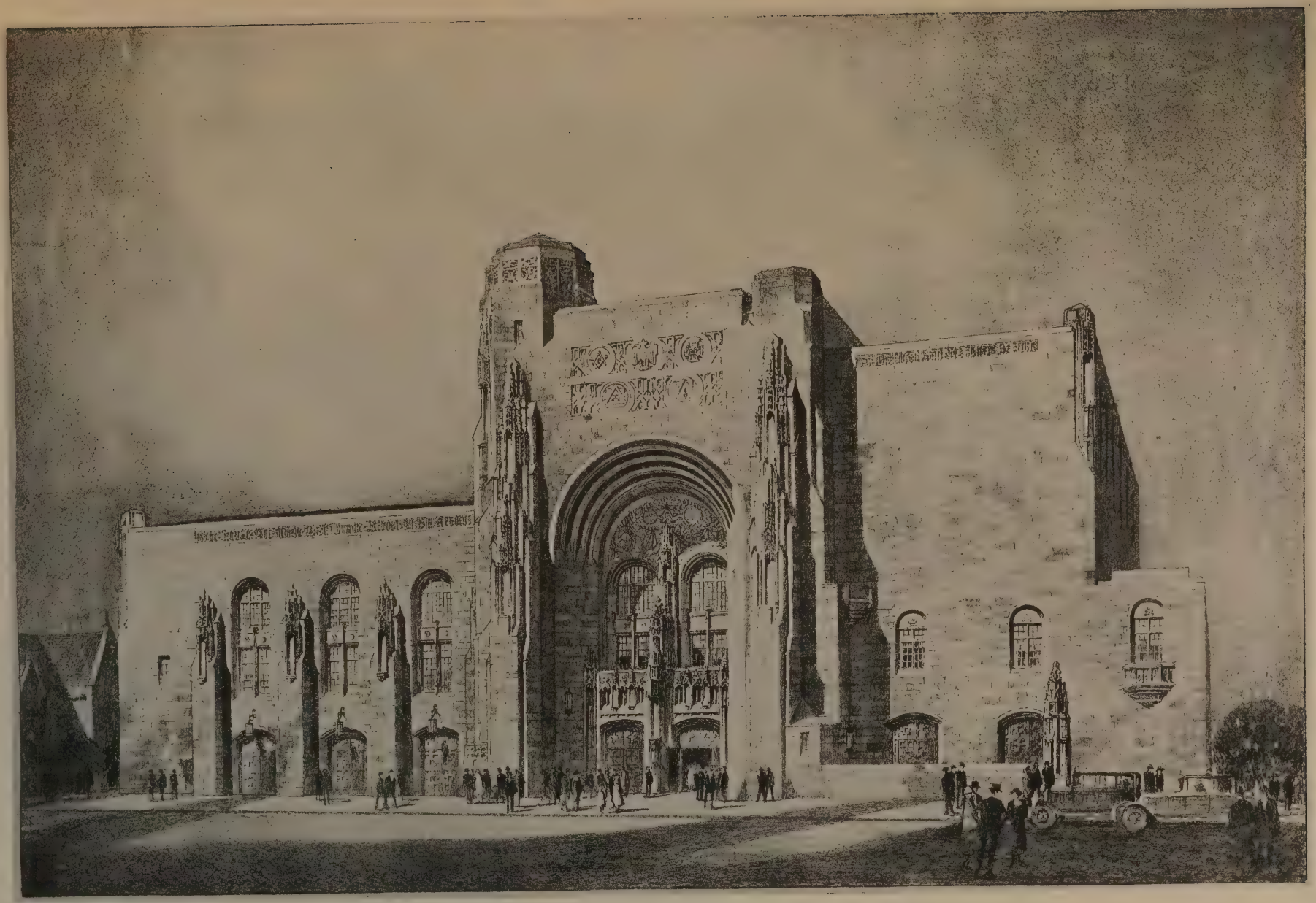
FROM A DRYPOINT BY SAMUEL CHAMBERLAIN

THE CHURCH IN MENILLE, FRANCE

PLATE V

VOLUME VIII NUMBER 2

This plate shows a recent drypoint by Samuel Chamberlain, who is in France at the present time continuing his work in lithography and etching. The reproduction is at the exact size of the original plate. The drawing was made direct from nature with the drypoint needle on zinc and was so delicate that only six prints could be taken before the burr was destroyed.



Print by George C. Miller

PERSPECTIVE LITHOGRAPH BY BIRCH BURDETTE LONG

SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

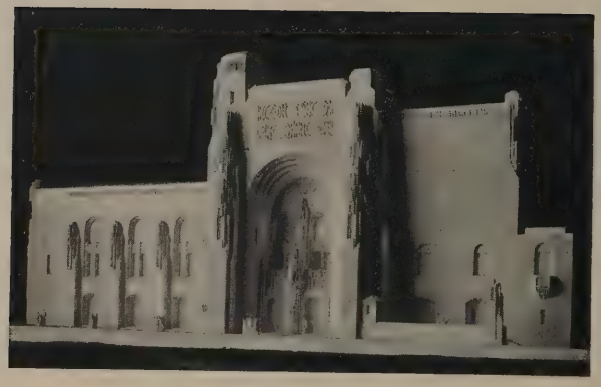


PLATE VI

VOLUME VIII NUMBER 2

A photograph of the above model served as a basis for laying out the perspective from which the lithograph shown on the other side of this sheet was made. This model is the front elevation only and was made for office work in studying detail. A complete model for use in a campaign to raise funds for the building is shown on page 88.



PENCIL SKETCH BY EUGENE F. KENNEDY, JR.

CATHEDRAL OF SEGOVIA, SPAIN

PLATE VII

VOLUME VIII NUMBER 2

On this plate we reproduce one of the many pencil sketches made by Eugene F. Kennedy, Jr., in 1925, when he was abroad as holder of the Rotch Travelling Fellowship which he won in 1924. The reproduction is at the same size as the original drawing and furnishes an excellent example of Kennedy's skill with the lead pencil.



GARDEN SCULPTURE BY HARRIET FRISHMUTH

"THE CREST OF THE WAVE"

PLATE VII

VOLUME VIII NUMBER 2

This charming piece of sculpture by Harriet Frishmuth was modeled for the garden of Mr. Frank Hogan, of Washington, D. C. The figure is in bronze and measures 5′ 6″ to the top of the hand.

WHITTLINGS

M. Nirdlinger,

Pittsburgh architect, considers a weighty question posed by the local "Gazette-Times", to wit: "Are there too many Santa Clauses in Pittsburgh?"

"I think perhaps that there are too many Santas. In our own case we took our little son to visit Santa Claus and the multiplicity of them made him ask a number of questions. It would be a good idea, I think on snap judgment, for the city to have one Santa Claus, perhaps on Gazette Square, where all the children could visit him."

Sir Reginald Blomfield,

Famous London architect, voices an opinion of New York's latest structural ambition as reported in "The New York Times".

"New York's proposed 110-story Larkin skyscraper is perfectly appalling."

"I thought they had given up plans for building any more structures on these lines. Thank goodness, there is no chance of any one building one in this country."

Will Irwin,

Author, in an article on "The Brooklyn Bridge as an Architectural Masterpiece", gives praise to its designers, the Roeblings.

"In the decades of cheap sophistication they built simply with a view to sound construction, and so recaptured the shy spirit of the primitive. It remains the finest architectural monument of their age in all Manhattan."

Committee on Architectural Betterment

Of the Fifth Avenue Association, gently censures the designers of inferior buildings in its report on structures completed during 1926.

"It is the feeling of the Committee on Architectural Betterment that insufficient thought was given to the architectural effect in a large number of the buildings erected during the year, and in addition there existed evidence of the fact that the supervision of design and construction had not been exercised by men skilled in their profession.

"The Committee on Architectural Betterment feels that this tendency on the part of owners and builders should be greatly deplored because in many instances there has been no apparent effort to produce buildings in harmony with the character of the 5th Ave. section."

George D. Mason,

Dean of Michigan architects, at a banquet given in his honor by the Michigan Society of Architects and the Detroit Chapter of the A. I. A.

"There isn't much for me to say about myself. I've just gone along from one thing to another, meeting each problem as it came. You know, you see the necessities of a case as they arise, and you dig in and solve them as well as you can. Sometimes I've been successful in getting the right answer and sometimes I haven't. It was just a matter of digging in, of sticking to it and being a digger. All you can do is the best you can; all you can have is tenacity of purpose."

Ralph Adams Cram,

Architect and Medievalist, expresses optimism concerning present and future American architecture as quoted in an article in "The New York Times".

"In an extraordinary way, the forward march of architecture and our material expansion have been synchronized. What we have done in steel and stone can assuredly be said to be the expression of the best in us, and may, perhaps, be a prophecy of the great things that are yet to come. Architecture in this country has surpassed the civilization and culture of which it is an outgrowth—it is immeasurably better than we have a right to expect it to be. In the church spires and the soaring silhouettes of the buildings that compose our skyline there is a profound spiritual quality."

Major Henry H. Curran,

Counsel for the City Club of New York, draws a horrific picture of his fair city at a luncheon of The Municipal Art Society.

"A first glimpse, from the steamship deck, of the towers of the Battery is still a beautiful thing, but the moment the ship noses up past Wall Street, the view of our skyscrapers changes to a long row of up-ended, right-angled, packing boxes that look like a set of dinosaur's teeth with a few missing. On top of each tooth rests a squat-legged water tank, sacred to the cause of American municipal art. Our scattered towers are lost amid the jungle of their surrounding packing-box neighbors. The pristine beauty of the Singer Tower has disappeared. The wonderful Woolworth Tower now has a neighbor thrusting its pill-box top up in the air just across Barclay Street. The Metropolitan Tower is safe so far, but how long will it last in its beautiful aloofness?"

British Correspondent,

Of the Journal of the A. I. A., pictures New York of the future.

"One can visualize the future building, with its walls perhaps of huge slabs suspended from each floor, containing every imaginable supply and equipment. Perhaps the future skyscraper will bulge at its summit and spring like an umbrella pine from a slender stalk. Perhaps New York will some day look like a city that is upside down."

Newton C. Gilham,

Public spirited citizen of Missouri, voices a protest on behalf of H. Van Buren Magonigle, in a letter to the "St. Louis Globe Democrat".

"The people of Kansas City and Missouri raised upward of two million dollars for the purpose of erecting a Memorial, and Mr. Magonigle, after due deliberation and investigation by an art commission appointed for that purpose, was selected to design and build the same; and now before Mr. Magonigle has time to complete that work an appointment of citizens called 'governors', of whose cognizance of art we may be in doubt, cut in on his plans like jazz breaking in upon the rapturous utterances of a rhapsody.

"Mr. Magonigle's is a great work; the Liberty Memorial is a work of art, and one that the city and state should and will be proud of, and one that will mark and commemorate the deeds of our boys for ages to come. I have faith in Mr. Magonigle and venture to say that the great majority of those contributing to the building fund of the Memorial, too, have faith in him."

Editor,

Of "The American Contractor", views with alarm the architect's encroachment on the contractor's field of activity.

"It is axiomatic that not even an architect takes on supervisory work for the fun of it. He does what contracting he performs for filthy lucre the same as the rest of us do. And he has some advantages which work out just the opposite for the owner. His chief advantage lies in the fact that he works from his own plans and specifications and consequently can make changes in these which react favorably to his own pocketbook.

"In most cases, the architect who indulges in contracting is not much credit to his own profession. Stock plans and specifications take the place of those worked out by the careful organization devoted wholly to design. It is not a good sign of the times to see this architect competition increasing. It is a bad sign, and the owner should be made aware of the fact that he cannot get something for nothing."

THE NEW YORK ARCHITECTURAL CLUB, INC.

WE ARE ABOUT to celebrate the completion of one whole year's occupancy of our club rooms, and we don't know what to blame it on, or what to call it, or nothing. Won't some one please tell us what the various years are represented by, whether wood, tin, plaster, compo-board, silver, diamonds, or what? What a life.

Nevertheless, you can't hold up progress, and so, on February first, we start our second year in the aforementioned club rooms which are still located at No. 118-120 East 42nd Street in the City of New York, State of New York, U. S. A. This great event will be celebrated with an informal dance, which will be held in the club's quarters on Saturday evening, February 5th. All members and their friends and their friends' friends are welcome, and cordially invited to attend. The proceeds will go toward the furniture fund, of which there is still considerable shortage. So, sit right down and order a handful of tickets at once and help a good cause along. "Do it now." One dollar per. And talking about furniture, we recollect that in one of the previous articles we suggested something about Good Samaritans. The idea bore fruit to the extent that several donations of money for furniture have been received amounting to several hundred dollars. These are very gratefully acknowledged, but the requirements are still comparatively large, since the outlay will be about $3500.

During the past year a great deal of work has been accomplished in the way of making the place conform to requirements and getting into swing. The alteration work which is quite extensive is all done except for a few minor items. The atelier has been active for several months now, some sixty or seventy drawings having been submitted for judgment, in the various problems to date. The life class meets regularly every Tuesday and Friday evenings, independent of the atelier, with an average of 20 participants. Several dances, plain and costume, have been held with a great deal of success, but no attempt was made to realize financially from them more than the actual expenses, having been held mainly for the purpose of bringing the membership more closely together. A program is being laid out to hold periodic lectures on various subjects of interest, in connection with architecture and building, in each of which cases the speaker will be a prominent architect, builder, or manufacturer of equipment. Whenever possible, there will be no charge to hear these lectures, or at most only a small charge will be made to cover the cost of special equipment.

Architectural Bowling League

The Architectural Bowling League is rolling on merrily, and is now just about in the middle of the season's schedule. An innovation was introduced in bowling this year's schedule, and it is working out very successfully. This consists of bowling three distinct tournaments all at the same time, namely five man teams, three man teams and two man teams. This was done by laying out a schedule of four games of five man teams per night for each team. The first three games of the evening are rolled off as five man teams, and in the last game the score is split up into a three man and a two man team total. This results in three rounds for five man teams, and one round each for the three man and two man teams, with the schedule for all three tournaments being bowled simultaneously.

The standing of the five man tournament at present stands as follows:

		W.	L.
1.	Guilbert & Betelle	15	3
2.	Cass Gilbert	14	4
3.	Warren & Wetmore	13	5
4.	Starrett & Van Vleck	13	5
5.	McKenzie, Voorhees & Gmelin	12	6
6.	Thomas W. Lamb	11	7
7.	Peabody, Wilson & Brown	11	7
8.	William H. Gompert	10	8
9.	James Gamble Rogers	9	9
10.	J. E. R. Carpenter	8	10
11.	Schwartz & Gross	8	10
12.	McKim, Mead & White	7	11
13.	William Whitehill	7	11
14.	Andrew J. Thomas	5	13
15.	Alfred C. Bossom	1	17
16.	Holmes & Winslow	0	18

HENRY SASCH, *Secretary*, c/o Cass Gilbert,
244 Madison Ave., New York

PRATT ARCHITECTURAL CLUB

Dear Friends:—

The Publicity Committee having a few leisure moments feels obliged to again assume its duties. The holidays are past and we look once more to the affairs of our Club. In checking over the membership roster we discover some new names, giving us added faith in Santa!

It will be but a short time until the anniversary of the first unofficial Club dinner, which really was the start of the Pratt Architectural Club. The turn-out at this dinner indicated a desire on the part of the graduates for an organization of this kind and now they have it. So the next requirement is for each man to get in with the active members and offer his services in any way possible. He can be a Committee of One to see that his classmate gets in line. We must build up our membership and then we can make the Club a powerful factor to aid and help one another.

Our "President" suggested (for some unforeseen reason) a suggestion. But it really turned out to be a very, very fine suggestion and was immediately approved by the Board of Governors. They, the B. of G., decided to set aside (this of course for the nearby members mostly), a Tuesday for each class or combination of classes, on which day the members of the class are to foregather at the Fraternity Clubs Buildings, 38th St. and Madison Ave., New York at 12:30 for luncheon. We do not know officially whether the class that has the best turn-out will receive a prize or a banner or somethin', but in any event here are the dates set aside: February 8, '27, '26; February 15, '24, '23; February 21, '22, '21; March 1, '20, '19; March 8, '18, '17; March 15, '16, '15; March 22, '14, '13; March 29, '12, '11; April 5, '10, '09; April 12, '08, '07; April 19, '06, '05; April 26, '04, '03; May 3, '02, '01; May 10, all classes from 1891 to 1900 inclusive.

Swell the Class Total and Show!

Next month we trust we shall be able to give you some real inside information about the spring activities, at least we hope so, for the B. of G., without any disturbing holidays will surely meet. Anyway it is our sincere wish that they manage to get together, en masse or anyway they please, so that there will be a quorum.

So with rather belated best wishes for the new year to all our friends we will sign off.

Cordially,
THE PUBLICITY COMMITTEE
Chairman p.g.k.

A LETTER FROM MR. ALEXANDER

December 28, 1926.

To the Editor.
PENCIL POINTS,
Dear Sir:—

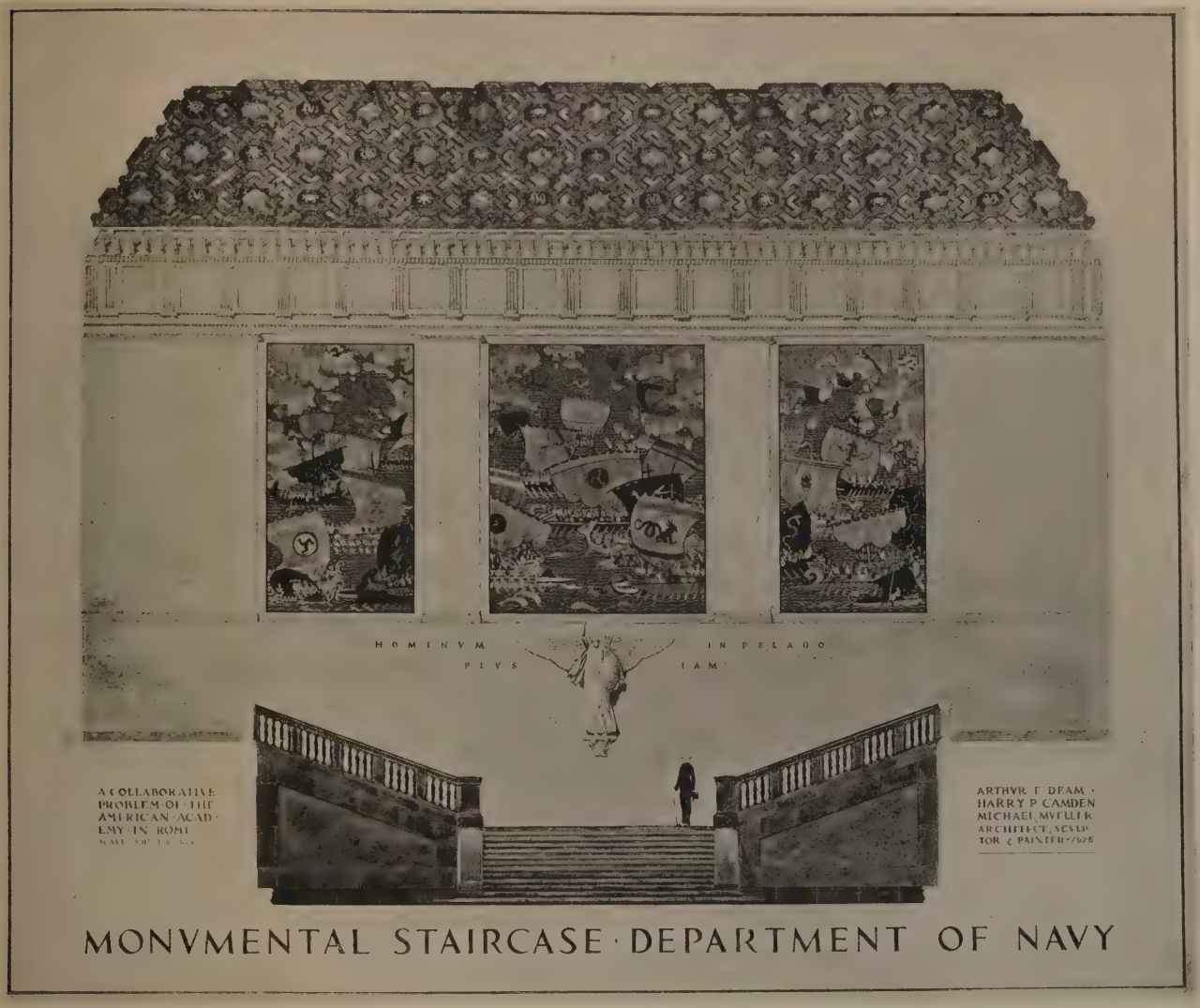
In your numbers in the past you have pursued the policy of raising issues for discussion, and I am wondering if I might call to your attention a matter which I think might lead to a very interesting result.

I have noticed lately, in the press, a letter or two as to the possibility of appointing a "High Commissioner" to head and control the contractors' organization, and I believe that it is implied to cover the architects as well. Certainly, there are many questions that arise, not only between the client and architect, but also between the contractor and architect, which could be settled, instead of going to the expense of arbitration, if someone were placed at the head of these two groups.

If one were able to figure up the amount of money expended in arbitration of different questions together with the time and expense involved in litigation where decisions are brought into the Courts, I believe that the expense would justify the appointing of a High Commissioner. As stated previously, I believe a movement of this kind would not only result in an interesting discussion, but also might lead to a very satisfactory solution as to all these disputes that arise from time to time.

Very truly yours,
(Signed)
AARON G. ALEXANDER

EDITOR'S NOTE: *We shall be glad to have expressions of opinion from our readers on the suggestion in Mr. Alexander's letter.*



Collaborative Problem, American Academy in Rome—A. F. Deam, Architect, M. J. Mueller, Painter, H. P. Camden, Sculptor.

(To be shown at the Architectural and Allied Arts Exposition in New York.)

ARCHITECTURAL AND ALLIED ARTS EXPOSITION

Plans for the Architectural and Allied Arts Exposition, to be held in New York from February 21st to March 5th at the Grand Central Palace, are maturing. Three more conferences have been announced for the second week of the Exposition. On Monday February 28th, at 11 a.m., Mr. Homer St. Gaudens will deliver an address on the life and work of his illustrious father, Augustus St. Gaudens. The address will be illustrated by lantern slides and will be given under the auspices of the National Sculpture Society.

The Society of Landscape Architects has arranged to hold its annual convention at the time of the League exhibition, and has planned to sponsor one of these conferences. On Tuesday March 1st, at 11 a.m., a discussion on the "Use of Sculpture for City and Park Decoration" will be held under the Chairmanship of Gilman D. Clarke. Addresses will be given by a landscape architect, a sculptor, and an architect.

On Wednesday March 2nd, the Society of Mural Painters will finish the series of conferences. The chairman of the morning will be Mr. Arthur Covey, President of the Society. Mr. Edwin H. Blashfield, Dean of American Mural Painters, will review the progress of Mural Painting in America from its beginning up to the outbreak of the Great War. Others will discuss developments since that time and the outlook for the future.

The Exhibition will follow throughout the high standards set by the Architectural League of New York, and will furnish an exceptional educational opportunity to the public by establishing under one roof a visual contact with the latest devices and materials entering into the construction of the home and its decorative embellishment.

FREDERIC C. HIRONS HONORED BY FRANCE

Frederic C. Hirons, New York architect, has been made a Chevalier of the French Legion of Honor in recognition of his services for architectural education. Mr. Hirons has been active in enabling American students to continue their education in Paris and has been instrumental in obtaining the services of French architects as teachers in American universities.

Mr. Hirons was born in England in 1882. He attended Massachusetts Institute of Technology from 1901-1903 and in 1904 won the Rotch Travelling Scholarship. The Paris Prize of the Society of Beaux-Arts architects was awarded to him in 1906 and until 1909 he was a student at the Ecole des Beaux Arts and a pupil of Monsieur Laloux. Upon his return to this country Mr. Hirons was for twelve years Patron of the Atelier Hirons and an associate professor of architecture at Columbia University. He has served on juries judging the important competitions in this country.

An article on Mr. Hirons' work will appear in a forthcoming issue of Pencil Points.

DETROIT ARCHITECTURAL BOWLING LEAGUE

Our season is approximately half over and we are having another very enjoyable and profitable year. We are trying to arrange with the New York League for a series of competitive games and would very much appreciate hearing from architectural leagues in other cities, which have bowling teams.

The standings of the teams on January 7th were as follows:

	W	L
Malcomson & Higginbotham	27	15
Frank H. Nygren	27	15
Louis Kamper	26	16
McGrath, Dohmen & Page	23	19
Donaldson & Meier	22	20
Smith, Hinchman & Grylls	21	21
Albert Kahn	18	24
Janke, Venman & Krecke	18	24
Weston & Ellington	16	26
Van Leyen, Schilling & Keough	12	30

LESTER S. MANNING, *Vice-Pres.*

CLASS IN WATER COLOR TECHNIQUE

ARCHITECTURAL DRAFTSMEN who may be interested in forming a Saturday or evening class for the study of water color technique are requested to get in touch with E. E. Newcomb, 124 Goodrich Street, Astoria, L. I.

Joe Burgess, formerly in charge of freehand drawing at the University of Illinois, has expressed his willingness to conduct classes in the different phases of this work if a sufficient number of students respond to this announcement.

It is planned to concentrate on out-of-doors sketching in the Spring and Summer and to devote the winter session to study that will prepare the students for the outside work.

The classes will meet in New York at some central location. Beginners, as well as advanced students will be accepted.

COME TO SEE US!

PENCIL POINTS will occupy Booth No. 364 at the Architectural and Allied Arts Exposition, Grand Central Palace, New York, from February 21st to March 5th. Our booth will also be the headquarters of The New York Architectural Club.

You are cordially invited to make our booth headquarters in every sense of the word. We will have a telephone and other facilities for your convenience.

The Exposition will be well worth visiting. Don't miss it!

A CORRECTION

ON PAGE 6 OF the January issue we credited Harry Sternfeld as the architect of the Pittsburgh Building at the Sesqui-Centennial Exhibition. This caption is incomplete insofar as we did not state that the making of the working drawings for this building, the specifications and the scheme of color decorations were carried out under the direction of Edward B. Lee of Pittsburgh.

COMPETITION FOR A SOLDIERS' AND SAILORS' MEMORIAL

THE CITY OF PROVIDENCE, R. I., is authorized to erect a Memorial at a cost not to exceed $300,000. A competition open to all qualified architects in the first stage is to be held, closing February 28, 1927. From those participating will be chosen three or more to participate in the second stage, and in addition three next in merit will receive second prizes of $100 each. To those selected will be added a few others by invitation and all participating in the second stage will be paid $1,500 each.

The competition is to be under Institute rules and, while the ultimate award depends upon the City Council, there is little doubt but that it will be made as recommended by the Jury. Further information may be had from Henry H. Kendall, Professional Adviser, 142 Berkeley Street, Boston, Mass.

SAN FRANCISCO ARCHITECTURAL CLUB

THE SAN FRANCISCO ARCHITECTURAL CLUB'S twenty-fifth anniversary! Twenty-five years of existence and going stronger each year! Proclaimed by visitors from the four corners to be one of the liveliest clubs of its kind in the United States! Such is the record of the San Francisco Architectural Club. One of our members, returning this week from a long sojourn in the northern and southern parts of the Pacific Coast, says that there is not an organization of its kind on the Pacific Coast that one dares mention in the same breath.

So busy has the Club been during the last two months that our dear old PENCIL POINTS was forgotten in the excitement.

Foremost among our activities was the twenty-fifth anniversary Jinx, held recently and at which about three hundred and sixty were present. This was a monstrous affair and the boys worked hard under the direction of the Jinx Committee consisting of Harry Langley, Chairman; Ira H. Springer, and C. Jefferson Sly. The main play was "Archades" which means Architectural Hell, and to carry out the spirit the hall was decorated in an appropriate manner. Both the Atelier and Engineering Class had playlets that were highly praised. The hall was decorated under the direction of Felix Raynaud, one of San Francisco's leading interior decorators, and Arthur Jannsen. With a corps of about thirty members they built the stage and made the scenery "on location" the day of the Jinx.

At the Jinx a beautiful forty page Jinx Program was distributed. As the Club had not turned out a year book since 1917 the year book idea was incorporated in this program, a copy of which was mailed free of charge to all architects within a two hundred mile radius of San Francisco. Any club or member wishing one of these programs will be mailed a copy without cost, by writing to the San Francisco Architectural Club, 523 Pine St., San Francisco. As a result of the Jinx and the program the Club cleared about six hundred and fifty dollars.

Another of our big events of December was the billiard tournament which was handled by Harry Langley. There were four flights, the winners of which were as follows;—First flight, Wilton Smith; second flight, John McGilvray; third flight, Carl Schmidts; fourth flight, Theodore Ruegg. The winners were presented with suitable prizes at our January meeting.

One of our big activities is our Thursday luncheon in our own quarters. We have between thirty and forty present each week and at our special New Year luncheon, held the Thursday before New Year's, the club rooms were taxed beyond capacity.

Our engineering class, which was mentioned before, is continuing as strong as ever under the direction of Mr. Sly.

Our Atelier promises the biggest year under our new Massier, Mr. Don Works, and with the able assistance of our Patrons, Mr. Ernest Weihe and Mr. Ed Frick. It is to be noted here that Mr. Wm. Freeman, one of our boys who started his studies in the Club but four years ago, has received his certificate and is leaving for Mexico next month to practice.

Now as to our start for the New Year, our slogan is the cue, *A bigger and peppier year.* We started the year with a bang at our January meeting. With Ira H. Springer acting as installing officer and Clyde Trudell as master of ceremonies, the following officers were installed in a serious but far from solemn manner: President, Howard E. Burnett; Vice President, Lawrence Keyser; Secretary, Russel B. Coleman; Director, Arthur D. Jannsen. Our out-going President, Ernest E. Weihe, a Paris Prize Winner, was presented with a beautiful watch charm and given a huge ovation for his wonderful work.

The entertainment committee presented to the members its plans for the whole year's entertainment which promises to eclipse any year past. There will be no dull moments for anyone. The February meeting will be an initiation, which is held about three times a year, and we are going to—well, we can't tell here as it is against the rules of the Club, but we know that no one attending will go home disappointed. Nuf sed!

At the end of the year we hope to be able to challenge and club in the country for first honors, so the other clubs had better get going.

For a "Bigger and Peppier New Year".

IRA H. SPRINGER.

ARCHITECTURAL LEAGUE OF NEW YORK

While the Architectural League is local in its activities it is national in its influence. Hence when changes are made in its by-laws indicating a progressive as well as a courageous point of view, many will be keenly interested. On the first Thursday of January the League held a business meeting immediately following the dinner, at which certain amendments to the by-laws were passed. A brief description of the significance of these changes is herewith presented.

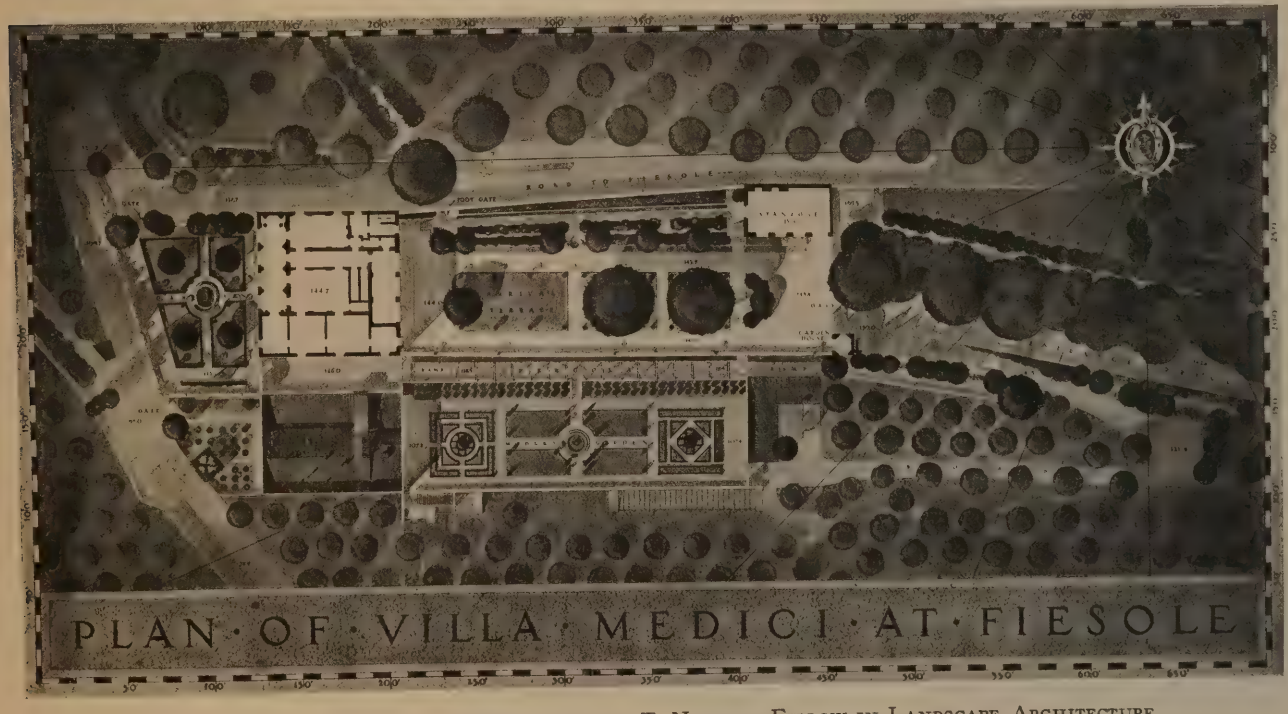
For some years it has been the custom to award, at the annual exhibition, a gold medal in architecture, one in mural painting, one in sculpture and one in landscape architecture, and the by-laws have stated that each recipient of the gold medal award shall subsequently be considered *hors concours,* or ineligible for the gold medal award. Believing that this rule operated against the League's exhibitions in that the gold medalists were inclined to sit on the side lines, so to speak, and watch others send in to the exhibitions their best work, the members on January 6th changed the by-laws so that any architect may win the gold medal as often as his exhibited work shall be deemed worthy of such award. It was also stipulated in the changed by-laws that the award shall be made only in recognition of work which is actually on view in a League exhibition. It was pointed out that the New York Chapter of the A. I. A. awards a gold medal each year to an architect in recognition of his ability, his executed work, and his standing in his profession. The League, desirous of doing whatever can be done to keep on the highest plane the quality of work which is exhibited, believes that this change will spur the former gold medalists to send in their best work.

Another change of considerable importance was the addition of two silver medals and two honorable mentions. The new by-law states that these shall be *available.* This means that the jury may award two silver medals and two honorable mentions if the exhibited work is good enough to merit such awards. The by-law further states that one silver medal and one honorable mention shall be awarded for intimate work such as residences, shops, country clubs, etc., and the remaining silver medal and honorable mention for monumental or public buildings which might be classed as *general* in contradistinction to *intimate.* The gold medal is to be awarded to the best design in the exhibition and such design may be either in the *intimate* or the *general* class.

Because these changes are important departures from long established customs and therefore somewhat experimental in nature, it was thought best not to urge the painters, sculptors, and landscape architects to follow suit until there shall have been time in which to observe the way these changes affect the architectural portion of the exhibitions.

Another slight change is in the method of determining who shall serve on the jury of award. Heretofore the architectural section of this jury has been chosen from a list of six names submitted to the Executive Committee of the League by the New York Chapter of the A. I. A. This method of selection was agreed upon some years ago when the only gold medal award at the annual exhibition was presented by the New York Chapter of the American Institute of Architects. It was quite logical that this Chapter should nominate six architects with the understanding that the League would choose three out of the six for the jury. Now, when the gold medal is entirely a League affair, it is thought best, in view of the very large number of architects in the membership, to have the architect members of the jury selected by the Executive Committee of the League. This change was made without affecting the present mode of securing painters, sculptors and landscape architects for the jury.

That change in the by-laws which aroused an even greater interest than was manifested in the change previously described, was an effort to secure recognition for the designer of a work of architecture when the medal awards are made. After a lively debate in which it was asserted by those who did not think that the proposed by-law went far enough, that it was the finest thing which had ever been proposed in the history of the League, an agreement was reached. The new by-law provides that after an award is voted by the jury, the firm or corporation in whose name the award is made shall be promptly informed concerning the award and shall be given the opportunity to designate the man in the employ of the firm or corporation who is chiefly responsible for the design of the honored building. If it should happen to be a member of a firm, it would doubtless be a simple process to determine who should receive the medal. But the by-law is designed to reward the talented designer who so often is submerged in a big office and never secures recognition until he has a chance to practice in his own name. It will be very interesting to observe how this by-law is going to be interpreted. There is nothing mandatory about it. It is a frank appeal to the generous side of those groups in big business which are sometimes said to be "soulless".



Plan of Villa Medici at Fiesole by Norman T. Newton, Fellow in Landscape Architecture, American Academy in Rome.

(To be shown at the Architectural and Allied Arts Exposition in New York.)

NEW DIVISION OF ARCHITECTURE AT NEW YORK UNIVERSITY

E. Raymond Bossange, Professor in Charge

In May, General Charles H. Sherril, chairman of the Department of Fine Arts of New York University, announced the organization of a new Division of Architecture. The University, in collaboration with the Beaux-Arts Institute of Design, now offers a diploma in architecture to those who pass the examinations in professional subjects required by the University, and who earn the certificate of the Institute in design.

The policy of the new Division differs in many important respects from the typical technical school. That it fills a need long felt by the profession is evident from the enthusiastic support it has received from practicing architects and from the fact that about two hundred and fifty letters of inquiry were received in September, when the Division began its work. In many cases, the writers supplemented their letters by personal interviews, and finally fifty-six candidates were accepted, and they are now taking courses to prepare them for the diploma examinations.

The policy of the new Division follows that of the Ecole des Beaux Arts in Paris more closely than other schools of architecture in the country. In the first place, there is no time limit set for the completion of the requirements, and no fixed schedule or order for courses or examinations, progress depending entirely on the ability and circumstances of the student, every encouragement being given to the ambitious student to advance rapidly.

In the second place, to satisfy the requirements in design, the candidate must obtain all the values for the certificate of the Beaux-Arts Institute in the competitions held under the auspices of that institution. That work is therefore squarely on the competitive basis, and, the time element not considered, the rapid worker and the slow worker, the man who has much time and the man who has but little, each sets his own pace, without interfering with the other in any way. This standard in design is higher than that required by any of the technical schools or colleges. The work may be done in any atelier in the United States or in France which is recognized by the Institute.

In the third place, where and how the student has acquired his knowledge and ability is not considered. If he can pass the detailed and comprehensive examinations required in each subject, that is enough; and he is not obliged to take specified courses before presenting himself for the examinations. It is what he really knows that counts, and the responsibility for his preparation is squarely on his shoulders. The fact that in the past a student has attended a course regularly and has sat through a number of lectures does not necessarily entitle him to credit. Thus the student's mind is focused on acquiring knowledge for professional purposes, not merely on obtaining "credits" toward a degree. The culture, knowledge, and ability that a man has acquired from outside reading and study, and from actual work will therefore be fully recognized. This is the system followed in practically all Continental universities.

A number of courses are offered to prepare students to take the diploma examinations. Admission to such courses is not based on a fixed system of credits or prerequisites. Scholastic records are duly considered but they are not the only standards for admission. If a student convinces the instructor that he has the preparation necessary to benefit from a course and that he has a reasonable chance of passing the very thorough diploma examination in that subject, he is admitted. If he fails the responsibility is his; if he keeps up with the class and passes the examination he proves in a conclusive manner that he was well prepared.

For many years, the ateliers and competitions, organized under the auspices of the Beaux-Arts Institute of Design in New York, have made it possible for thousands of talented draftsmen and students to become able designers. The admirable work done in this field under the leadership of the late Lloyd Warren has been one of the important factors in raising the standards of American architecture. Recognizing this extremely valuable work done by the Institute, and in the same spirit, New York University now offers courses in the history of architecture and allied arts, mathematics, mechanics, engineering and technical work and other professional courses, and holds the examinations in these subjects. Thus the work done by one institution supplements that done by the other, and the two collaborating can completely train the student for the practice of architecture. Courses are primarily intended for those who cannot afford to go to a college or school of architecture for five or six years and who wish to earn a part or the whole of their living during the day. The work is done in the late afternoon or evening.

Students working for this diploma will have the great advantage of acquiring their professional training while getting practical experience and constantly seeing the application of theory to practice. This results in more thorough understanding of the theories involved, facilitates the retention of what has been learned, and makes knowledge more useful.

In professional subjects such as mechanics, engineering and building materials, instruction will be given by practicing architects and engineers who are authorities, not only in their subjects, but in the application of knowledge to the solution of our great modern problems. New York City offers very exceptional opportunities for securing such talent and also for the study of modern construction and materials.

It is expected that the diploma offered by the two institutions will come to have the same prestige in the opinion of the architectural profession as the "diplome" given by the French Government. The requirements for the diploma have been determined in conference with practicing architects and educators of national reputation, and thus are not only thorough but professionally practical. Outlines for courses will be furnished, helping and directing outside work and bringing about a broader understanding of the various courses and their relation to each other and to architectural practice. The matter and the standards of the courses are planned as far as possible to prepare candidates to pass the examinations and to meet the requirements of the several states for the certificate in architecture. It is expected that in time the diploma will be accepted by the various states in place of the certificate examinations.

Because of the adaptability of its organization, methods, and schedule to the individual, the new Division of Architecture offers the ambitious and talented student exceptional opportunities to get a broad fundamental knowledge of his profession; to acquire an insight into the historical sources of inspiration, and to develop his sense of beauty, while he earns his living and obtains practical experience. Thus many men who in the past have been obliged to remain draftsmen, by availing themselves of these opportunities, will have the privilege of becoming practicing architects.

On February 1st, 1927, the Division of Architecture will move to its Mid-Town Center, 9-11 East 37th Street. An atelier will be added to the present organization, in charge of Mr. Edgar I. Williams, assisted by Mr. Donald Nelson. Mr. Joseph Renier, Fellow of the American Academy in Rome, will have charge of the free-hand drawing.

The new bulletins with completed schedule and faculty announcements will be ready by February 1st, and may be had upon application.

MONTHLY MEETING OF CHICAGO CHAPTER A.I.A.

The regular monthly meeting of the American Institute of Architects held in Chicago was enlivened by the presentation of an illustrated lecture on Painted Glass by W. Francklyn Paris of New York, in which the beauties of the Middle Ages were described and projected on the screen. Mr. Paris covered the subject from earliest times and went particularly into details as regards the most flourishing period of this Art during the 14th, 15th, and 16th Centuries, giving particular attention to the Cathedral at Chartres, where he spent several months last year preparatory to the adaptation of the Chartres windows to a commission for a 6th Century Church in Michigan from plans of Messrs. Coolidge and Hodgdon, Architects, of Chicago and Boston.

Mr. Paris is qualified to discussion on the subject having to his credit in association with Frederick J. Wiley the windows in the Detroit Public Library, Cass Gilbert Architect, the Missouri State Capitol and the Elks National Memorial at Chicago with Egerton Swartwout Architect, and a number of churches in various sections of the United States.

PENCIL POINTS FIRST ANNUAL ARCHITECTURAL

COMPETITION

Conducted by RUSSELL F. WHITEHEAD, *Professional Adviser*

PROGRAM FOR A RESIDENCE AND GARAGE

To be Built of Arkansas Soft Pine

COMPENSATION TO COMPETITORS

PENCIL POINTS *agrees to pay to the winners, immediately after the judgment of the Jury, the following:*

For 1st Prize Design	$1000.00
" 2nd Prize Design	500.00
" 3rd Prize Design	250.00
" 4th Prize Design	100.00

SIX MENTIONS

JURY OF AWARD:

H. T. Lindeberg, Architect, *New York*
Frank B. Meade, Architect, *Cleveland*
Arthur I. Meigs, Architect, *Philadelphia*
Hubert G. Ripley, Architect, *Boston*
Ernest John Russell, Architect, *Saint Louis*

PENCIL POINTS *and the Competitors agree that the jury has authority to make the awards and that its decisions shall be final.*

ARCHITECTS AND DRAFTSMEN are cordially invited to participate.
Contestants may submit any number of designs.

This Competition closes at 5 *P. M. Monday, March* 14, 1927

THE PURPOSE OF THE PENCIL POINTS COMPETITIONS

PENCIL POINTS has instituted an Annual Architectural Competition as an added feature of its work. The following competitions will give consideration to buildings of various types encountered in everyday practice. The altruistic object is to raise the standard of architecture by discovering and encouraging new talent. The whole undertaking is part of a larger movement of the publishers, manufacturers and the building trades. It is educative in the broadest sense of the word.

THE 1927 COMPETITION is sponsored by the Arkansas Soft Pine Bureau, Little Rock, Arkansas. It is in sympathy with the aims of PENCIL POINTS, endeavoring to bring out new thought, particularly in the design of the small house. The Arkansas Soft Pine Bureau hopes that the results of this competition will provide prospective house builders with a point of departure, at least, and will show the man of modest circumstances that the architecturally trained man can solve his small house problem from both a practical and an esthetic point of view, when given an opportunity and an incentive. It is believed that designing and planning of houses, even for the busy architect, should hold first place in his heart, and that architects, therefore, should be glad to consider this program with their associates and contribute of their skill, so that the small house may be taken out of the "step-child" class and given the character and dignity of which it is worthy.

PROGRAM OF THE COMPETITION

PROBLEM: *Mandatory.* The design of an attractive all-year-round residence and a garage to be built of wood, not exceeding 28,000 cubic feet in contents, including garage. A maximum of convenience and utility is required at a minimum initial and upkeep expense. The house is to be lived in by a family of two adults and two children. The site is a rectangular lot with a frontage of fifty feet (50′-0″) on the street and a depth of one hundred and fifty feet (150′-0″). The grades are level. The street runs North and South. The house is to be self contained on its own lot. The neighboring houses are of the usual heterogeneous character of design existing in towns, small cities or the suburbs of the large cities. A local restriction provides that no building shall be erected nearer than thirty feet from the highway property line and that no building may be placed directly on either the north or the south lot line.

Seven principal rooms are required for use as a Living Room, Dining Room, Kitchen and four Bed Rooms. Two Baths and one two fixture Lavatory are to be provided. The necessary circulations must be included and there shall be at least one Closet for each Bed Room, also a Linen closet and a Coat closet. There is to be a Sleeping-porch and at least one Covered-porch. The garage is to accommodate one automobile. The garage may either be part of the house or be detached.

CONSIDERATIONS OF THE JURY OF AWARD:

1. Excellence and Ingenuity of Plans.
2. Architectural Merit of the Design, and Treatment of the Interior Woodwork and the fitness of both to express a wood-built house.
3. Practicability of Construction.
   NOTE: Due consideration will be given to the contestant who makes economical use of the standard lengths and widths of lumber.
4. Fitness of the design as a whole to meet the needs and spirit of the problem.

Excellence of Rendering, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the Competitor's ability, if otherwise shown.

COMPUTATION OF CUBIC CONTENTS: Measurements to be taken from the outside of exterior walls and from the level of the cellar floor, or from the bottom of floor beams in any unexcavated portion, to a point at half the distance from the top of the wall plate to the top of the ridge for pitched roofs. Flat roofs to be figured to finish surface. Porches are to be figured at one half their total gross cubage, the height to be measured from the finished grade. Sleeping-porch, one story wings or bays shall be figured at their actual cubage. All cubage figures will be carefully checked before designs are submitted to the Jury.

Designs exceeding 28,000 cubic feet will not be considered.

PRESENTATION, DRAWINGS: *Mandatory.* The following drawings are to be submitted:

1. *Perspective* of the residence, viewed from the street, undeniably true, rendered in pen and ink, clearly indicating the character of the exterior finish and showing a scenic background which is in keeping with the limitations of the site.
2. *Plans,* at scale of one quarter inch equals one foot, of the *First Floor* and the *Second Floor.* The walls and partitions are to be inked solid black and the name and dimensions of each room lettered plainly to be read easily when reproduced at one third the size of the original drawing. Range, sink, cupboards and beds are to be shown.
3. *One side* and the *Rear Elevation,* at scale of one eighth inch equals one foot.
4. *Section* at scale of one eighth inch equals one foot, showing all wall, ceiling and roof heights.
5. *Detail* of some *Exterior Feature* of the design at scale of three quarters inch equals one foot.
6. *Perspective of a chosen Aspect of the Interior of the Residence,* rendered in pen and ink, projected from a one quarter inch scale plan.
7. *Plot Plan,* at small scale, showing location of house and garage on the lot and suggesting other developments of the property which would add to the completeness and attractiveness of the residence and be in accord with the requirements of the man of modest circumstances.
8. *Graphic Scales* must be shown.
9. The drawings shall be made in full black ink and shown on two sheets of white paper. Diluted black ink, color or wash; card-board, thin paper or mounted paper is prohibited.
10. Each sheet is to be exactly 25 x 34 inches. Single black border lines are to be drawn so that space inside them will be exactly 23½ x 32½ inches.
11. Each sheet shall bear the title: *Design for a Residence and Garage of Arkansas Soft Pine.* Each sheet is to be signed by a Nom de Plume, or device.
12. The perspective of the residence and the floor plans are to be shown on the same sheet. On this sheet, enclosed in single black border lines, is to be printed competitor's itemized computation of the total cubage, and brief notes suggesting the color and treatment of the material. The other drawings called for shall be attractively arranged on the second sheet.

ADDITIONAL COMPENSATION TO COMPETITORS: Each contestant submitting a design in this competition agrees to prepare and furnish for a consideration of Two Hundred Dollars ($200.00) to The Arkansas Soft Pine Bureau, if required in writing so to do and within sixty days thereafter, an acceptable and complete set of seven sheets of working drawings (at ¼ inch scale, details of ¾ inch scale) drawing in ink on tracing cloth, of his or her design. Provided further that these working drawings are to bear the name of the designer and are to become the property of The Arkansas Soft Pine Bureau and that the contestant shall make no claims for royalties or other compensation in case copies of same are sold.

COMMUNICATIONS: *Mandatory.* As this in an open Competition it will be impossible to answer communications. Therefore, the contestants shall not communicate on the subject of this competition with the Professional Adviser, Members of the Jury or with any other person in any way connected with it, either directly or indirectly.

ANONYMITY OF DRAWINGS: *Mandatory.* The drawings submitted shall contain no distinguishing mark, except the Nom de Plume or Device, which could serve as a means of identification. No competitor shall directly or indirectly reveal his or her identity to a member of the Jury or to the Professional Adviser.

With each set of drawings there must be enclosed a plain opaque envelope, containing the true name and full address of the contestant. The *Nom de Plume* of the contestant shall be placed on the outside of the sealed envelope. The envelope will be opened by the Professional Adviser, in the presence of the Jury, after the awards have been made.

DELIVERY OF DRAWINGS: *Mandatory.* The drawings submitted in this competition shall be securely wrapped, flat or in a strong tube not less than 3" in diameter, to prevent creasing or crushing and addressed in plain lettering to *Pencil Points Press, Russell F. Whitehead, Professional Adviser, 419 Fourth Avenue, New York, N. Y.* No other lettering shall appear on the wrapper. Contestants sending drawings by registered mail must obliterate the return name and address and not demand return receipt.

Drawings shall be delivered not later than 5 P. M. Monday, March 14th, 1927.

Drawings delivered to Post Office or Express Companies in time to reach destination and be delivered within the hour set for final receipt will be accepted if delayed by no fault of the competitor. The receipt stamp will serve as evidence.

Drawings submitted in this competition are at the competitor's risk. Reasonable care, however, will be exercised in their handling, keeping and package for return.

EXAMINATION OF DESIGNS: The Professional Adviser will examine the designs and records of their receipt to ascertain whether they comply with the mandatory requirements of the Program and will report to the Jury any instance of failure. The Jury will satisfy itself of the accuracy of the report and will place out of the competition and make no awards to any design not complying with mandatory requirements.

JUDGMENT: The Jury of Award will meet at The Homestead, Hot Springs, Virginia; April 1st, 2nd and 3rd, 1927.

ANNOUNCEMENT OF THE AWARDS: The Professional Adviser will send by mail, the names of the winners of the Prizes and Mentions, to each competitor, as soon as possible after the awards have been made and the envelopes have been opened. The announcement will also be published in the May issue of PENCIL POINTS. Requests for this information by telephone and telegraph will not be answered.

REPORT OF THE JURY: The Jury will make a full report, stating the reasons for the selection of the winning designs and offering helpful criticism and comment upon designs not premiated. This report will be published in PENCIL POINTS along with the reproductions of the winning designs and such additional designs as may be selected.

THE PRIZE DESIGNS: Are to become the property of PENCIL POINTS and the right is reserved by this publication and by the Sponsors to publish or exhibit any or all of the designs not premiated. In every case where a competitor's design is shown his or her name and address will be given.

RETURN OF DRAWINGS: The Authors of non-premiated designs will have their drawings returned, postage prepaid, insured for $50.00 unless the competitor makes other provision.

ON ENTERING COMPETITIONS

By Ernest Langford

DURING THE LAST TEN years I have entered into as many competitions, and checking up I find that I lack just exactly ten placing in all of them. I think the reason for my continued failure to place is probably due to the fact that the juries seem always to be wrong. They seem never to realize that my design is *always* the best; instead, they simply return it marked—if not in so many words—"Utterly hopeless." But I have had my fun anyhow! And, incidentally, I have "cashed in" on some of my designs.

I drew my first "blood" when a manufacturer of a popular, and decidedly useful, building product wished to exploit his wares. He wrote me something about like this: "Dear Sir: We have examined your design which you submitted in the recent XYZ Competition, and are writing you to ask if you will give us your permission to use it. The article will be run in one of the big dailies as a syndicate feature, and we feel sure that you will receive many inquiries." Well, the design was run as a Sunday feature, and I received *one* letter asking how much the house could be built for!

Time passed and about two years later I worked up—after reading Aymar Embury's "The Dutch Colonial House" two or three times—a rather clever little house in the Dutch Colonial style, confident that I would receive a check for the first prize, pdq. For a second time another jury went wrong; but about two weeks later I received a copy of a big middle-west daily—a Sunday issue at that—and there was my little gem along with the prize winners. It simply out-classed them all! The author of the article—may I at this late hour express my belated thanks to him?—praised it very highly, stating that it would be an ideal love-nest for two to set up housekeeping in.

Another year or so passed and I hit the bull's-eye again; and likewise another jury failed to connect. Call it coincidence, or whatever you will, but about three days before I was to mail my design a young fellow blew into my office (I am simply a college professor, and "office" as above used means a room in an academic building, and not a place for the practice of architecture) saying: "Say, I want to show you something." He had a number of single-line sketches and I judged from them that it was his desire to build a house on that plan. I gave his drawings the double-o and remarked, "Now, let *me* show *you* something." I unrolled my two sheets in front of him and before he could examine them very carefully he said to me, "Say, my car is downstairs; hop in, let's go show that to the wife." And away we went to see Mrs. Client. She asked few questions, simply saying; "That's the house *I* want." And so it fell out that about ten days later a contract was awarded after the design had undergone slight revisions.

In the meantime the drawings were mailed and again I waited for a check of $1000; but following true to precedent another jury mis-fired. My drawings were simply *X*-ed. Well, two, four, six months passed, when I received a very complimentary letter from the present editor of PENCIL POINTS stating that he had held my design for further examination, and that after carefully considering its appropriateness, arrangement, and excellence, the committee had decided to ask me if I would be willing to prepare working drawings for it for a remuneration of $400. *Would I?* Every draftsman can answer that question. That's the reason I can afford to own a Ford.

So, all in all, I haven't fared so badly. But a reward of dollars and cents is not necessarily a measure of satisfaction. I have thoroughly enjoyed working on every design which I have entered. My hobby runs to small houses. To my mind, there is nothing more pleasing than a small house well done. I mean by that, one in which every detail has received careful study; one in which every profile shows that an architect and not a woodbutcher has had hold of it; one in which cornices, door and window trim, entrance, stair-way, and mantel show that a master has passed that way. I think if I were conducting an individual practice of architecture, my supreme delight would be in doing small houses. Some of these days when a rich uncle of mine cashes in and leaves me an independent income, I propose to do nothing but spend my time designing little six or eight-room houses. Somehow, I get a "kick" out of that. It appeals to me much more than doing sky-scrapers. A long time ago I was told that it is harder to design a six-room house than one with sixty rooms. I have long since learned that that statement is true.

I find that I am digressing. Getting back to the question, "Why enter a competition?" I find that I am continually asking myself such questions as: "What chance have you?" "Why should I enter?" "Since you have not placed in any other competition, why waste your time on this one?" I realize perfectly well that only one man is going to win the first prize, while a few others will win the lesser ones, and the mentions; and the great host, so far as their consideration in dollars and cents is concerned, will simply have wasted their time. Will they have wasted their time? I think not. I have found in every case in which I have worked on a design for a competition that I have been benefited exactly in the proportion to the amount of time and study which I have put into my work. Every new competition sends me again to review the work of such men as Aymar Embury, Alfred Hopkins, and the host of other architects who have achieved success in the design of small houses. I think I can almost cite the volume and page of every architectural journal which contains the illustrations of work done by such men as these. That is worth something.

But there is something more than simply becoming familiar with the work of other architects, as we find examples published in the various architectural journals. Here is what appeals to me particularly: the program calls for a *definite* solution of a certain problem. There are absolutely limitations beyond which one may not go. Such matters as the number and disposition of rooms, cubic contents of the house, lot size and location, and various other details, tie, as it were, one's hands and feet. This simply means that all available space on the plans shall be proportioned to the best advantage; that all the rooms on the floor plans shall be studied in connection with such matters as access and circulation, and their relation one to the other; that the façades shall be pleasing and that their masses shall be well proportioned in such matters as fenestration, cornices, etc.; and, finally, that the building shall be one which can be built. (If I may venture a suggestion here, I am afraid that in too many cases a jury overlooks the practicability of the design. I have in mind one instance in which a chimney on the first floor came out at the exact desirable location on the second floor, but a close inspection of the plan revealed that "skyhooks" would have to be employed to support the chimney above that floor). I can think of nothing which will provoke a draftsman to more serious study than to find himself facing the rigid limitations of the program of the average competition. He immediately realizes that he cannot "go wild", and, even though his fancy may take flight, he finds himself tied down. His business is to *solve* the problem, not to see what he can do with pencil and tracing paper.

I maintain that the time is well spent and that no one can enter a competition without coming out the gainer. He may finish first, or he may finish last. The fact remains that he has gotten out of his work just what he has put into it; and, above all, he has created something, even though every jury from now until Kingdom Come may be utterly unable to see a single worthy feature in his design.

That is exactly why I am working on another competition now!

UNIVERSITY OF MICHIGAN

THE NEW BUILDING of the College of Architecture is now under construction and will be ready for occupancy the next academic year. The architects, Professor Emil Lorch and Associates, have sought to work out a mass and color scheme with adjoining buildings. The exterior material will be red brick and Indiana limestone; the roof will be of slate. The building will be four stories in height with north light for drafting rooms and for the drawing, painting and modelling studios. There will be a large library and architectural museum and an auditorium, along with classrooms and the like. The College of Architecture has received a substantial gift which is to be used for the purchase of art objects for the architectural museum.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

THE PAGE PUBLISHED IN the January issue under the caption WHITTLINGS seems to have made quite a large hit. We kind of like it ourselves and are just as anxious to publish interesting expressions of opinion or comments from any of our readers whose names may be quite unknown outside of a small circle as from Harvey Wiley Corbett or Mary Pickford, or any of the other big guns whose names are household words. So grab any piece of paper that is handy and write out that bright idea and send it along to us forthwith.

If you have not already done so, buy two big sheets of paper and enter the Competition, complete program for which appears on pages 119 and 120 of this issue.

The prizes this month go as follows:

Class 1. E. M. Schiwetz
Class 3. Leona M. Miller
Class 4. Office of Schmidt, Garden & Erikson

Nothing is being awarded this month in the poetry division. Entries for this prize have been very scarce and very poor lately, so much so that we are almost minded to drop this classification and substitute something else. Only the trouble is we can't think of something else to substitute. What do you say?

Subscriber Harvey Johnson of Memphis, Tenn., writes us a long and interesting letter telling us which of the advertisements in our January issue he likes and why and which ones he thinks are not so good. What type of advertising published by us do you find the most useful and helpful in your work?

The Brooklyn Eagle offers to all its readers the chance to enter an architectural competition for $1,000 in prizes and by way of instruction includes the following in its program:

"The front view or perspective is made first by drawing two parallel lines about one-eighth of an inch apart to show the height of the floors. This is placed to one side of the perspective drawing. Cross horizontal lines, known as thatched lines, indicate a cross-section view or part view. Then the front view, which is called the perspective view or the picture view, is drawn. In this you can draw lines or print words to indicate the material used—wood, stone, brick, stucco, etc. If you find this too difficult it can be omitted without causing you to forfeit the prize. It is the idea that will win for you rather than the perfect drawing."

By the time this issue reaches your hands we will be in our new offices at 419 Fourth Avenue, at 29th Street. Glad to have you call any time.

And don't forget to attend the Architectural and Allied Arts Exposition at the Grand Central Palace, New York City, February 21st to March 5th. We will be at Booth 364.

Subscriber John Sohn of Indianapolis says he likes PENCIL POINTS because it is human. Why do *you* like it, or don't you?

Mr. Harbeson's book, *The Study of Architectural Design*, is going well and everybody seems to like it. Price $7.50 (*adv.*).



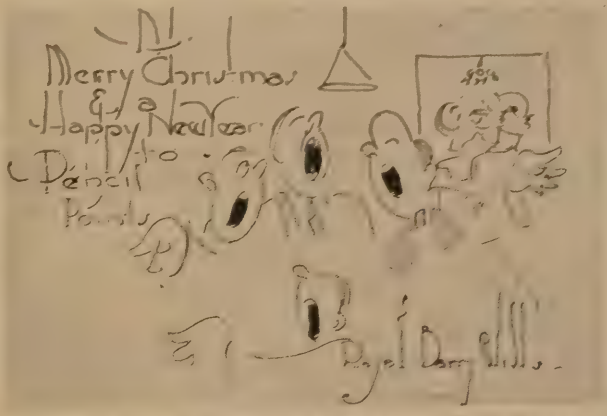
PENCIL AND CRAYON SKETCH BY E. M. SCHIWETZ, DALLAS, TEXAS

(PRIZE—*Class One—January Competition*)



"Three of the Five Orders"—Cartoon by Leona M. Miller, St. Louis, Mo.
(Prize—*Class Three—January Competition*)

Space does not permit us to reproduce more than a few of the many clever and beautifully designed Christmas and New Year's Greeting cards we received from our readers, and for which we hereby extend our thanks. We show here, however, three of the cards which we considered of particular interest. At the right is a very personal greeting executed in pen-and-ink and water color on white stock.



Pencil Points' Christmas Card from R. B. Wills

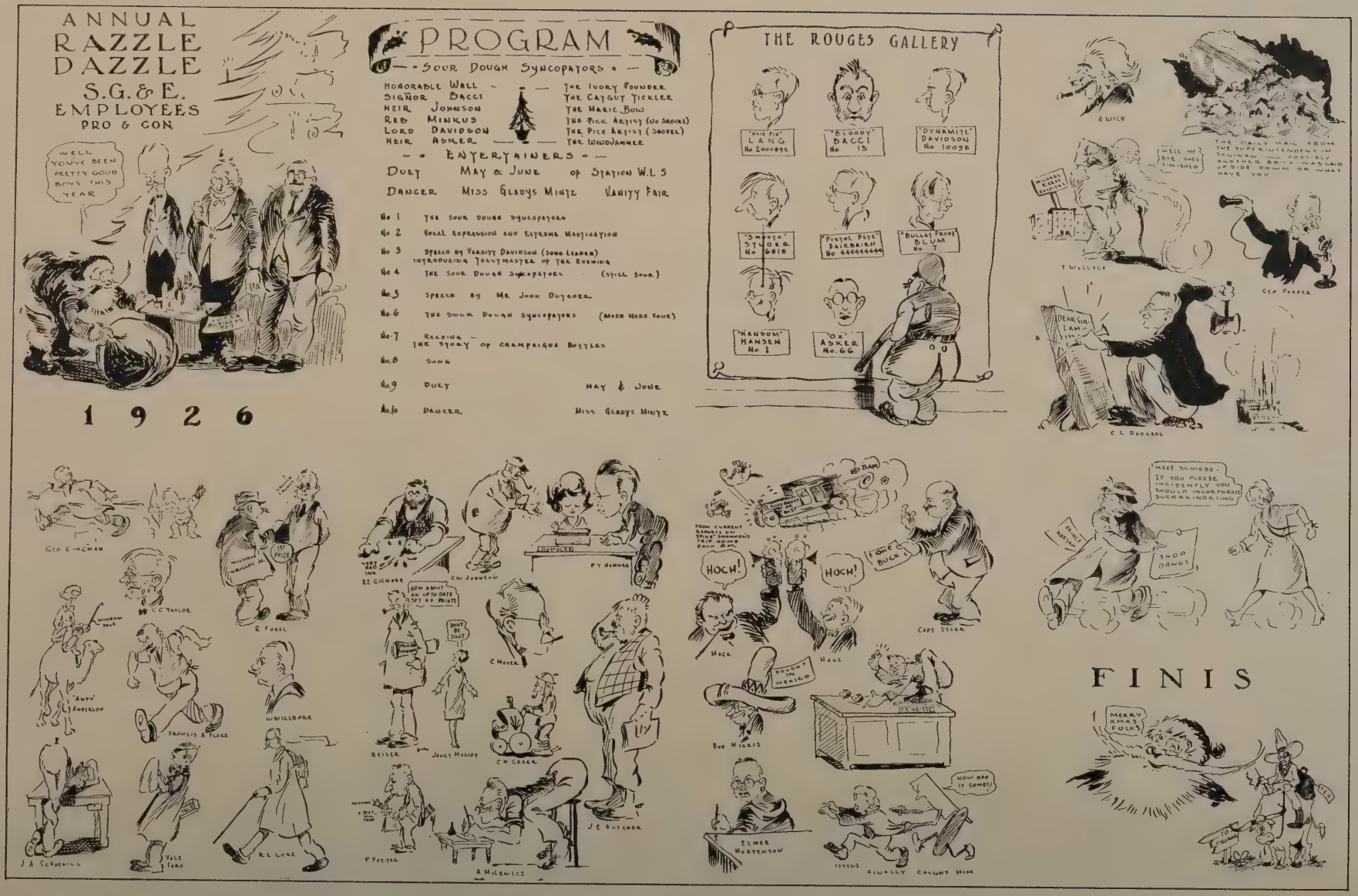
At the left, below, is a striking design printed in black from a line cut on a bluish gray card stock. The highlights were put in with Chinese white and the sky and foreground shadow with cobalt water color. The third card was a delightful concoction printed in black on a white antique stock and colored, as near as we could determine, with red and gold applied by hand with extreme delicacy.



Christmas Card by P. R. Wilson



Christmas Card by Luis Arellano



SKETCHES FROM THE PROGRAM OF THE "ANNUAL RAZZLE DAZZLE" OF SCHMIDT, GARDEN & ERIKSON, ARCHITECTS, CHICAGO, ILL.

(PRIZE—*Class Four—January Competition*)

· MOVIE · OF · A · DRAFTSMAN · APPLYING · THE · ARCH'T'S · · IDEA · TO · HIS · OWN · CREATION ·



Cartoon by H. C. B. Reiff, East St. Louis, Illinois.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notice will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Those seeking positions are invited to call to inspect this bulletin board at any time between the hours of nine and five. Notices submitted for publication in this department must reach us before the fifteenth of each month if they are to be inserted in the next issue.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge. Such notices should reach us before the fifteenth for insertion in the forthcoming issue.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

Walter J. Engert, Roslyn Heights, Long Island, N. Y. would like to obtain copies of November, 1925, and January and March 1926.

Hyman W. Kottick, 4424-14th Ave., Brooklyn, N. Y., wants a copy of January 1926 and has for sale a copy of November 1926.

Lancelot Sukert, Architects' Bldg., 415 Brainard at Cass, Detroit, Mich., wants a copy of January 1926.

R. H. Blatter, 503 West 121st Street, New York, wants copies of August and May 1925.

Edwin D. Krenn, Architect, 936 No. Michigan Ave., Chicago, Ill., wants a copy of May 1926.

L. Plotnick, c/o Harrison & Rodgers, 232 Madison Ave., New York, wants a copy of September 1926.

Geo. A. Noel, 9 Larch St., Toronto, Ont. Canada, will sell 1922 complete except February; also 1923, 1924, 1925, 1926, all complete.

Brooklyn Technical High School Library, Brooklyn, N. Y., wants copies of January and February 1926. Copies to be sent attention of E. J. Fleming.

Alabama Polytechnic Institute, Auburn, Alabama, wants copies of March and July 1926. Send attention of Frederick Child Biggin.

Perry W. Swern, 19 South LaSalle St., Chicago, Ill., wants a copy of April 1926.

Edward Rindfleisch, 607 Fifth Ave., New York, has for sale copies of January, June, July, August, September and October 1923.

Jos. A. Hickey, 38 Burnside St., Providence, R. I., has for sale complete files of *Architecture, Brickbuilder, (Architectural Forum), Permanent Builder, Building Age & Building Journal, American Builder,* and *Architectural Record,* from 1916 to 1924.

QUERIES and ANSWERS

Query 1. What information have you regarding the "linen fold" panel as used in Gothic architecture? How and where did it originate and what is its symbolic significance?

Ans. 1. "The linen fold pattern, so called from its resemblance to a folded napkin, and emblematical of the chalice veil that covered the host, was a very favorite form of decorating the panels of furniture at the end of the 15th and the beginning of the 16th centuries. It was first used on the screens of the churches, and although Flemish in its origin, quickly became identified with this country (England). It was continued well into the century, and is found as late as 1550, forming the lower motive with full Renaissance decoration above. The earliest forms of the pattern had but few folds and were plain, save for fine cut lines representing the embroidery on the edge of the napkin. Later the folds were flower-de-luced or bunches of grapes and other emblems were introduced." From *A History of English Furniture,* by Percy Marcquoid, R. I., G. P. Putnam's Sons, 1904-5.

"This pattern originated in France, where we find indication of it as early as 1460. The meaning of the decoration, if it ever had any, is now lost in obscurity. The theory that it was merely used as a symbol to indicate the contents of a receptacle is now an exploited one, for some of the earliest manuscript paintings in which it is depicted represent the linen panel as appearing on the sides of pulpits and other pieces of furniture which could not possibly have been used to contain linen."

"Probably the earliest linen panels which we possess in England are those which adorn the beautiful oak screens separating the chapels from the ambulatory on the north side of the choir of Lincoln Cathedral..... They can.... hardly be of a later date than the early part of Henry VII's reign as the purity of perpendicular Gothic tracing in the same screens demonstrates.....This linen fold decoration passed through a variety of beautiful forms, and its last debased successors finally disappeared about the beginning of the 17th century.....It is curious and worthy of notice that the linen fold form of decoration, although purely Gothic did not make its appearance until the Gothic régime was coming to an end." From *Old Oak Furniture,* by Fred Roe. A. C. McClurg & Co., 1907.

FREE EMPLOYMENT SERVICE

(Other items on Page 88 of the Advertising)

Architect's assistant and specification writer, 37 years old, with many years' experience desires change. Excellent knowledge of materials and modern practice. Capable executive—moderate salary. Box No. 13 care of Pencil Points.

Capable superintendent with many years' experience on all kinds of work desires a position. Box No. 14 care of Pencil Points.

Ambitious young man desiring to specialize in design and rendering wishes to locate in an Eastern office, especially New York. Six years' experience in small middle west architect's office. Box No. 15 care of Pencil Points.

Position wanted as draftsman. B. S. in architecture, University of Virginia, 2 years' office experience, mostly on fine residence work, much of it detailing. Ferndale L. Gregory, 30 East 37th St., New York.

PERSONAL NOTICES

RAYMOND M. HOOD, FREDERICK A. GODLEY, AND J. ANDRÉ FOUILHOUX have formed a partnership for the practice of architecture under the firm name of RAYMOND HOOD, GODLEY AND FOUILHOUX, ARCHITECTS, Harry V. K. Henderson, Joel D. Barber, Associates, with offices at 40 West 40th St., New York, and Tribune Tower, Chicago, Ill.

KENNETH M. MURCHISON, BRUCE PRICE POST AND J. HUNTER FIELD, have formed a partnership for the practice of architecture to be known as the FIRM OF KENNETH M. MURCHISON, with offices at 101 Park Avenue, New York.

HOWARD B. PEARE, ARCHITECT, has removed his offices from 415 Lexington Ave., New York, to 11 North Ave., New Rochelle, N. Y.

HOWICH & HOWICH, ARCHITECTURAL DESIGNERS, temporary offices at 215 Glendora Ave., Louisville, Ky., wants manufacturers' catalogues and samples.

W. W. NEUER, ARCHITECT, has moved his offices to 50 Tonnele Avenue, Jersey City, N. J., and wants manufacturers' literature and samples.

EVERETT H. MERRILL AND JOHN C. RAHN have formed the firm of Merrill & Rahn, Architects, Engineers and Contractors, and have removed their offices to Suite 704 Financial Center Bldg., Los Angeles, Calif.

CARL H. KASTRUP, ARCHITECT, 637 Elgin Ave., Peoria, Ill., wants manufacturers' catalogues and samples.

CARL V. BADGER, ARCHITECT, Room 410 Haverhill National Bank Bldg., Haverhill, Mass., wants manufacturers' catalogues and samples.

STEPHEN F. VOORHEES AND PAUL GMELIN regret to announce the dissolution of the firm of McKenzie, Voorhees & Gmelin owing to the death of Andrew C. McKenzie on October 10, 1926.

STEPHEN F. VOORHEES, PAUL GMELIN AND RALPH T. WALKER have formed a partnership for the practice of architecture under the firm name of Voorhees, Gmelin & Walker with offices at 342 Madison Avenue, New York.

HEWITT-MILLER-SHIREY, INC., Architects & Engineers, have moved to Suite 609 Petroleum Securities Bldg., Los Angeles, Calif.

LAURENCE M. LOEB, ARCHITECT, has moved to 154 Centre Ave., New Rochelle, New York.

E. G. HOLLIDAY, ARCHITECT, 409 State National Bank, Brownsville, Texas, wants manufacturers' catalogues and samples.

EDWARD FOURNIER BILLIE, ARCHITECT, formerly of New York and more recently of Anniston, Alabama, and Tampa, Florida, is located in Atlanta, associated with Lockwood & Poundstone, for the practice of architecture in Georgia, Alabama and Florida.

HAROLD A. CHILDS, ARCHITECT, 343 M. A. C. Ave., East Lansing, Mich., wants manufacturers' catalogues.

LEO STILLMAN, ARCHITECT, E. M. FREUDENBERG AND LOUIS D. CAGNANI, ASSOCIATES, have formed a partnership for the practice of architecture under the firm name of The Right Angle Contracting Company, Inc., with offices at 1993 Jerome Avenue, New York.

HARRY SILVERSTEIN, ARCHITECT, has moved his office to 26 Court Street, Brooklyn, N. Y.



WASHINGTON OFFICE OF McKENZIE, VOORHEES & GMELIN, ARCHITECTS, VOORHEES, GMELIN & WALKER, SUCCESSORS

1. H. C. Williams; 2. M. I. Coe; 3. L. Hench; 4. S. K. Wiley; 5 L. H. Clark; 6. Miss Wilson; 7. C. C. Lake; 8. Miss Wilbar; 9. C. Dorman.



ORGANIZATION OF McKENZIE, VOORHEES & GMELIN, ARCHITECTS, AND VOORHEES, GMELIN & WALKER, SUCCESSORS, NEW YORK

1. *S. F. Voorhees;* 2. *Paul Gmelin;* 3. *R. T. Walker;* 4. *A. C. Perry;* 5. *C. P. Krieg;* 6. *G. R. Paradies;* 7. *C. I. Cady;* 8. *Bevan Jones;* 9. *R. A. Backus;* 10. *W. E. C. Bigler;* 11. *D. J. Purinton. Also Messrs. Ebbers, Weggenman, Ballantyne, Pierpoint, Di Martino, Baker, Stephen, Ackerman, Herkes, Jaeger, Burtis Murray, Chisholm, Ramming, Christiano, Dollard, Brower, Browne, Bauman, Schaeffler, Espenscheid, Leighton, Bindon, Megirian, Comstock, Backus, Groody, MacLeary, Whitney, Wright, Jordon, Seeback, Mackenzie, Dege, Bressler, King, Heibel, Mandels, Hee, Gillroy, Van Wagenen, W. Walker, Borel, Bowser, O'Brien, Allen, Allison, Foley, Roe, McTigue, Bryant, Lyons, Mansfield, Neilson, Kilby, Parkinson, Shepard, Terwilliger, Redding, Carney, Kenny, Buckridge, Moran, Lucken, Burnett, Cutter, Eaton, Eberhart, Erdmann, Johnson, Lacy, Smith, Ulmer, Muse, Beck; Mrs. McGuinness, Mrs. Craig, and the Misses Mohr, M. Nolan, V. Nolan, McCulloch, Hauman, Dwyer, Canavan, Justo, Manderson, Davie, Agman, Greenleaf, Horne, H. Hahn, M. Hahn, and Hillock.*

THE SPECIFICATION DESK

A Department for the Specification Writer

SPECIFICATION WRITER'S NEED FOR CONTACTS

By Charles E. Krahmer

THE ART AND SCIENCE of building construction is and has been in a constant state of change. These changes have been greatly accelerated during the past generation.

The modern trend has led to specialization which is fostered by material, trade, and labor associations, organized into powerful group. This specialization within the building trades is highly developed and penetrates into each and every trade to an extent not dreamed of a generation ago. The list of trade sections for specifications of the New York Building Congress includes fifty-six different trade divisions, many of which are sub-divided within themselves so that it is possible for a hundred different subcontractors to be employed upon one operation.

When we "back sight" and analyze the organizations constructing buildings a generation ago, we find the general contractor with a trained organization of employees, who did all of the mason work, carpenter work, painting, plumbing, etc. These craftsmen were trained to certain standards of workmanship demanded by the particular general contractor. They remained in the employ of the general contractor year in and year out. These men were trained to do but one class of work and it was a simple matter for the architect to establish, within reasonable limits, the kind of a job a given contractor would produce. A detailed specification, as we now know it, was unheard of and unnecessary. A mason was capable of laying sidewalks, brick, applying plaster and doing all of the other classes of work required of a mason. The mason now finds himself divided into approximately thirty trade divisions, with about as many more sub-divisions, each contracting on its own behalf. This will give some idea as to the extent that specialization has entered into the building trades. It is well to realize that these different units would not prosper if their economic worth was not well established.



CHARLES E. KRAHMER

Mr. Krahmer is a member of the Organization of Guilbert & Betelle, Architects, of Newark, N. J.

It is the architect's duty to evolve an efficient working plan, utilizing the various sub-divided trades as they are now organized.

The importance of the preparation of specifications will be in direct relation to the degree of specialization which will take place in the art and science of constructing buildings. The various units developed in the process of specialization must be kept in control and their functions clearly defined. The only instrument by which this can be satisfactorily accomplished, according to the modern legal and business principles, is through the medium of a specification. It is for this reason that specifications are exercising an influence unforeseen ten years ago.

To produce a modern specification it is necessary that all of the knowledge and experience possessed, not only by the architect's organization but by those with whom he is constantly in contact, be interpreted to fit the particular job and incorporated into the specifications.

The specification writer must be in constant contact with the best brains in the building industry if he is to prepare an efficient specification. Specifications as now written, in the better offices, are covering the points very well: first, by means of the general conditions, the entire organization, method of control, and system of constructing the particular building is covered; then the amount of work expected from the general contractor is clearly defined; after which the class of work and the quality of materials for each separate distinct trade, or sub-division of trades, is clearly outlined. Specifications must be so compiled as to cover the scope of a building so thoroughly that contracts and sub-contracts can be executed directly from them, without omissions or overlapping of the various trades. The terms of the specifications must be in accordance with the best business and legal practices of the community within which the building will be constructed.

It is well to remember that behind all building materials stand the men forming the organizations that produce them, so when you select a material, you also select the men who will manufacture and install this material within your building.

Bankers state that the best basis of credit is character. I believe that the best assurance for a successful building is the character of the men behind every particular branch of it. I feel that it is important to know the type and the character of men who are going to perform the work on that building. When you specify a product backed by an organization having business vision, honesty, and character,

you will have very little trouble. Our organization has just had replaced a thousand dollars worth of hardware seven years after the building was completed, because the manufacturer agreed that the hardware did not stand up as well as it should have. This illustrates what I mean by looking behind the product.

The location, size, character, ownership, the type of contractors called upon to estimate on the operation—all have a direct influence on the preparation of a specification. It is for this reason, I find, that standard specifications must be used very cautiously, for if a specification does not fit the particular operation, it is worthless.

A specification writer should cultivate the friendship of as many authorities on the different lines of work as possible, so as to create, in effect, an Advisory Board on all the different phases of building construction. Without these contacts and ability to obtain first hand and authoritative information he will find himself practically stranded, as the scope of a modern specification, in the larger offices, is beyond the experience and knowledge of any one person.

The various trades and material manufacturers are organizing themselves into national organizations such as the Tile Manufacturers' Association, Common Brick Manufacturers' Association, Portland Cement Association, Limestone Association, etc., etc. These organizations are created to advance the interests of their particular product. They are also equipped to furnish an architect authoritative information on any problem in connection with their material. Therefore, I would like to make a plea for this class of representatives as they are in a position to help an architect meet modern standards better than any other company.

The Bureau of Standards has dug very deeply into a good many problems affecting the architect and the results of this investigation should be carefully followed in the preparation of specifications.

SPECIFICATIONS FROM THE MANUFACTURER'S VIEWPOINT

By Scott Button and C. F. Scott

EDITORS' NOTE: *The authors of this article are on the Engineering Staff of the General Electric Company. This paper was presented at the Semi-Annual Meeting of the Producers' Council in St. Louis, Missouri, November 5, 1926.*

1. THERE IS NO BASIC reason why the manufacturer should not have the same point of view on the subject of building equipment specifications as the architect who prepares them. However, the belief exists, in some quarters, that a difference of viewpoint on this subject is naturally to be expected. This belief must be incorrect because if both parties approach the problem of equipping the building, from a reasonable viewpoint which must necessarily be predicated upon science and engineering, rather than upon personal prejudice, the resultant will be a concurrence of opinion, and not a difference.

2. These remarks are written from the viewpoint of a manufacturer of electrical machinery or equipment and apply to the specification of such equipment for buildings that are to be constructed under the direction and supervision of the architect and his consulting engineers. Furthermore, they express the writers' individual opinions and conclusions. Differences of opinion on some of the conclusions will doubtless be found to exist among manufacturers as a class and to some extent within the writers' own company.

3. Machinery and equipment specifications require perhaps a treatment slightly different than do specifications for basic materials in that the former are more readily susceptible to specification by performance as differentiated from specification by composition. Perhaps performance specifications may be made applicable to all classes of materials as well as machinery equipment but this subject is one beyond the scope of the writers' experience.

4. In the matter of machinery and equipment it seems logical that first consideration should be given to such items as reliability, continuity of service, economy in first cost and in operating cost and closely related matters. These factors are of greater importance than are merely distinctive characteristics calculated to mark the individuality of either the manufacturer or the architect.

5. Specifications should be carefully tested to determine whether requirements as to construction or proportions are essential to secure the factors of reliability, continuity of service, economical operation etc., or whether such requirements serve merely to satisfy the whims of the architect, or the desire of the architect to oblige some friendly salesman or manufacturer's representative whose particular product has gained favor in the architect's sight.

6. It is generally conceded that the manufacturer of a satisfactory product is entitled to the reward of his efforts; not only his efforts in the design and production of the successful device, but also his efforts in assisting the architect or engineer in the solution of any particular problem requiring such a device. This assistance is warranted more especially where the device represents some specialty to which the manufacturer can give a degree of individual study beyond the range of the problems which confront the architect, or consulting engineer, who has the building as a whole to consider.

7. Many examples might be cited of the distinction between a specification based on the really important factors of performance and a specification calling for some particular composition or proportion which the acid test of science shows will not actually best accomplish the desired results. Take, as one example, the case of low voltage switchboards for the distribution center in a commercial building. The writers have seen specifications in which special emphasis is laid upon the *method* of constructing a joint between two copper parts. Now this is not important. The responsible manufacturer of the switchboard, if his product as a whole is to be admitted at all, must provide joints between copper parts which will keep the heating below the point of oxidation and will keep the voltage drop to the lowest practicable point. When these two factors are specified, the exact detail in the method of the construction of the joint is of secondary importance.

8. In the same way undue stress has sometimes been laid on the temperature rise of bare copper parts of the switchboard. The really essential thing is that the voltage and power loss should be kept down to a minimum; that the contacts and busses be properly spaced to prevent the forming of heat pockets; that the temperature of the joints shall be well below the points of oxidation. Reliable manufacturers have standards with regard to these constructions which are the result of long experience and careful study. Notwithstanding these facts, specifications have been written in which temperature rises have been set at so low a limit and copper sections at so liberal a value, that the cost to the building owner has been materially increased while the differences in energy consumption, due to the slightly lower voltage drop, was almost impossible to detect.

9. In one instance that was studied, the reduction of energy consumption due to such an over-conservative specification would have resulted in an annual saving in operating cost of considerably less than half the annual interest on the amount by which the initial cost would have been increased. Needless to say, exception was taken to this particular feature of this specification and the architect accepted the manufacturer's alternative proposition. This instance is cited to show that if the architect had cooperated with the manufacturer to serve the best interests of their common client, the owner, there probably would have been no difference of viewpoint with regard to the resulting specifications.

10. Instances may be cited where the manufacturer's viewpoint should properly be altered to fit that of the architect or consulting engineer, as in the case of the device for controlling the operation of motor driven fans and pumps in commercial buildings.

11. Let it be understood that a motor controller involves essentially the following features:—It must start and accelerate the motor and perhaps control the speed; it must stop the motor; it must protect the motor against sustained over-loads and, in the case of special application, bring about certain performances essential to the particular service to which the motor is put.

12. In addition to these functions of the motor controller, there must be provided means for disconnecting the motor from the feed wires, and for protecting these feed wires against excessive current which might arise from grounds or short circuits.

13. These two elements, control of the motor and control of the feed wires, are really separate and distinct functions and in ordinary industrial installations are provided for by separate and distinct devices. Many consulting engineers prefer, in the case of commercial buildings, to have these elements built into one device. Such a combination frequently adds to the convenience and improves the appearance of the installation, and may add to the safety of the operators. It also simplifies the wiring, and makes an easier problem for the electrical contractor.

14. Where such advantages will really be accomplished, the manufacturers should recognize and support the consulting engineer's viewpoint, even though the manufacturer's so-called standard equipment might not seem to be applicable. On the other hand, the engineer in the case of the motor control above mentioned should not call for experimental, special or unusual construction which is unnecessary from the standpoint of the function to be performed and the necessities of continuity of service.

15. For example, an unusual or extraordinary amount of accessibility might be justified if the control construction was of an inherently unreliable character necessitating frequent replacement. Where experience has shown that proper design and careful manufacture will, themselves, produce the required degree of reliability, an extremely special construction calculated only to give more than the ordinary accessibility is unwarranted.

16. On the whole, with the operation of electrical equipment, satisfactory performance has been secured. In commercial buildings, to be sure, troubles have from time to time been experienced, due both to improper applications by the architect and to the manufacturer's inadequate knowledge of the requirements, and some times to actual weaknesses in the design and construction of the apparatus used.

17. The preparation of specifications which will insure that the building operator will be free from such troubles is a matter of considerable responsibility, and the architect or consulting engineer must address himself to the problem of securing for his clients the highest quality of service. It is felt that in many instances, the experience of architects or consulting engineers sometimes leads them, with the best motives, to introduce into their specifications details of construction, intended to correct certain troubles with which they have had experience in the past, but which are not the most economical way to accomplish such improvement. The correction of such troubles, however, like the curing of a disease, rests largely in correct diagnosis.

18. Let us suppose for example that a group of direct current motors gave some trouble from sparking at the commutator brushes. One consulting engineer might perhaps conclude that this was due to excessive current density in the brushes themselves and might thereafter specify all direct current motors to have a certain average current per square inch of brush contact, which would be made very low. This might be a totally incorrect diagnosis, and the resulting specification might necessitate the development and manufacture of very special and expensive equipment. The real cause of the sparking might lie in a number of more or less obscure factors which a careful study of the application, or a better design of the apparatus itself would correct.

19. For example, a direct current elevator motor of the commutating pole type, required to operate under frequent over-loads during acceleration, would have a tendency to spark if the cross section of the commutating pole piece were too small, resulting in magnetic saturation during the acceleration period. It would be very difficult to write into a building specification the details of construction necessary to provide against this trouble. Such a motor with properly designed pole pieces might be sparkless under the worst conditions of operation, even with an extremely high current density in the brushes.

20. The electrical manufactures of the country have, as a result of many years of study and conference, adopted standards of performance genuinely intended to protect the user of equipment, and to insure the maintenance of a degree of quality on which the user can rely. These standards are embodied in the standardization rules of the American Institute of Electrical Engineers and in the standards of the National Electrical Manufacturers' Association. The architect and his engineer can do no better than in general to specify these standards.

21. In many cases to be sure, in the building industry, special requirements necessitate performance specifications beyond the broad general standards above mentioned. In such cases, the reliable manufacturer will be found ready to study the problem with the architect or consulting engineer and to cooperate in its solution.

22. In the matter of machinery and equipment, the architect or consulting engineer frequently feels that he has no alternative but to specify a particular make of article which he has found by experience meets the requirements and renders to his clients satisfactory service. If that article is actually the only one that will meet the requirements of the case it is the writers' opinion that the architect is justified in specifying that particular article without the addition of the words "or equal". This is perhaps a dangerous doctrine. It certainly is one point upon which much has been said and written.

23. On the other hand, if the architect has over-looked the fact that some other reputable manufacturers are producing, or are in a position to produce, an equally efficient article that will fulfill the essential requirements he may be reasonably assured that those manufacturers will take exception to such specifications and by vigorously supporting their cause possibly put the architect to some trouble to convince his client of the justice of his specifications.

24. Such a contingency can be avoided only by a thorough consideration of the claims of such rival manufacturers before the writing of the specifications. In other words, the competition would be conducted on a basis of relative merits and for the architect's approval before the specifications are written rather than on a basis of price, for the contractor's order, after the specifications are written.

25. The architect is frequently subjected to tremendous and burdensome pressure to alter his specifications where a particular make is specified. However, it is well known that in some classes of machinery and equipment some certain article fills in better than any other and there may be no way of writing specifications which will assuredly secure the desired results as effectively as will a proprietary specification. If the architect and his client are genuinely "sold" on a particular article they are as well justified in insisting upon its being furnished as is the owner of a small private enterprise who selects the machinery that he wishes and buys it according to his own desires, independent of the architect or contractor.

26. It is advisable, however, for the architect to have a clear understanding with the owner before the issuing of the specifications in the matter of any articles specifically described by name and an agreement that the specification will be respected and not set aside by an undue influence of third parties. The number of instances where the owner has been forced to pay an unfair or excessive price as a result of such specifications are probably extremely rare.

27. Objections to proprietary specifications come largely from those who are not so fortunate as to be specified and from sub-contractors who find that such specifications prevent their "scalping" a profit by the means of questionable methods of price competition.

28. A manufacturer who takes a genuine pride in his accomplishments can have no serious objection to such specifications, always provided that there is in each case a fair and honest basis for the specification. Perhaps such a basis will exist in only a few instances. The architect or consulting engineer, by reason of his professional position, owes a greater public duty than does the purely private industrial purchaser, to be eminently fair and reasonable in issuing proprietary specifications, and should at all times be prepared to justify his course on engineering and scientific grounds.

29. For by far the great majority of cases, a well drawn performance specification, rather than one of composition, or details of design, is the natural basis for satisfaction to the owner and progress in the art.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free, unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm using them. When writing for these items please mention* PENCIL POINTS.

Standard Specifications for Sheet Steel.—(Cornices) A.I.A. File No. 12-L-2. This document, prepared by a Committee representing 70% of the sheet steel making capacity of the U. S. is presented as a practical and up-to-date specification covering the work designated. Detail drawings, together with a group of specification clauses covering other trades closely allied with the work under consideration. 8½ x 11. Standard filing folder. Sheet Steel Trade Extension Committee, Oliver Bldg., Pittsburgh, Pa.

Architectural Monographs on Tiles and Tilework.—Number 4 in this series contains the Ceramic Art among the Greeks and Romans, by Rexford Newcomb, Professor of History of Architecture, University of Illinois. Many interesting illustrations and colored frontispiece showing the Pediment from the Parthenon. Much valuable data. 32 pp. 7½ x 11. Associated Tile Manufacturers, Beaver Falls, Pa. Price $1.50.

Broomell Manual.—New booklet illustrating and describing the Broomell System of Vapor Heating. Much valuable material. Tables, typical layouts, plans, piping details, typical damper connections for thermostatic regulation, specifications, and a special engineering data section. 4 x 7. 112 pp. Upon application copies will be furnished to architects, engineers and heating contractors who apply for same on their own letterhead or letterhead of firm with whom they are associated. Vapor Heating Co., York, Pa.

G-F Allsteel Office Equipment.—Catalog No. 26 shows complete line of Allsteel office equipment. Illustrated in color and fully described. 112 pp. 8½ x 11. The General Fireproofing Company, Youngstown, Ohio.

Indiana Limestone Details.—Service publication No. 14 Series D-4. Another interesting number in this series containing detail drawings of Indiana Limestone cornices applied to reinforced concrete-frame construction, showing typical composite and Italian Renaissance cornices jointed economically. 8½ x 11. Indiana Limestone Co., Box 308, Bedford, Ind.

Babitt Metal Data.—Valuable booklet on this subject. 19 pp. The Hoyt Metal Co., St. Louis, Mo.

The Heatilator—In Plan, Perspective and Section.—This drawing shows clearly the Heatilator Unit, a combination heater and ventilator for fireplace use. This and other data will be supplied by the Heatilator Co., Syracuse, N. Y.

Onliwon Paper Towels.—Sample packet with descriptive matter covering wall cabinets for use in public buildings, offices, etc. A. P. W. Paper Co., Albany, N. Y.

Architectural Designs in Acme Brick.—A series of photogravures showing architectural designs rendered in Acme brick. Illustrations show the various types of buildings erected in the southwest in recent years. 11 x 8½. Sent free to architects applying on their office stationery. Acme Brick Co., Fort Worth, Texas.

Panel Boards and Steel Cabinets.—Catalog No. 32 illustrating and describing safety type panel boards. 48 pp. 8 x 10½. Frank Adam Electric Co., St. Louis, Mo.

"Allen on Fire Protection".—Data book on standard practice and notes on underwriters requirements for standpipe systems. Detail drawings and specifications for standpipe and hose units for all classes of structures, office and public buildings, hotels, hospitals, schools, theatres, four stories or less or five stories or more in height. Data on pressure regulation, diagrams. A.I.A. File No. 29-e-2 W. D. Allen Mfg. Co., 566 W. Lake St., Chicago, Ill.

Anti-Slip Treads.—Data sheets with drawings showing application of various types for different uses. American Abrasive Metals Co., 50 Church St., New York.

Window Glass Specifications.—Document prepared in cooperation with the U. S. Bureau of Standards. Grades and quantities of glass. Definitions of terms used. 8½ x 11. American Window Glass Co., Farmers Bank Bldg., Pittsburgh, Pa.

Service Sheets.—Four service sheets showing details of gutters, flashings and roofing covering many different conditions. 15 x 18. American Zinc Inst., 27 Cedar St., New York.

Andersen Window Frames.—Illustrated booklet with drawings covering design and construction of window frames. 24 pp. 8 x 11. Andersen Lumber Co., Dept. L-5, Bayport, Minn.

Whatman Drawing Papers.—Book containing samples of all weights, textures and colors. H. Reeve Angel & Co. 120 Liberty St., New York.

Appalachian Tennessee Marble.—Loose-leaf portfolio containing color plates, data as to standard sizes, specifications for various types of marble work, etc. 8½ x 11. Appalachian Marble Co., Knoxville, Tenn.

Arkansas Soft Pine Handbook.—Text and moulding designs, grading rules, diagrams, and much useful data. 62 pp. 8½ x 11. Arkansas Soft Pine Bureau, Boyle Bldg. Little Rock, Ark.

Mantel Portfolio.—Folder with original photographs of 36 different mantel designs. Arnold & North, 124 East 41st St., New York City.

The Banking House in Art Metal.—Illustrated portfolio covering equipment of bank buildings throughout. Furniture, grilles, railings, filing equipment, bank vault equipment, etc. Detail drawings. 72 pp. 8½ x 11. Art Metal Construction Co., Jamestown, N. Y.

Ambler Asbestos Shingles.—Profusely illustrated handbook covering the subject. Photographs and drawings. Color plate. 60 pp. 6 x 9. Asbestos Shingle Slate & Sheathing Co., Ambler, Pa.

Hydrex Specifications.—Documents covering built up roofs, sound deadening and insulation, sheathing, damp proofing for walls, etc. Standard filing size. Hydrex Asphalt Products Corp., 120 Liberty St., New York City.

Austral Windows.—A.I.A. File 27-c-1, Catalog No. 26 illustrates complete line with detail drawings, specifications, weather strip details, etc. 48 pp. 8½ x 11. Austral Window Co., 101 Park Ave., New York City.

Roofing Facts and Figures.—Booklet with samples of canvas roofing, a material suitable for many uses in modern residence work. William L. Barrell Co., 93 Worth St., New York City.

Batchelder Tiles.—Portfolio of detail drawings and designs showing mantels and other tile features. Batchelder-Wilson Co., 2633 Artesian St., Los Angeles, Calif.

Denzar Lighting Units.—Catalog D-8 fully describes and shows application of this modern type of lighting unit suitable for many types of buildings. 41 pp. 5½ x 11½. Beardslee Chandelier Mfg. Co., 216 So. Jefferson St., Chicago, Ill.

Style in Roofs.—Brochure with many color plates on the subject of roof beauty. Original designs of many small houses of various styles. 24 pp. 8 x 11. The Beaver Products Co., Buffalo, N. Y.

Berloy Building Materials.—Handbook for architects, draftsmen and specification writers covering many types of metal lumber for a wide variety of uses. Floor construction any many other matters of particular importance. 400 pp. Handy Pocket size. Bound in Library buckram. Berger Mfg. Co., Canton, Ohio.

Best Bros. Keene's Cement.—Booklet on the subject of this material containing much information, together with specifications covering all kinds of plastering, both plain and ornamental, artificial marble, etc. 24 pp. The Best Bros. Keene's Cement Co., 1040 West 2nd St., Medicine Lodge, Kansas.

The Renaissance of Colored Stucco.—New de luxe booklet on the subject of colored stucco as applied to home architecture. Illustrations consist of full color plates, detail drawings, etc. Bishopric Mfg. Co., 505 Este Ave., Cincinnati, Ohio.

Bayonne Roof and Deck Cloth.—Looseleaf binder containing samples of Bayonne Roof and Deck Cloth. Price list and instructions for laying. John Boyle & Co., 112 Duane St., New York City.

Steel Moulding.—Catalog No. 25, A.I.A. File No. 15. This catalog has been compiled so as to be of the greatest use to those designing ornamental iron work, 11 pages of illustrated ornamental iron detail are included. 72 pp. 8½ x 11. J. G. Braun, 537 West 35th St., New York, N. Y.

Breinig Brothers Prepared Paint.—Color card with 24 samples. Breinig Brothers, Hoboken, N. J.

Bridgeport Data Book No. 16.—Contains interesting data on a wide range of brass products. Tables of use to the engineer and specification writer. 48 pp. Convenient pocket size. Bridgeport Brass Co., Bridgeport, Conn.

Just Inside Your Threshold.—Artistic booklet dealing with floor design, patterns and containing much useful data on widths, thickness and other matters dealing with correct flooring practice. 24 pp. E. L. Bruce Co., Memphis, Tenn.

Whale-Bone-Ite Seat.—Catalog E describing and showing construction of this modern accessory for the well appointed building. 16 pp. 9 x 12. The Brunswick-Balke-Collender Co., 623 So. Wabash Ave., Chicago, Ill.

Handbook of Ornamental Iron and Wire Works.—Catalog No. 8 covers subject of grilles and window guards desk and counter railings, and many other specialties. Convenient pocket size. 175 pp. 4 x 5½. Buffalo Wire Works Co., Buffalo, N. Y.

Letters To and Fro.—Booklet profusely illustrated in color presenting much useful information in attractive form concerning modern house heating, a subject sometimes regarded dull, made interesting by its unusual and human treatment. 36 pp. 7 x 9. Burnham Boiler Corp., Irvington, N. Y.

Cabot's Insulating Quilt.—Catalog with detail drawings covering subject of heat insulation in modern buildings. Standard filing size. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

Caldwell Tanks.—Illustrated handbook on subject of tanks for all uses, both industrial and in connection with various types of buildings and country estates. Accessories. 92 pp. 8 x 11. W. E. Caldwell, Inc., Louisville, Ky.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD

KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.

Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

DO YOU NEED ANY DRAFTSMEN?

JUDGING FROM THE frequency with which the addresses in our circulation files have to be changed, architectural draftsmen and other devotees of the profession have the migratory instinct developed to a higher point than any other group of men we have ever heard of. While a great deal of this moving about is undoubtedly voluntary, prompted by the natural desire of a draftsman to widen the scope of his experience or to improve his pecuniary condition, we feel that most of it is caused by the peculiarly unstable organization of the business of architecture. From what we have been able to observe, rare is the architect or architectural firm that can keep a constant amount of business under way and so keep the same number of draftsmen employed over an extended period. This phenomenon has long been recognized as a peculiarity of the art which has to do with the design of buildings. Many architects have given much thought to the question of how they could solve the problem, but no one, so far as we know, has found a satisfactory solution to date. When the architect has lots of work, he is often hard put to it to find a sufficient number of men properly qualified to carry on his work. When jobs are scarce, he is unable to afford to hold on to his organization, even though his sense of loyalty to his men would prompt him to do so.

In view of the constant shifting about which seems to be necessary, it is essential that draftsmen, specification writers, superintendents of construction, and so on, shall have some means of finding out about positions which may be available. It is equally desirable that architects shall have some central place to which they can turn when they need men.

It was with this in mind that PENCIL POINTS started its Free Employment Service, through which a great many men have been placed without serious loss of time or expenditure of effort. At the present time we have a number of very good men on our list and nothing would please us more than to give them information which would lead to their becoming employed. Obviously, however, we cannot serve them effectively if news of available work does not come to us when it is red hot. Hence, Mr. Architect, we invite you to make use of us promptly whenever you are looking for good men and true to wield T-squares and triangles in your service. May your business grow, so that you will call on us often!

Just remember that our new address is 419 Fourth Avenue, New York, and that our telephone is Madison Square 5940.

Contents

The Relationship Between the Architect and the Draftsman *By Wm. Leslie Welton*	133
Design and Application of Mosaic *By Alfred E. Floegel*	135
An Apprentice Delineator *By Boyd A Gill*	149
Panning of Large Institutions *By George R Wadsworth*	155
Ricker Manuscript Translations, II *By Thomas E. O'Donnell*	157
Some Notes on St. Augustine *By Alfred T. Granger*	163
Color Plates	*Insert*
Plates	165-172
Whittlings	173
Here & There & This & That	184
Service Departments	192
Specification Desk	189

PENCIL POINTS—*Yearly subscription, payable in advance $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Single copies, 35 cents. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach the publishers before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive and examine manuscripts, drawings, etc. We will use due care while the material is in our hands, but we cannot hold ourselves responsible for damages. Publication office, Stamford, Connecticut; Editorial and Advertising offices and Subscription Department, 419 Fourth Avenue, N. Y.* PHILIP H. HUBBARD, *Advertising Manager. Chicago Office, 1050 Straus Building.*

Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered All rights reserved.



CAMERA STUDY BY PAUL HERMANN

MUSEO CIVICO, VICENZA—BY PALLADIO

PENCIL POINTS

Volume VIII March, 1927 Number 3

THE RELATIONSHIP BETWEEN THE ARCHITECT AND THE DRAFTSMAN

WHAT IS AN ARCHITECT AND WHAT IS A DRAFTSMAN?

By William Leslie Welton

THERE IS NOTHING abstract, obscure or obtuse about the acquisition of normal proficiency in the practice of architecture. It postulates, for its followers, good breeding, normal intelligence, esthetic discrimination, an active imagination, honesty and a reasonable willingness to work. If to these be added some technical training, acquired either in the architectural schools or outside of them and through the many facilities now available, we have the "draftsman". Add ten years, or more, of practical professional experience, and we have the "architect".



WILLIAM LESLIE WELTON

A lengthening experience, in the practice of architecture, convinces the writer, that the principal difference between men, in this profession, is in the quality of their views with respect to ideals and loyalty. A high regard for professional responsibility and unfailing loyalty, between men, is the canvas, it seems to me, upon which to portray the architectural relationship picture. Men who do not make the grade in these qualifications, sooner or later, join the great architectural fade-out and gravitate to other lines of activities.

It is, then, to men of high ideals and constant loyalty that we address ourselves.

The Golden Rule, it would seem, should suffice to fully describe any such relationship between men, as practiced by the Great Exampler. With particular respect to this relationship, between architect and draftsman, I like to consider such relationship as analogous to that between parent and child.

We have passed the age of rural whiskers. We are passing through the era of bobbed hair, emerging into the black bottom craze. From thence on no one can answer the riddle, "Where do we go?" What comic material conceptions men may set up for us, in the future, we know nothing about. Certainly the past decades have done their best! There is, however, one fact that is constant —I refer to the principles of truth and love which remain eternal—immutable and unchanged from the first cause, through the present and on to eternity, and one of the noblest expressions of these principles is paternal and brotherly love. No one should be jolted by getting back to first principles. It is getting away from them that gives us so much grief.

Such relationship should begin when a draftsman joins the personnel of an architect's office. It should carry on through not only the strictly office relationship, but into the personal affairs of the draftsman. It should continue also into an interest in the independent practice of the men, after the connection with the home office is severed. This relationship is, surely, a trusteeship of the highest order. It is the architect's clear duty to hold this stewardship sacred and to execute the trust only when actuated by the highest spiritual and professional ideals. An architect should give, un-

grudgingly, of the bounty of his long years of experience and should maintain a close contact with his men. He should give loving assistance, within reasonable bounds, to direct erring footsteps, endeavoring to gain the professional technical skill expected. With equal interest he should extend this service to recommendations and encouragement in the proper use of the out-of-office hours. He should encourage reading, sketching, life classes, exercise, the study of history and languages and should give financial, and even spiritual, advice, when requested or when required.

The conscientious architect should teach his men to seek beauty everywhere, not only in architecture, but in sculpture, painting, music and the sciences. One would be indeed dumb, who could not enjoy Chopin's Nocturne, a water-color by Turner, or Michael Angelo's marble slaves. An Italian lake landscape should dilate the soul of the hardest boiled, and a contemplation of the winter constellation, Orion, should dissipate the worst case of egoism.

Draftsmen have their responsibilities also. They should get acquainted with the principle that we only get out of this life exactly, and to the measure, what is put into it. Unfailing loyalty, to principal, is the building of the Archaean and best foundation for a future and independent practice. Straddling the fence with fifty per cent for the boss and fifty per cent for himself is the sedimentation process that pulls down the structure of loyalty. The practice of carrying on a surreptitious practice is but dishonesty masked under a cloak that eventually comes off to expose the nothingness within, and, in the last analysis, injures no one so much as its perpetrator. Moreover, dividing energies with its attendant overwork, depletes the forces of resistance and reflects on the health of its followers. Serving two masters and loving two women has always been a failure and always will.

Some years spent in Paris, at the Ecole des Beaux Arts, in the atelier Paulin, revealed to the writer the workings of the *patron élève* system as practiced in the architectural section of that great institution. Paternal assistance there is paramount and commercialism is taboo. Several years, later, spent in the office of McKim, Mead and White, disclosed the application of the paternal principles herein referred to, and I have no doubt that the application of those principles is largely responsible for the high character of the work to which that office owes its prominence. But neither in Paris nor in the very large offices of the large cities, should a draftsman expect to get the personal attention that is possible in cities of moderate size and under men with the qualifications referred to. The grand hurry and scurry of those large city offices preclude the possibility of intimate interest between principal and men. In the small offices the contact is more cordial, intimate and personal. The stream of inspirational thought gets a direct contact. It can flow direct without passing through chains of intermediaries to misinterpret and warp its meaning and thus crush out any budding talent and humiliate the faltering novice. In such offices, when vocational errors are discovered the artists are harbored and protected until they can be directed to the channel into which their genius more nearly fits. A now famous tenor attributes his prominence to his early training in an equanimous architect's office. It is said that St. Gaudens mingled more with architects than with sculptors. Many painters started their careers in such offices as these. In such offices the time clock means nothing, and when time off is asked to go hunting there is no grumbling about it. There, unqualified loyalty to the office, when *en charrette,* is universal, and to be of service is a privilege.

It is perhaps a commonplace to say that all good business is based on unselfish service. The low ideal of the dollar sign is often the pit-fall of both architect and draftsman alike. To make a comfortable living, in the practice of architecture, is simple almost to stupidity. It is hard to conceive of an architect getting rich, in his professional practice, except at great sacrifice of ideals. Architects who have become affluent, generally, either fell heir to their wealth, or made it in investments. The great "kick" we get out of the game is in its creative opportunities. If either the architect or draftsman doesn't get this "kick" he is certainly a round peg in a square hole. A sure enough misfit.

So, in summing up, the place to find the true relationship that should exist between architect and draftsman, that PENCIL POINTS asks us to write about, is in the smaller offices under men of high principles; men who are willing to give time enough to build up an intimate personal contact; men who have faith in the principles of truth, and love, reflected in high ideals and loyalty.

This is the seventh of a series of short articles to appear in PENCIL POINTS *on the subject of the relationship between the architect and the draftsman. Future contributions to the discussion will be made by the following: Walter W. Judell of Milwaukee, Albert Kahn of Detroit, H. Van Buren Magonigle of New York, F. R. Walker of Cleveland, Myron Hunt of Los Angeles, William A. Boring of New York, and William Emerson of Boston.*



TWELFTH CENTURY MOSAIC FROM A SARACEN CASTLE IN PALERMO

THE DESIGN AND APPLICATION OF MOSAIC

By Alfred E. Floegel and K. Reid

(EDITOR'S NOTE:—*Mr. Floegel will be remembered for his article on stained glass which appeared in the August, 1926 issue of* PENCIL POINTS. *He was a fellow in painting of The American Academy in Rome during 1922-1925 and made a special study of wall decoration.*)

THE USE OF MOSAIC as a means of decorating the surfaces of walls, ceilings, and floors of buildings is an art of long standing but one which has been comparatively little practiced in recent times. And yet it offers such great possibilities to the designer of architecture that it will be surprising if it does not before long develop into one of the principal means of embellishing his creations.

Every student who has taken his architectural history seriously or who, better still, has travelled abroad and seen the mosaics of ancient and mediaeval times in their original settings, is acquainted with their beauty and fitness for the use to which they were put. That they have interested and thrilled the architecturally trained beholder is evidenced by the many color notes, rubbings, and photographs which have been collected every year by holders of fellowships and brought back to be filed away for future reference. Too often, however, this reference material has lain idle, principally because until recently the means have been lacking to have mosaics executed by craftsmen who were capable of interpreting the medium correctly. Now, the trained workmen are available, the materials used have been developed to a point where they equal or surpass what was used in ancient times, and an appreciable number of painters have studied the art until they know how to produce designs suitable for true mosaic.

In designing mosaics, color is the most important consideration, although line and pattern must be composed with an eye to beauty. A thing which is often lost sight of is that the picture is built up of small pieces of glass, or stone, called "tesserae" and that the individual tessera must therefore be the smallest color unit of the design. Many so-called mosaics have been made and put into our churches which are not really mosaics at all, but paintings. The tesserae in these cases are all carefully cut and fitted together so that the joints are hardly perceptible. The surfaces of the pictures thus produced are flat and inert, lacking in the scintillating vigor of the true mosaic, which sparkles with life, its tesserae set at many angles and sending the light they catch in as many directions.

One of the lessons which may be learned through examination of the old mosaics, is restraint in the use of variety in color. Today, when we have thousands of different colored tesserae available, we may be tempted to make full use of the entire range of colors. Where this has been done, the result has been that the mosaics produced are lacking in that simplicity which gave so much charm to the older work. Where we have thousands of colors, the Byzantine workers had a few. Furthermore, the colors they used were all derived from the natural permanent earth or mineral pigments. When glass colored with chemical pigments are introduced into the same design with these earth colors, the harmony is somehow disturbed and the effect becomes too sophisticated for the medium.

The design, of course, should be in key with its



Photo by Alinari

DETAIL FROM GLASS MOSAIC IN CUPOLA OF BAPTISTERY AT FLORENCE

NOTE USE OF SMALLER TESSERAE FOR FACE



Courtesy Ravenna Mosaics, Inc.

GLASS MOSAIC FOR PENDENTIVE IN SAINT LOUIS CATHEDRAL

TESSERAE MOUNTED ON PAPER AND ASSEMBLED, SHOWING REVERSE SIDE



Photo by Alinari

THIRTEENTH CENTURY COSMATI MOSAIC FROM AMBONE OF CATHEDRAL AT RAVELLO, ITALY

surroundings and should correspond in period with the architecture of the building. As in all mural decoration, it is a good principle to keep all pictorial representation in one plane and not to attempt to introduce perspective.

Mosaic decoration seems to be particularly appropriate for use in connection with modern buildings, which are made largely or wholly of concrete or whose walls are built of cement blocks. When applied to a surface of this kind, mosaic becomes almost a part of the actual structure. It is set in cement and will endure as long as the wall or ceiling to which it is applied. It is by far the most permanent form of wall decoration.

To illustrate one phase of its permanence, there was a case not long ago where a church interior suffered a serious fire. Some mosaic decoration on one of the walls was subjected to the action of the flames, and when everything had been cleared away it was found that the whole wall surface was blackened and apparently seriously damaged. The material of the mosaic, however, remained uninjured and when a hose was played upon the wall the soot coating was washed away, leaving the decoration as it was before the fire took place. If this same decoration had been painting, it would have been utterly ruined.



SAINT CECILIA, MOSAIC BY A. E. FLOEGEL

The materials which have been used for mosaic since the earliest stages of the art are of several kinds. The name mosaic may be defined as the art of arranging small pieces of colored stone, glass, wood, shells, or even leather in such a way as to produce geometrical patterns, ornaments, or pictures. The earliest mosiacs were of marble and were probably first used on floors made of different colored marbles. As the art developed, we find simple symmetrical designs which were undoubtedly suggested by the earlier art of weaving carpets or tapestries. During Roman times, the art became pictorial in character and we find many examples among the ruins of Rome, Pompeii, and the North African coast. The areas covered by some of these pictorial floor mosaics were very large —in some instances taking in the entire floors of large rooms—and the compositions in many cases were very elaborate. Inasmuch as the colors employed were limited by the colors of the marbles available, these early mosaics were pleasingly simple in their color schemes.

Glass mosaics were also used by the ancients on both floors and walls. Some of the oldest examples are to be found in Pompeii, where they are applied to niches, fountains, and columns, and used in connection with sculpture. Glass mosaics reached their highest point, however, in the early Christian period, when Christianity became the State religion. These mosaics included glass of a number of colors together with gold and silver. The gold and silver glass was produced by fusing a layer of gold or silver leaf between two layers of glass.

The Christian churches of this period were decorated largely with mosaic upon their walls, domes, and niches. The Byzantine builders here applied their art lavishly in the creation of pictures representing the saints and scenes of Biblical history. For the ornamentation of floors they had the wisdom to confine their mosaics to purely geometrical patterns which were inlaid in the marble and which did not disturb the structural quality of the floor. In these patterns, they mixed glass, stone, and even porcelain tesserae, taking whatever material was at hand which would supply the colors they desired.

A type of architectural ornament in mosaic, made up of these different materials, and familiar to us as applied in bands and spots of geometrical ornament to pulpits, thrones, door-ways, and so on, was used extensively by a family of artists by the name of Cosmati, who flourished in the Thirteenth Century. The name given to this type is therefore Cosmati work.

All of these types of mosaic may be appropriately used today. In this article, however, we will confine our attention to a description of the method of executing glass mosaics.

In the case of a glass mosaic decoration of any size and importance it is usual for the architect to select a properly qualified painter to whom he entrusts the work of making the design. It is important that the painter shall know the technique of the art so that he may make his design intelligently. After talking the matter over so that they are agreed as to the subject and general arrangement, the painter prepares a sketch in color, or perhaps several



Courtesy Ravenna Mosaics, Inc.

PAINTER'S CARTOON FOR MOSAIC AND SECTION OF EXECUTED WORK

NOTE INCREASE OF LIFE AND SPARKLE GIVEN BY TESSERAE



COPY OF MOSAIC FROM CHURCH OF ST. PAUL OUTSIDE THE WALLS, ROME

"SQUEEZING" MADE WITH WET BLOTTING PAPER AND COLORED BY A. E. FLOEGEL

sketches, for the architect's approval. When something satisfactory is produced the painter makes a full sized cartoon upon which he indicates the color and suggests in a general way how the tesserae are to be arranged. This is turned over to the mosaic workers who are to carry out the design, (under the direction or supervision of the painter and the architect if possible). From the original cartoon a tracing is made of the principal outlines of the composition, and from the tracing a reversed outline is rubbed onto a sheet of heavy detail paper, to which the tesserae are to be affixed in the studio. This reversed diagram is then divided up into parts, usually about 12″ or 15″ in diameter, which will be convenient to handle during the process of putting the work in place. Each part is given a number and the tracing is correspondingly numbered so that there will be no difficulty in piecing the design together again. In dividing up the diagram care is taken to follow the lines where the design naturally divides itself; for example, the outlines of a face or of drapery. The detail paper diagram is cut up and the different parts are given to different workmen according to their abilities; the most experienced workers get the more difficult pictorial parts while those of less skill get the background areas. Even the background workers, however, have need of considerable training, for much depends on the way



Courtesy Ravenna Mosaics, Inc.

"FIREWORKS", MODERN DECORATIVE GLASS MOSAIC PANEL

FROM DESIGN BY ADOLFO BEST-MAUGARD

in which the tesserae are arranged. Each mosaic man must have a delicate feeling for color because he is, in a way, an interpretive artist.

Working with the colored cartoon before him and with trays containing tesserae of the colors he needs to employ within easy reach, the craftsman proceeds to build up the design on the piece of detail paper which has been assigned to him. The tesserae are fastened to the paper by means of a paste made of flour and molasses which may be easily softened later on when it is time to remove the paper. If it happens to be a piece of background which is being built up, the tesserae chosen are of several different shades and tints of the same color with an occasional



Courtesy Rosenau Mosaics, Inc.

MODERN GLASS MOSAIC PANEL DESIGNED BY NORMAN BEL-GEDDES

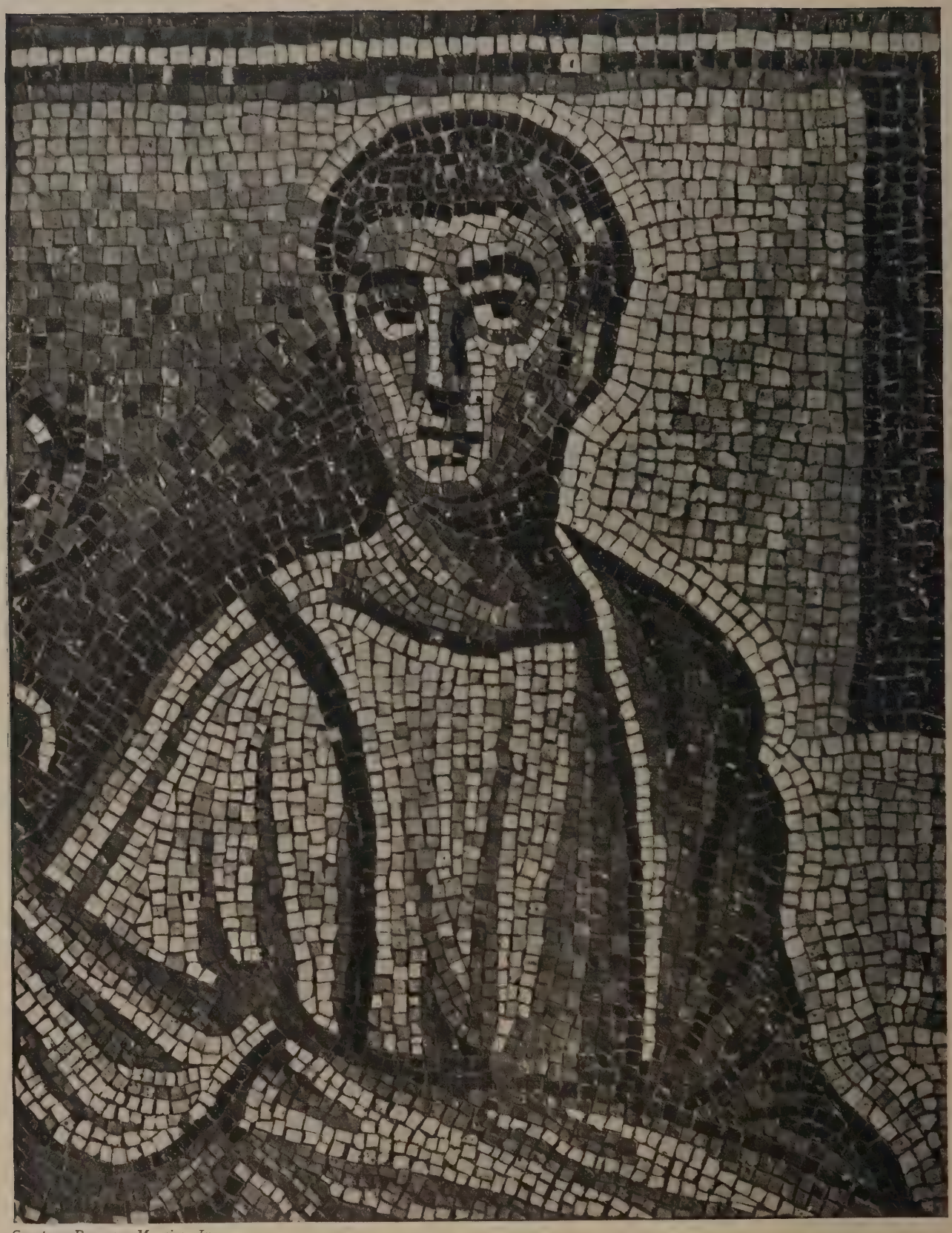
tessera of another color. This gives a variety and life which would never be obtained if all the units were of the same shade.

When the tesserae have been completely applied to all of the portions of the pattern, the pieces are assembled for inspection by the artist. Of course, the side which is to appear in the finished work is the side which is at this stage fastened against the paper, so that what is visible is the reverse. The color of each tessera, except in the case of the gold and silver, is sufficiently uniform throughout its thickness so that there is no material difference between the front and the back, except that the design is reverse. The artist who is sufficiently well acquainted with the medium, however, can judge quite accurately as to the final effect of the entire picture by looking at the side which is to go against the wall. Now is the last chance to make any changes in the arrangement of color. If any of the tesserae seem to be of the wrong colors, they can be easily removed and correct colors may be substituted.

When the artist is satisfied with the results obtained, the paper diagram on which the design is mounted is again disassembled and the parts are packed for shipment to the place where they are to be erected.

Makers of mosaic recommend that the surface to be treated shall have had at least two coats of cement lime mortar before the final coat in which the mosaic is to be imbedded is applied. The mixture used is composed of one part cement, one part lime, and three parts sand. It is necessary to allow about ½" thickness between the last preliminary coat and the final surface of the mosaic. Upon this mortar finished surface a duplicate of the cartoon is drawn with sufficient accuracy to insure that the different parts of the mosaic will be applied to their proper places.

In applying the design, the best practice is to start with one of the sections in the center of the picture or panel and to work from this towards the outer edges. If there are any slight discrepancies, they may be corrected at the edges of the design without serious fear of detection. If we should start at the



Courtesy Ravenna Mosaics, Inc.

MODERN COPY OF FOURTH CENTURY MOSAIC IN NAPLES

FROM COLLECTION OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

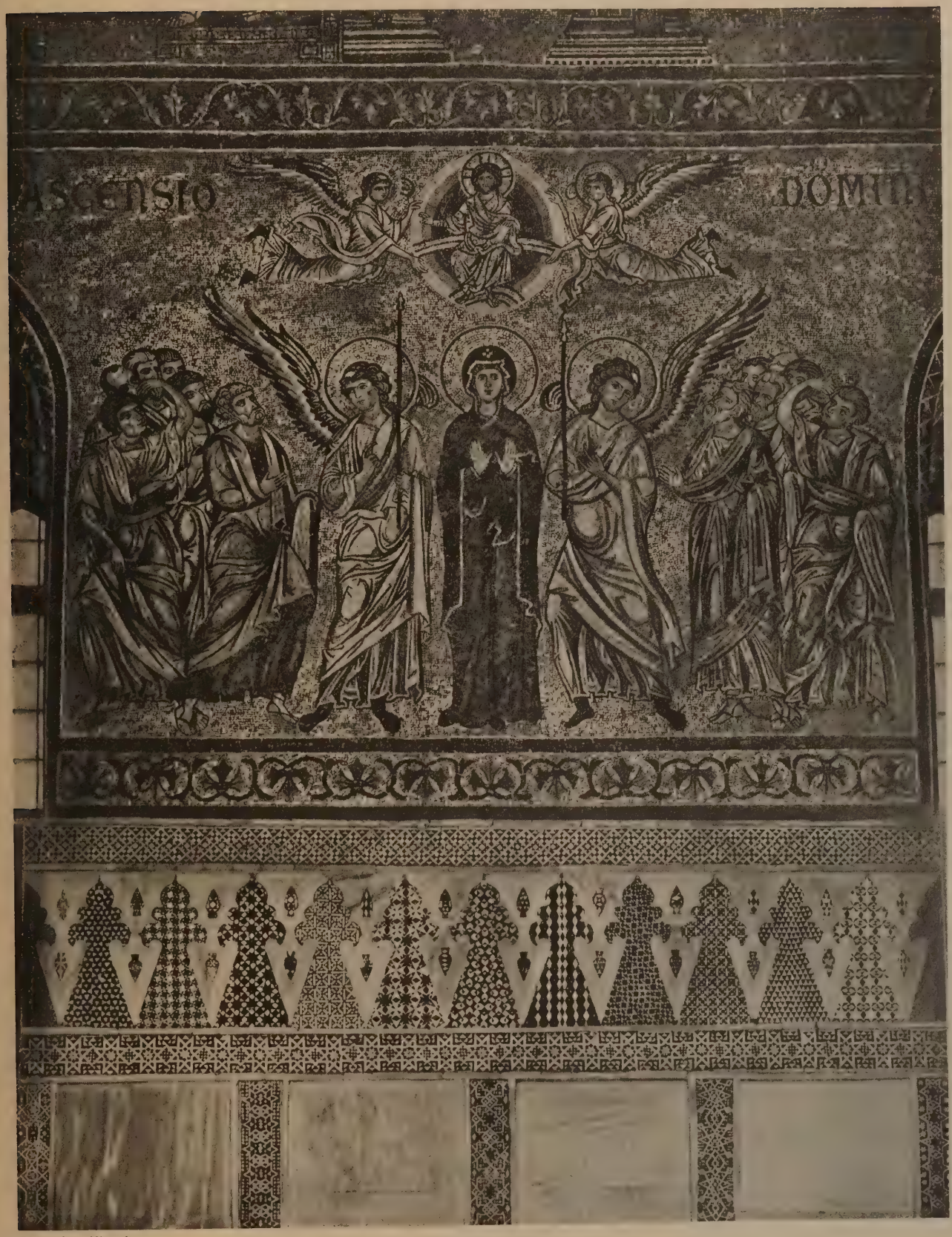


Photo by Alinari

TWELFTH CENTURY MOSAIC FROM CATHEDRAL OF MONREALE
SHOWING COSMATI AND GLASS MOSAIC



Photo by Alinari

ENTRANCE TO CATHEDRAL AT CIVITA CASTELLANA

SHOWING USE OF COSMATI TYPE MOSAICS

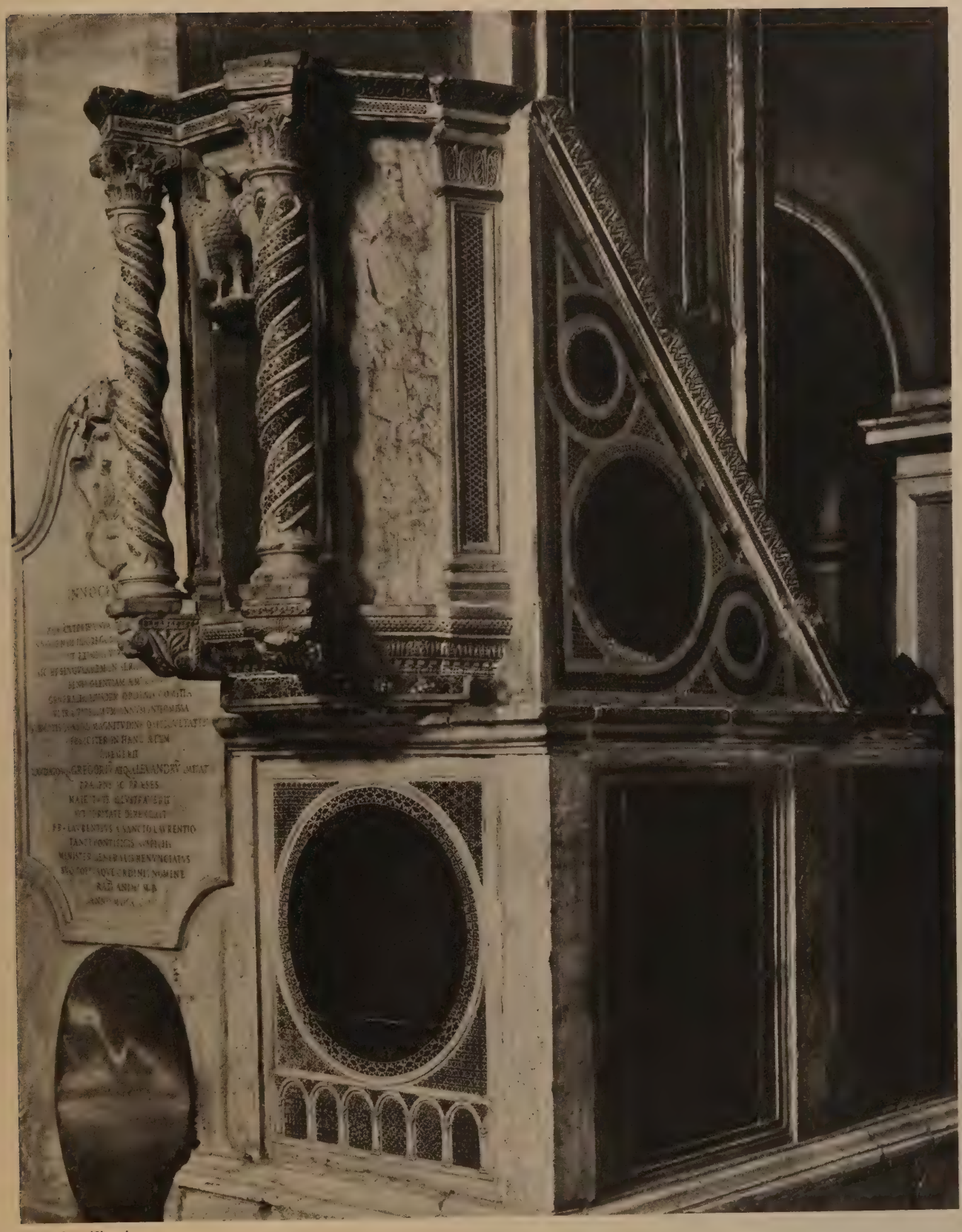


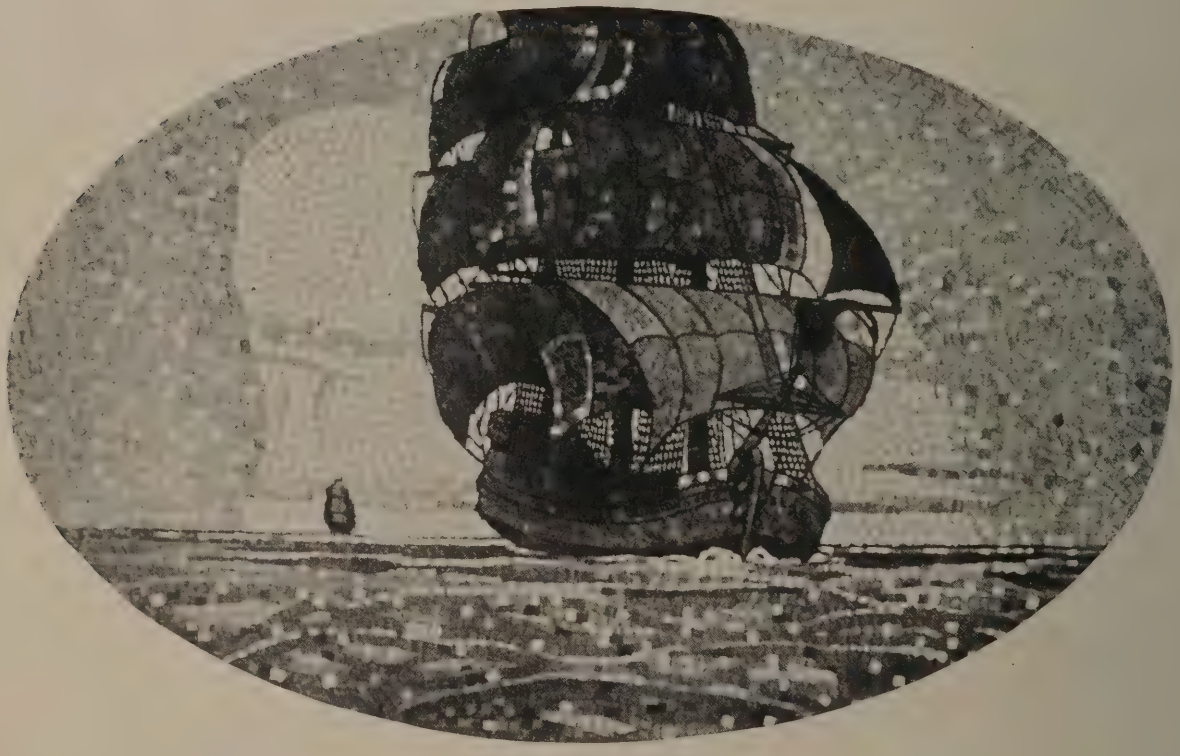
Photo by Alinari

PULPIT FROM CHURCH OF SANTA MARIA IN ARACOELI, ROME

MOSAICS BY LORENZO AND JACOPO COSMATI

edges and work towards the middle, however, we should be likely to find a bad joint in some important part of the picture.

In laying the first section, a layer of cement mortar is spread over the corresponding space on the wall. A thin mixture of the mortar is then rubbed thoroughly into the crevices between the tesserae mounted on the paper. When the joints are well filled, the section is put in place and tapped slightly into the cement with a mallet or a block of wood. The mortar is then spread for the next section and so on until the entire area has been covered. When the cement has begun to harden so that it has some hold on the tesserae, the paper backing is wet thoroughly and can be removed without disturbing the tesserae. The painter, who should be present at this stage, then makes minor adjustments in the setting of the tesserae, by pushing some of them further into the cement or tilting them to a slightly different angle to secure the best effect for his design. A thin mixture of the same mortar is then rubbed into the crevices which may have been developed by the final manipulation of the tesserae. When sufficient time has been allowed for the cement to have taken a final set, the surface of the mosaic is washed off carefully with weak hydrochloric acid and water, using stiff scrubbing brushes. This removes the remainder of paste which has stuck to the tesserae and also takes off the excess cement. A final washing with water leaves the design clean and fresh, ready to remain in place as long as the structure exists.



MODERN MOSAIC PANEL FROM A STORE IN BREMEN, GERMANY

AN APPRENTICE DELINEATOR

HE DEVELOPS A METHOD FOR LAYING OUT PERSPECTIVES

By Boyd A. Gill

THIS IS A RESUME of the experience of a novitiate who many years ago entered the employ of an architect, to start his career as an office boy with the hope of some day becoming an architect himself. The routine office practice of those days was different from that of today. Today the average junior draftsman has had an initial experience with the drafting board and a preliminary tryout with his drafting instruments, either through his high-school training, or through a year or two spent at a college or university.

The novitiate first served his term wielding the office broom and duster, then he did his turn with the erasing squad before he was given an opportunity of wielding the pen and the drafting pencil.

There were other routine tasks assigned to the apprentice, that are now but a memory of "ye olden days". The architects of the average small town made their own blueprints. The printing was done in a frame and the time required for printing depended on the available sunlight, so cloudy days were the cause of much delay in turning out rush orders. There was also a certain amount of fixing to be done with white ink on every set of prints turned out, where there had been a poor contact formed with the tracing. The fixing up of poor copies was generally assigned to the apprentice.

Nevertheless those fleeting moments were crowded with new experiences; each day there had seemingly been something accomplished. There was a satisfaction in knowing that one had crossed the threshold when day dreams were soon to become tangible things; to muse over those rosy day dreams of ambitious youth; to attempt to decide whether or not it all was worth while.

Mr. C. W., now deceased, during his career as an architect maintained a very high standard in his professional practice. Though one could not now point out to the interested layman a large number of executed works of which he was the author, his commissions were much above the average in quality. His practice was generally spoken of among his contemporaries in envious terms.

He was devoted to his profession and spent a good portion of his time on his sketch plan work and the interpretation of his clients' wishes. After the preliminary sketch plans were ready to submit to his clients for their approval, the exceptions to the layout were noted on the margins of the drawings, which were then handed to the draftsman for revision.

He was never known to make a practice of submitting geometrical elevations with his sketch plans to his clients for their approval, since they were only block studies for mass and the ensemble of the motives. After the other details of office routine had been arranged with the client, in conformity with the general practice of that period, he was prepared to give the client some idea of the exterior design of the proposed edifice which he was to erect as a monument to his own memory.

A perspective drawing, or perhaps two perspective studies from different points of view, differing in architectural treatment, would be submitted for the client's approval. In this architect's opinion, it was much easier to decide a question of architectural design by perspectives made with due regard for the value of the various motives in the ensemble, than by means of equally accurate geometrical elevations.

There was something about a perspective that made an unusual appeal to the untutored mind of the novitiate. It was representation of an object as it appeared to the eye. Apparently it was a better representation of a percept evolved in the inner consciousness and delineated or portrayed on a plane surface, than a geometrical elevation would be.

The method of delineating geometrical elevations was different from that of drawing a perspective. To draw geometrical plans, elevations, and sections seemed to be a process of mentally dissecting intangible things, then drawing a picture of a dissected portion. This process of dissection reminded me of the illustrations in the school text-books on physiology, where the organs of the physical body were shown in cross section, with a description of their functions.

A perspective was the representation of a tangible thing, a something that could be seen at any time. A percept of the object had been evolved in the inner consciousness, and as each line was drawn upon the paper, it formed a visible portion of that percept. Soon there was something taking on form, real enough to think of as a tangible thing. A monument erected to the conscious percepts of its author!

There was, however, much to be learned, regardless of what the untutored novice chose to do. Since there was no choice in these matters, I had to do what was assigned to me and do it to the best of my ability.

The average draftsman of those days knew very little about perspective delineation, so it was necessary for me to turn to other sources for information. It seemed quite likely that there were text-books on the subject in the public library, where one will today find text-books on almost any subject he is interested in and to which he may care to devote time and study. Upon going to the library I found that there were a number of text-books on perspective listed in the card index, but they were either out in circulation or were no longer available. A vest-pocket edition of Ruskin's "Elements of Perspective" was the only book I could get.

There was little need of my burning the midnight oil over Ruskin's "Elements of Perspective". I was

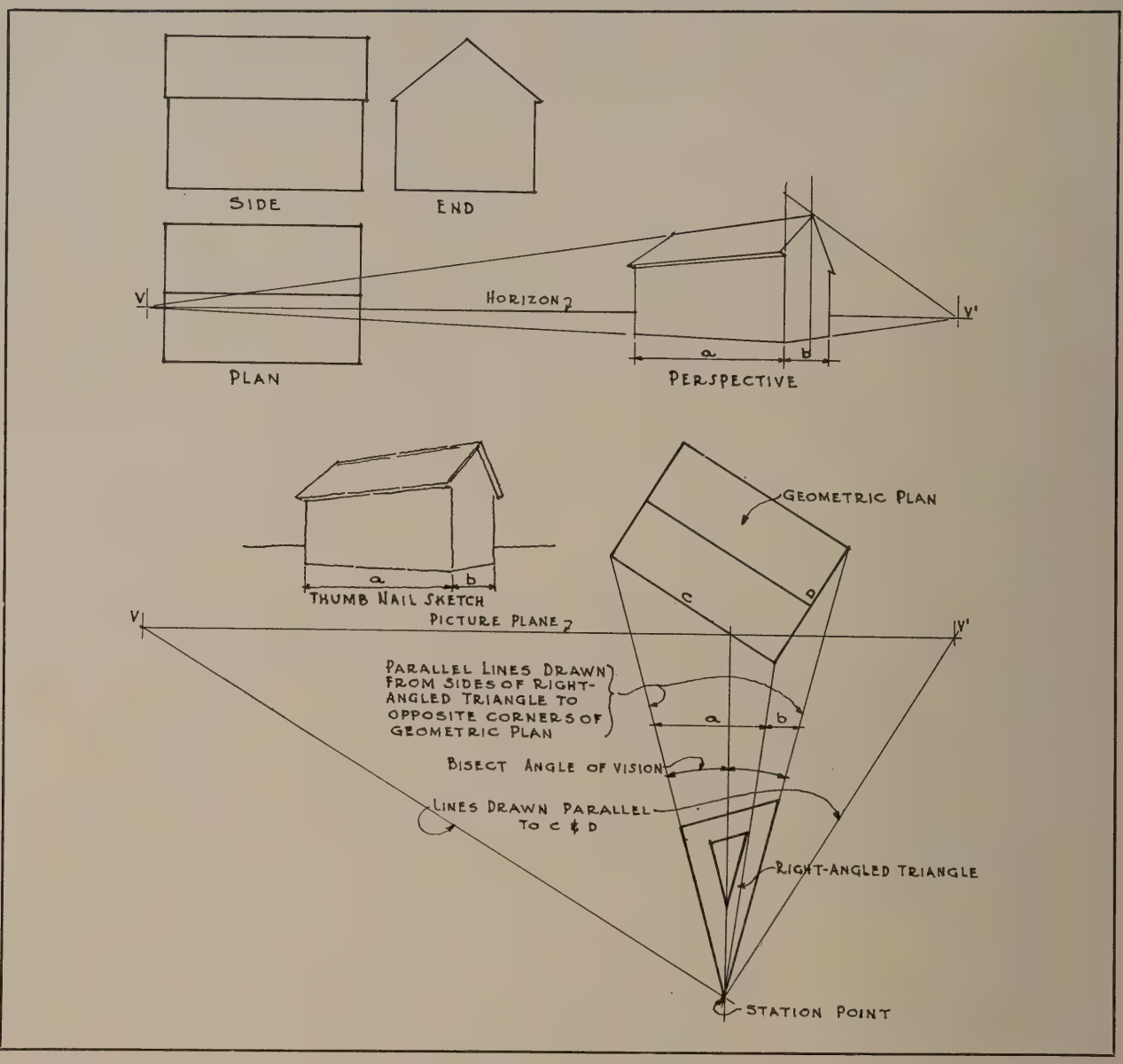


FIGURE 1, USUAL LAYOUT METHOD

not unlike the average novice, who desires to have the entire subject in a pre-digested form; to start the next morning as a full fledged delineator, equipped with the knowledge he has gained through scanning the subject as presented by an abridged source of study.

My interest in the subject waxed stronger as time wore on, since the delineation of perspectives made a stronger appeal to me than the prosaic methods of drafting geometrical elevations, plans, and sections. The major portion of the work, however, consisted of this lower order of draftsmanship, which could not be slighted in favor of something that made a stronger appeal to a yearning, ambitious apprentice.

By close observation of Mr. C. W.'s methods of delineation, I soon learned something of the preliminary methods of drawing perspectives. There was much that I did not know, however, since perspective to me was but a representation of an object on a plane surface; therefore a perspective was nothing more than that which it represented. This representation of the object, in order to be seen to best advantage, should be shown from a certain point of view. When Mr. C. W. gave me a thumbnail sketch one day and asked me to block out the perspective, I was more anxious to score a point than I was to correctly interpret his explicit instruction. The result, therefore, was something totally different from what he expected. He merely commented, "You did not follow my instructions, so you will have to do it all over again". In order not to repeat the first mistakes, I made a notation of his instructions for the delineation of block perspective and closely followed every operation. In the course of time this became a methodical practice and was set down to form a series of rules for preliminary operations.

The primary object was to obtain a desirable point of view that would give a result closely resembling Mr. C. W.'s thumbnail sketch, since there were certain characteristics that he wished to bring out in the perspective. It was necessary to locate a station point from which the perspective could be drawn so as to resemble the thumbnail sketch. This was determined by the height of the eye above the grade and by the form of the geometric plan, also considering the portion of the side of the object that was to recede rather rapidly from the observer.

The point of view was obtained by continuing the sides of a 30 degree triangle whose apex would then be the station point, and shifting the geometrical plan until its opposite corners were enclosed within these lines. The angle of vision was bisected for the center line of the picture. At the intersection of this bisecting line with the inclined plane or face of the object as shown in plan, a horizontal line was drawn to represent the picture plane. The vanishing points were located in the usual manner, by drawing lines from the station point parallel to the sides of the geometric plan, to intersect with the line representing the picture plane. The fore-shortening in perspective was obtained by using the station point as a measuring point, and projecting the points on the plan to the picture plane. A block perspective that would closely resemble the thumbnail sketch was then drawn. If what was obtained by this method did not give what was intended, then it was obvious that another point of view should be selected and another block perspective drawn, until something was obtained that more closely resembled the thumbnail sketch.

It was often difficult to draw a perspective that would be an approximate representation of the thumbnail sketch without making several attempts. It was therefore necessary to repeat the various manipulations several times. If the first point of view did not give the desired results, it was then just a question of revolving the plan to a broader or a narrower angle. If it was a matter of choice between a broader or a narrower angle, then this method of delineation could be reduced to a series of diagrams for delineating perspectives by the graphic method from the reduced scale block perspectives. It would only be a matter of determining the distances to the station points for the various angles, making the distance between the vanishing points equal to a line of unit length. The length of this line could be one foot, and the point that would correspond to the point of intersection of one corner of the geometric plan with the picture plane could be set off on this line; also the distance from the picture plane point could be represented by a line the length of which would vary according to the point of view (Figure 2).

When the center line of the picture had been found, which gave the approximate location of the picture plane according to the size of the picture

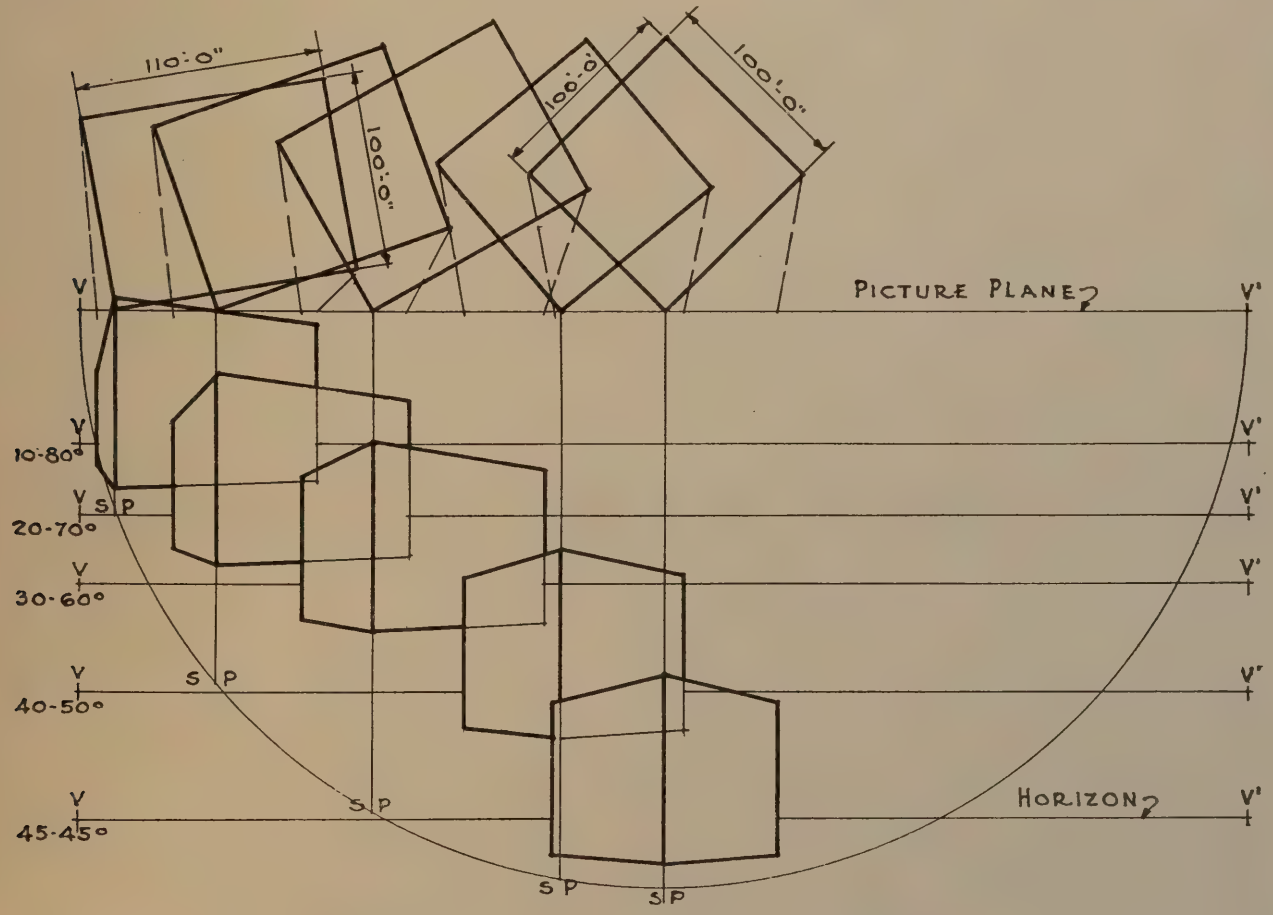


FIGURE 2, BLOCK PERSPECTIVE DIAGRAMS

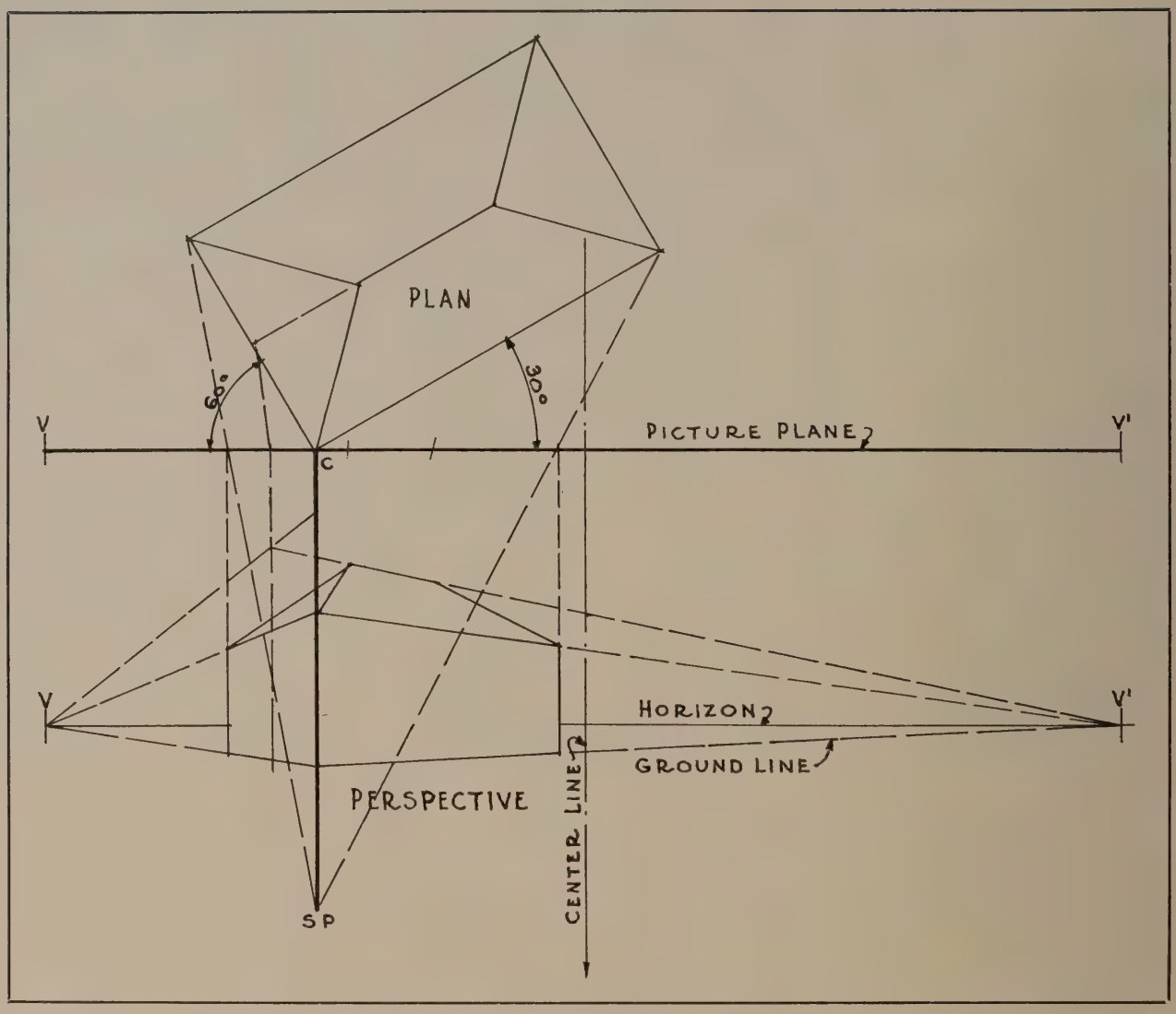


FIGURE 3. DIAGRAM OF LAYOUT BY USE OF PERSPECTIVE SCALE

desired, the point of view could easily be obtained by comparing this with the diagram for that angle of view. This would enable the delineator to determine from the block perspective the type of picture he would get. This method of approximation came much closer to the desired result than the former method. There was less repetition of the same series of manipulations. It was readily apparent what was desired. A point of view was taken with the object at a broad or narrow angle to the picture plane, according to the thumbnail sketch perspective.

In the course of time the first method was considered passé, and any question regarding the point of view for a perspective could be disposed of by comparing the thumbnail sketch with the block perspective diagrams. Then the point of view was readily determined according to the viewpoint of the thumbnail sketch, and the various points could be set off for drawing the enlarged perspective.

These diagrams were later reduced to a set of scales, fixing the distance between the vanishing points for a scale of unit length. The point of intersection of the geometric plan with the picture plane was set off at "C" and the distance from the picture plane to the station point was set off on the same scale at "S P" for the various angles of view. These points were then ready to be taken from the scale and laid off to the left or to the right of the center line, according to the side from which the perspective was to be drawn. The various manipulations were reduced to ten operations after the point of view had been decided upon from the thumbnail sketch and the perspective diagrams. The procedure developed was as follows:—

1.—Draw a horizontal line of indefinite length at the top of the drawing board to represent the picture plane, allowing sufficient space above it to place the architectural plan in position.

2.—Take off the distance from V to V^1 on the perspective scale with a pair of dividers.

3.—Start spacing from the left-hand side on the line representing the picture plane. Space off the number of times the distance between V and V^1 is to be increased for drawing the perspective; say, 3, 5, 7, 9, 11 or 4, 6, 8, 10, 12 times the length of the line from V to V^1.

4.—Bisect the line representing the picture plane to locate a point midway between V and V¹.

5.—From the perspective scale take off the distance from C to the center line and lay it off on the picture plane the same number of times the length of the line V—V¹ was increased for the perspective, spacing from the center line toward the left-hand vanishing point. This will give the point C where the architectural plan will intersect with the picture plane.

6.—Draw a vertical line of indefinite length below the picture plane through the point C.

7.—Take off the distance from the center line to S.P. on the perspective scale. Increase it the same number of times the line V—V¹ was lengthened for the perspective. Lay this distance off on the vertical line below the point C. This will give the station point.

8.—Set the architectural plan in position so that one corner of it is on the point C and with the sides of the plan making the correct angles with the picture plane.

9.—Draw lines from the principal points on the architectural plan toward the station point. The intersections of these lines with the picture plane will locate the corresponding points in the perspective view.

10.—Draw a horizontal line arbitrarily between the picture plane and the station point to represent the horizon. Bring down the vanishing points V and V¹ to this line, also bring down C, the corner of the building. Measure off vertically below C the distance below the horizon, say 4′-6″, to locate the ground line. Draw lines from this point to the vanishing points V and V¹ on the horizon line. The height of the building will then be measured above the ground on the vertical line drawn through C, which, because it lies in the picture plane, is seen at its true length and may be used as the line of heights. Draw lines to the vanishing points from the point representing the height of the building. Draw vertical lines from the points on the picture plane which mark the corners of the building as foreshortened in perspective. This gives a block perspective of the edifice without the hip roof. The hip roof can be projected as indicated. The actual distance from the picture plane to the station point can be determined by measuring the length of the line from the picture plane to the station point in feet and inches and multiplying it by the scale equivalent used in drawing the perspective. If the perspective is drawn to a scale of one eighth of an inch to a foot, or one-ninety-sixth actual size, and the length of the line from the picture plane to the station point scales 1′-8¾″, it will actually be 166′-0″ from the picture plane to the station point.

Scale equivalents to actual size.

1/2″	to	one	foot	1/24th	actual	size
3/8″	"	"	"	1/32nd	"	"
1/4″	"	"	"	1/48th	"	"
3/16″	"	"	"	1/64th	"	"
1/8″	"	"	"	1/96th	"	"
3/32″	"	"	"	1/128th	"	"
1/16″	"	"	"	1/192nd	"	"

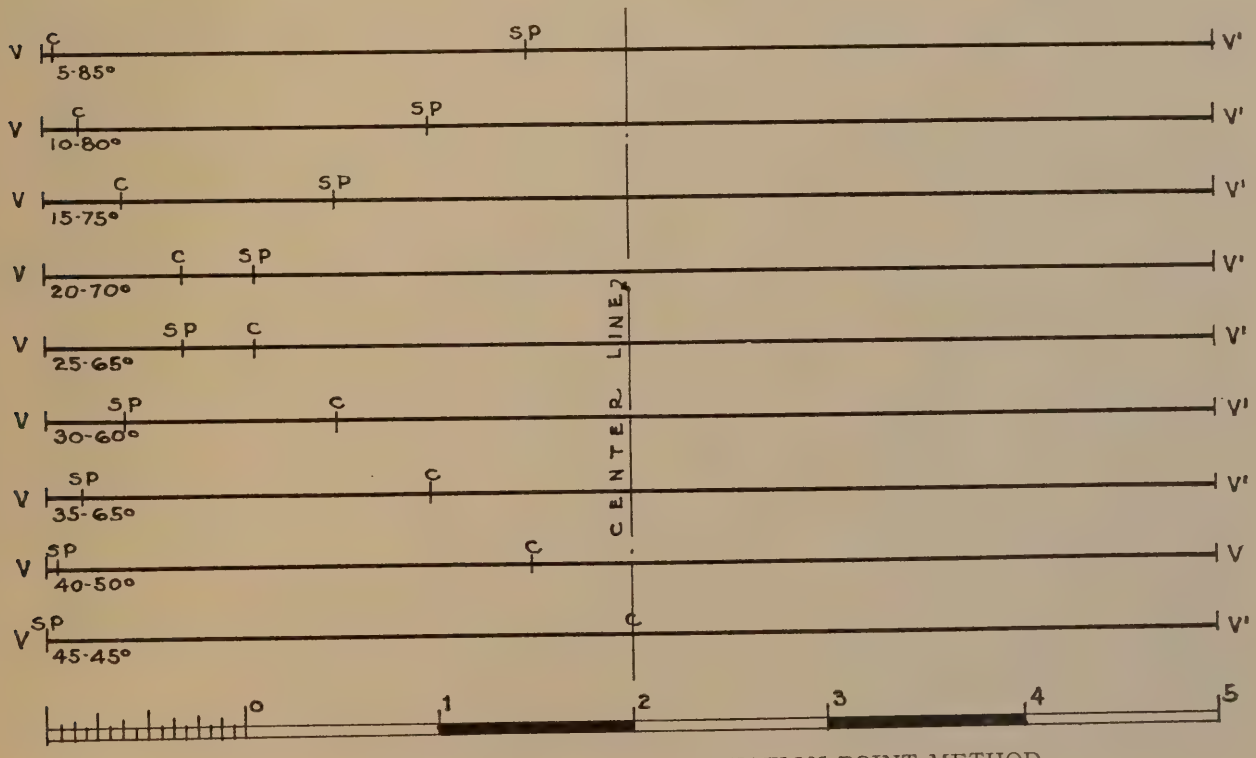
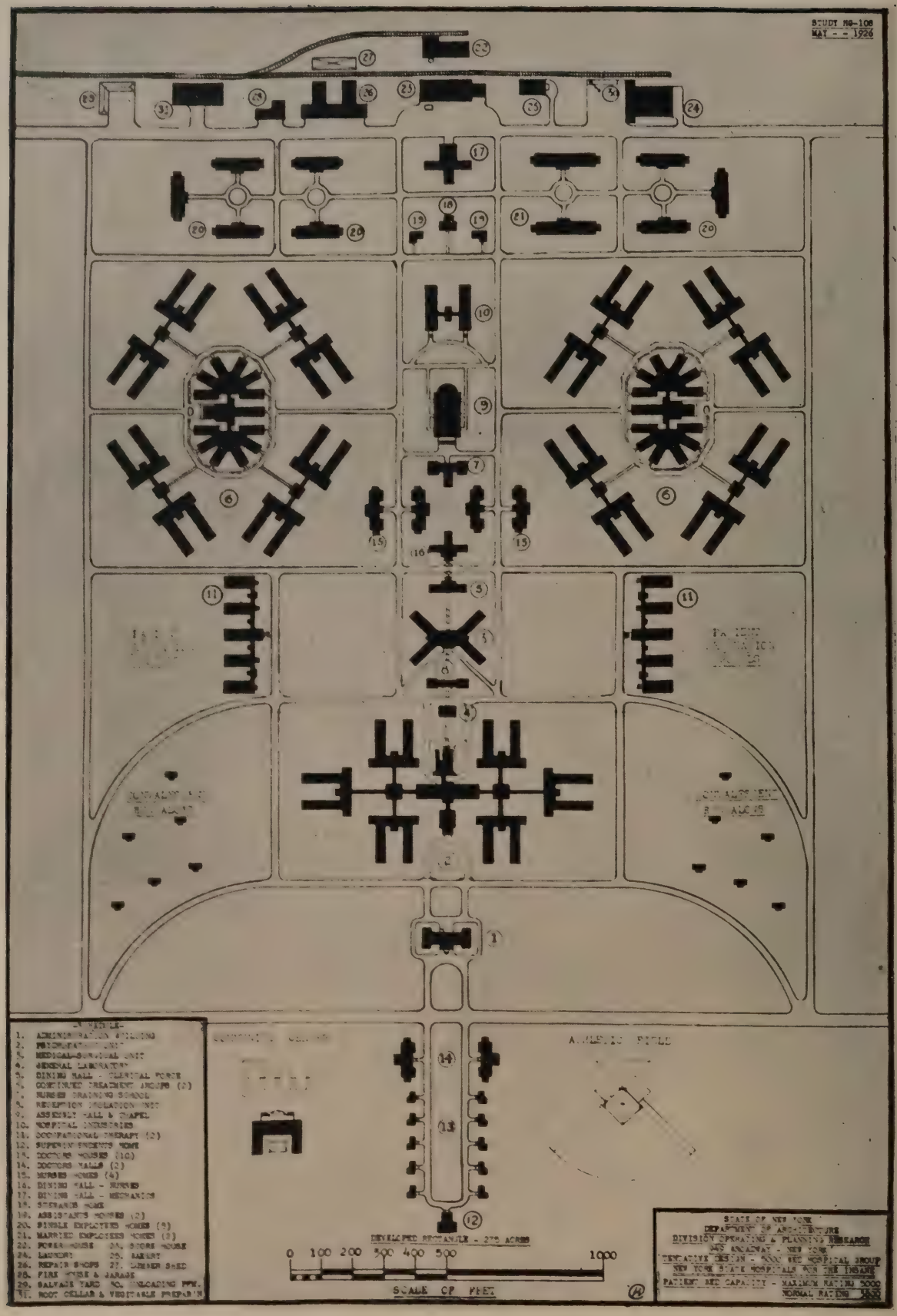


FIGURE 4, PERSPECTIVE SCALES FOR STATION POINT METHOD



DIAGRAMMATIC LAYOUT FOR HOSPITAL FOR THE CIVIL INSANE

SULLIVAN W. JONES, NEW YORK STATE ARCHITECT

PLANNING METHODS FOR LARGE INSTITUTIONS

By George R. Wadsworth

(Editors' Note.—This is the first of a series of brief articles concerning the methods used by the office of Sullivan W. Jones, New York State Architect, for the design of State Hospitals for the Insane. It is not every architect who has an opportunity to design such large institutions, but the methods employed in the preliminary stages of planning may be applied with profit on a much smaller project. Mr. Wadsworth who is a consulting engineer, is Director of the Division of Operating and Planning Research for the New York State Department of Architecture and the methods he describes were developed and carried out under his supervision.)

FOREWORD—A Journal of the Drafting Room.

"Hey, Bill!! What's all this therapy stuff—Hydrotherapy, Occupational Therapy—and say, listen to this: 'develop here, special facilities for treatment of Acutely Disturbed Manic-depressive type female.' Hell! I thought we were designing a hospital; it sounds more like a zoo; let's get the Chief into this."

"Say Chief, how about all this bunk; we had none such at the Beaux Arts, it certainly can't be architecture."

Replies the Chief—"Well Charlie, it's new stuff; the Boss says to dig it out. You run up to the Public Library and proceed to delve; and Bill, you dash down to Police Headquarters and see what they know; I'll drift over to old Doc Stretchem and get his reaction, and Clara, you call up Madam Entente the Astrologer; she may have the dope. The Boss's a good scout and means well and we've got to lick the job somehow. Meantime run the office shorthanded till we get back."

THE ABOVE SOMEWHAT extravagantly reflects—in spite of a resourceful Chief—a complete lack of specifications for the draftsman. Research must precede planning as planning must precede design before design drawings can be prosecuted efficiently. Systematic and well directed research prosecuted by those equipped for the task will result in substantial office economies, as against methods—too often in evidence—where attempt is made to carry on research, planning and design coincidentally.

Planning involves the preparation of tentative scale designs, from grouping to details, concise in substance and compact in form, with necessary explanatory notes and schedules which shall direct the draftsman in no uncertain manner. He should be occupied with pencil and scale; not in a peaceful pose of disconsolate contemplation.

The general high level of efficiency of our modern industrial plants reflects meticulous planning of the design, whereby predetermined functions of operation and routing incident to production are held within prescribed and narrow limits. Nothing is left to chance.

Planning the kitchen with accessories, the laundry, as well as power units for a metropolitan hotel, in the main are industrial rather than architectural problems. Institutional planning, the modern hospital, the sanatarium, reformatory and welfare groups, call for study and analysis by the industrial engineer who sees in the institution a plant for processing material. He evolves determinations for planning fundamental to architectural design.

When the institution is to be measurably self sustaining, remote from metropolitan centers as usual in the case of a hospital for the insane, the problem is complex and calls for determinations of wide scope; and when the institutional capacity may be upwards of 5,000 patient inmates, with a staff of 1,200 doctors, nurses and attendants, the reflected problems parallel those incident to the design of a major industrial plant. It is essentially and primarily a job for the industrial engineer before the architect can apply his skill with intelligence.

Sullivan W. Jones, State Architect of New York, needs no one to point the way. With his customary acumen, early in his incumbency he caused to be created within the Department of Architecture, the Division of Operating & Planning Research toward essential determinations and planning fundamental to designs which should reflect maximum efficiency in the expenditure of State funds.

Today, after some two years of endeavor, as the initial units of the first new hospital for the care of the civil insane are about to be advertised for construction bids, the division of research and planning has well under way what is virtually a handbook on modern institutional planning, with subject classification in ten volumes as follows:—

I — Charts—Analyses—Determinations.
II — Psychopathic & Continued Treatment Units.
III — Hospital Accessory Units.
IV — Hospital Utility Units.
V — Dining-Kitchen Equipment & Utensils.
VI — Ward Equipment & Furniture.
VII — Office Equipment & Furniture.
VIII — Medical-Surgical Equipment.
IX — Miscellaneous Fixtures, Fittings & Finish.
X — Miscellaneous Structures.

The State Architect has already conclusively demonstrated his conviction that costs incident to the preparation of designs and specifications for institutional plants would show material reduction under a system wherein necessary research and planning were definitely provided for, prior to the advent of the architectural design. And economies in this regard will be increasingly evident as the State building program unfolds. Four research engineers under the direction of a chief, after due process of consideration by a construction committee, have charted the way for the draftsman.

It will be the purpose in succeeding articles to present, with illustrations, some examples of methods and accomplishments in the development of standards for grouping, plan, and operation, for the $80,000,000 hospital building program now in

(Continued on Page 161)

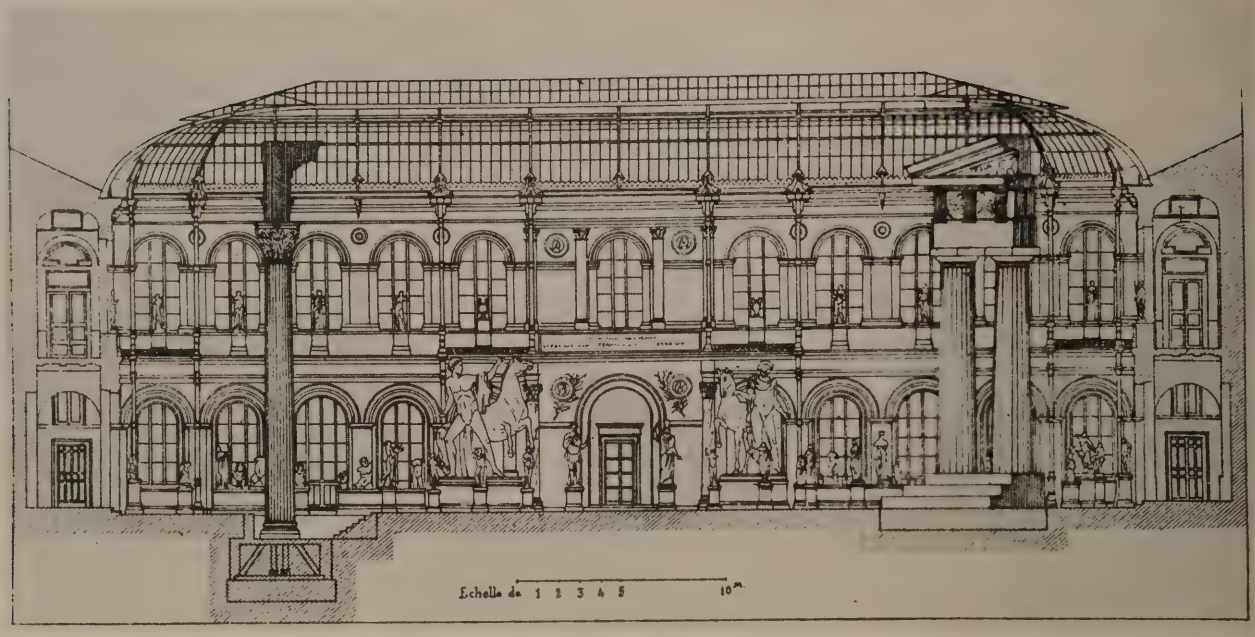


FIGURE 1, LONGITUDINAL SECTION, MUSEUM OF THE ECOLE DES BEAUX ARTS

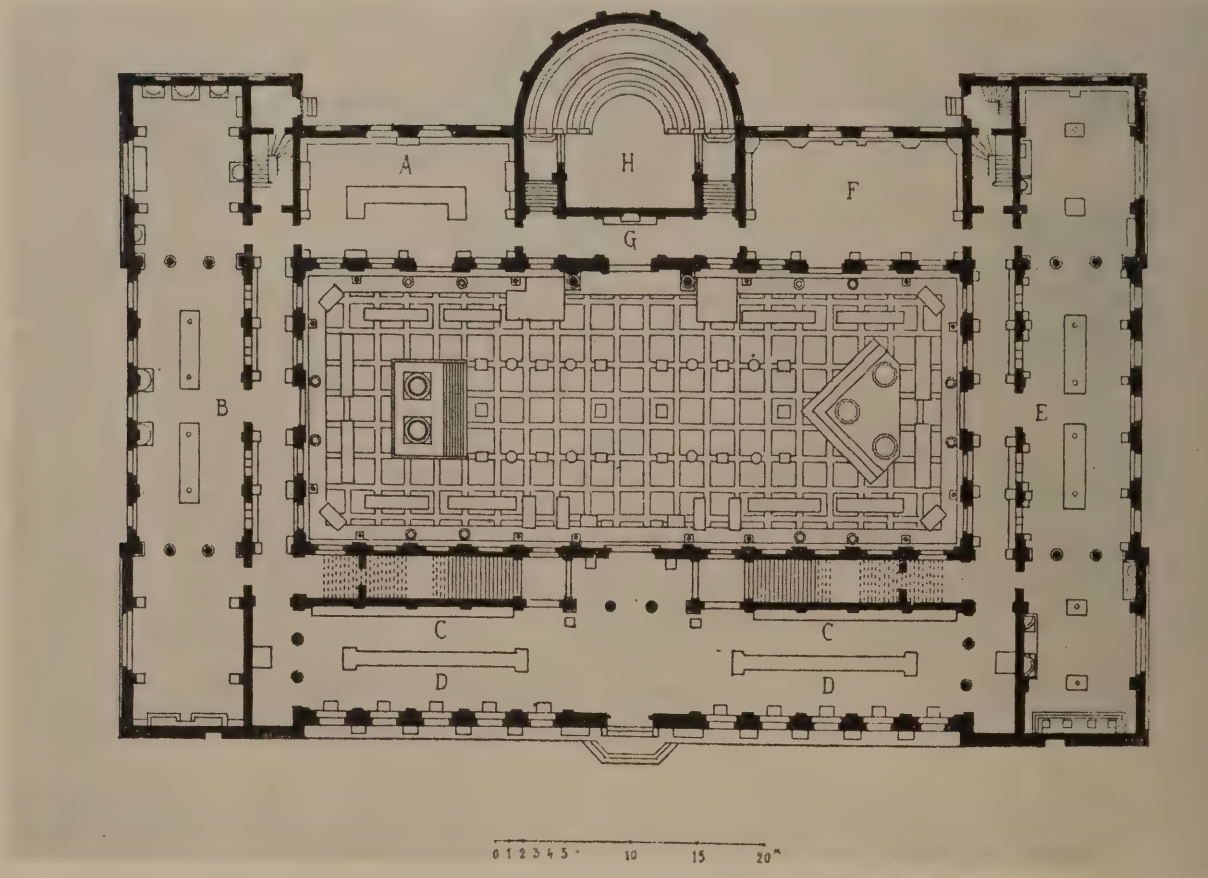


FIGURE 2, PLAN, MUSEUM OF THE ECOLE DES BEAUX ARTS

THE RICKER MANUSCRIPT TRANSLATIONS, II

GUADET'S "ELEMENTS AND THEORY OF ARCHITECTURE," VOLUME II

By Thomas E. O'Donnell

GUADET'S SECOND VOLUME on the "Elements and Theory of Architecture" is, in every sense, a continuation of the first volume. His entire work is arranged in divisions, or "books", of which Volume I contained the first five. Volume II comprises books six to nine, inclusive, each of which is a detailed discussion of the *elements* of *composition,* as applied to a particular class of buildings. The divisions are:—

Book VI—Elements of Composition in Residences.
Book VII—Elements of Composition in Edifices for Teaching and Public Instruction.
Book VIII—Elements of Composition in Administrative, Political, Judicial and Prison Edifices.
Book IX—Elements of Composition in Hospitals.

Each of these "books" is subdivided into chapters, each one covering some well defined phase of the class of building under discussion.

In Book VI, the opening book of Volume II, separate chapters are devoted to a brief historical consideration of the origin and development of the dwelling place; the location and functions of the various apartments and chambers; the relation of secondary rooms to the main chambers; the salon, reception rooms, library, study, etc.; the dining rooms; the kitchen; general accessories to the entire dwelling; and a consideration of all these elements when applied to collective dwellings or apartment houses.

While all of these factors are discussed on the basis of requirements for the modern French dwelling, and in many respects are not applicable to American work, yet the principles of composition involved are the same and may, therefore, be studied with profit. The very careful consideration given by Guadet to a fine logical arrangement on plan is the most valuable thing to be gained from his discussion of the elements of composition as applied to the residence. As always, he gives first consideration to the plan which he holds to be the basis for all worthy architectural compositions.

Book VII is concerned with buildings for educational purposes and is divided into a series of chapters covering all of the important phases of plan composition in the following types: — primary schools; academies, colleges, seminaries, and industrial schools; edifices for secondary instruction such as gymnasiums, small lecture halls, amphitheatres, large lecture halls and their accessories; laboratories of various types and their accessories; halls for collections; ateliers; dining halls; and music halls. Under edifices for public instruction are discussed the elements of composition of art museums of various kinds and their accessories; scientific museums; and libraries.

Although we have perhaps progressed farther than the French in the matter of primary schools, academies and colleges, yet there is much in Guadet's discussion that will be helpful to the young designer, for his method of study and analysis may be almost universally applied. Concerning the more specialized college buildings, lecture halls, museums, galleries and libraries there is much that we can learn from Guadet that is directly applicable to our modern problems.

The following discussion, pertaining to lecture halls, is typical of Guadet's manner of study of the elements and factors entering into an architectural composition: "A lecture hall is built to satisfy its program, not to show a graceful curve on paper.— As to the form to be given to a lecture hall, it will depend on many things, and no single rule is to be formulated here. To determine this form, there must be taken into account the nature of the instruction, number of auditors, the effective size, requirements of lighting and ventilating and relation to adjoining services."

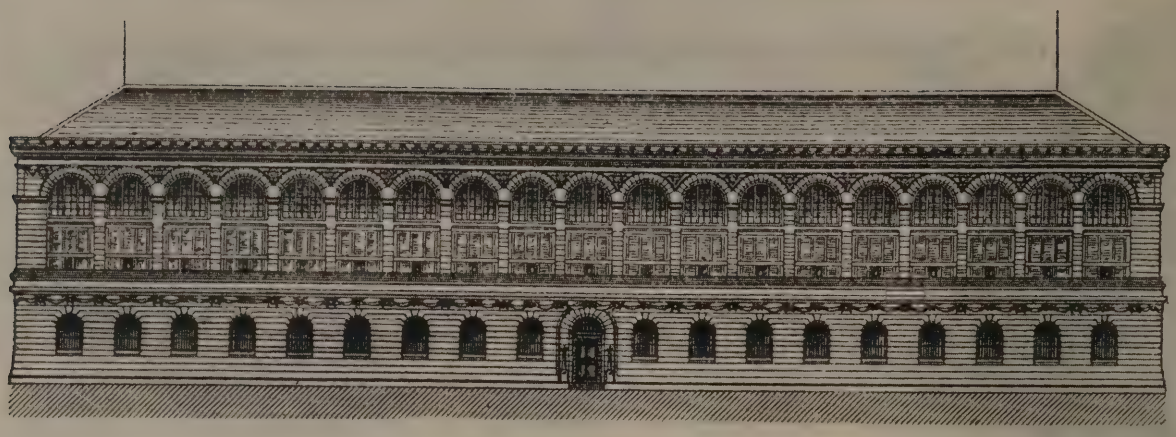
"For a long time,—Architects, impressed by the beauty of the antique theatres—adopted this form (semi-circular) with much enthusiasm."

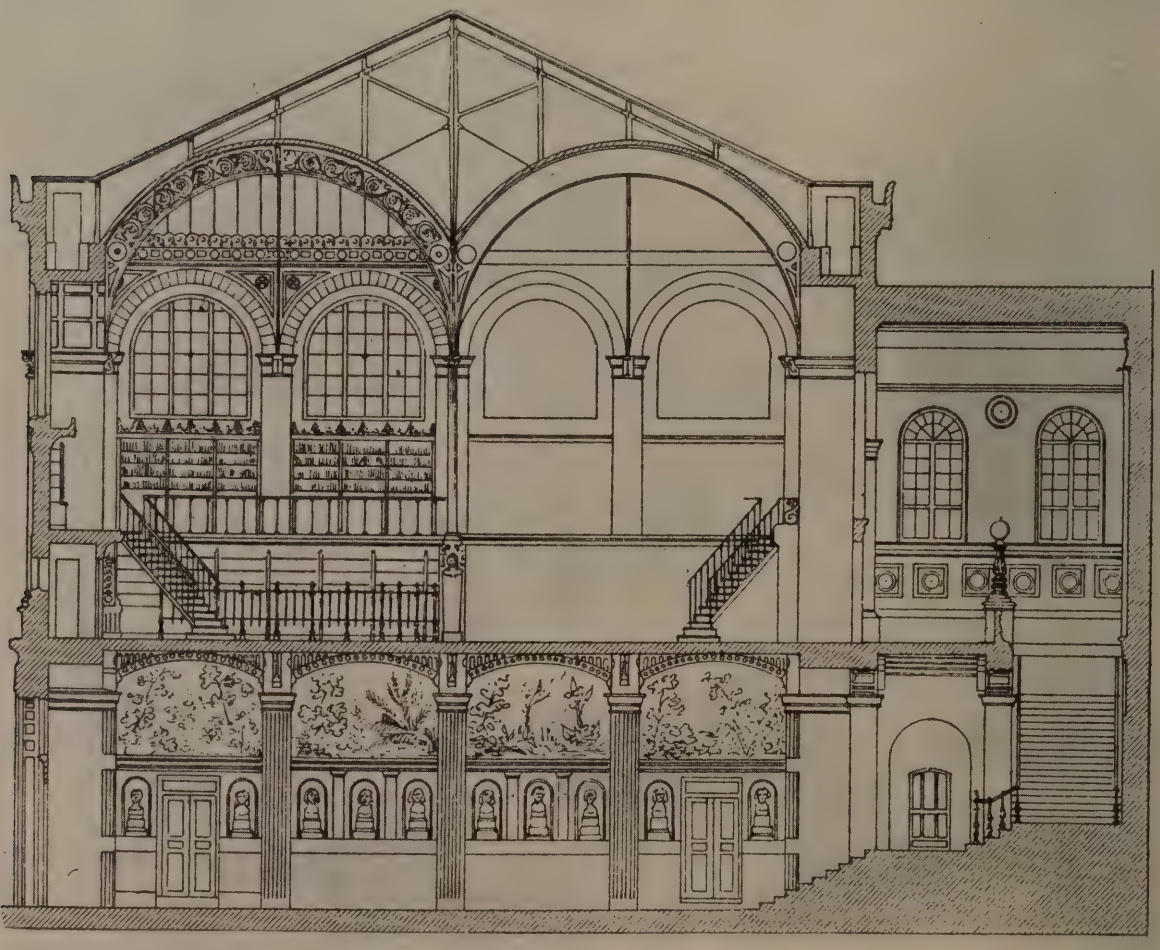
"The semi-circular form is only suitable for large audiences and, for practical reasons, is not an economical form for a small lecture room. It has many inconveniences, complicated construction, difficulties with the lighting, troublesome arrangement in the plan and access often difficult." All of which more than offset the advantages of the semi-circular plan for a small lecture room.

In case of very large lecture halls, Guadet recommends the semi-circular form. He also treats at some length the layout of seating, the materials and finish of the walls, and the chief principles involved in that comparatively new science, acoustics.

A special type of edifice for public instruction discussed, is that of the Ecole des Beaux Arts, Paris, which is one of the outstanding buildings housing a school of fine arts. One of the special features of this building is the great museum or hall of casts, with its very fine system of lighting. Because of its general interest to architects, two of the illustrations used, a plan and a longitudinal section are shown here.

The subject of museums is treated at some length by Guadet. All of the usual classes of museums,— of art, sculpture, painting—and several types of scientific, archaeological and industrial museums, are considered, and the special requirements of each carefully examined. Among the first things discussed, is the character of the material to be placed on exhibition, the manner of displaying them, and the fitting of the plan to the objects. Then the





ELEVATION AND TRANSVERSE SECTION, BIBLIOTHÈQUE SAINTE GENEVIÈVE.

matter of access, circulation and lighting. Guadet lays down this general rule regarding the halls of museums: "Here, architecture and decoration have no reason for existence other than to enhance the objects exhibited; the architecture should not distract the attention of the visitor." It is generally true "that a hall of a museum is one with walls concealed; hence not only is it useless to decorate them by architectural motives, whose effect would be lost, but these motives,—columns, pilasters, panels, etc.,— would be intersected by the panes, glass cases and exhibits, producing the most deplorable effect. Not merely the architecture would suffer, but also the objects exhibited, for which the museum is erected. The decoration should always be sparing, — the hall of the museum will first comprise quiet walls as great vertical planes, whether serving as backgrounds or for receiving cases; the decoration will be reserved for the upper part, the ceilings and vaults."

Concerning the matter of lighting for the various kinds of exhibits, Guadet gives a detailed account, and cites numerous museums to exemplify the methods that have been found most satisfactory. He also gives much useful information on scientific museums.

The elements of composition in libraries of various types are also considered in this volume. Of the larger public libraries discussed, one of the most interesting to us is the Library of Sainte-Geneviève, in Paris, because it has offered inspiration for work in America. The two general types; the hall type, where the books and the readers are housed in the same room, and the stack type, where the readers are housed in one room and the books are housed in separate stack rooms, are discussed at length; the advantages and disadvantages of each noted as a basis on which a selection of type is to be made.

Book VIII, is concerned with the elements of composition in administrative, political, judicial and prison edifices. The special requirements of each type is discussed in detail, and logical solutions referred to in existing structures. Guadet traces the historical development of many structures of the general administrative and judicial character, in order to find the indigenous elements that are always present and must be provided for.

"In buildings of this type," says Guadet "the principal element or unit of public or private administration is the office", and each office or group of offices offers a different problem, which must be carefully studied before a plan composition is attempted. A great diversity of programs is to be expected in this class of building; conditions vary for each building. They may be grouped under two general headings: offices for internal work (private), and for work with the public. Each group has its accompanying service, archives, etc., and finally they may all be, of necessity, assembled in great administrative groups.

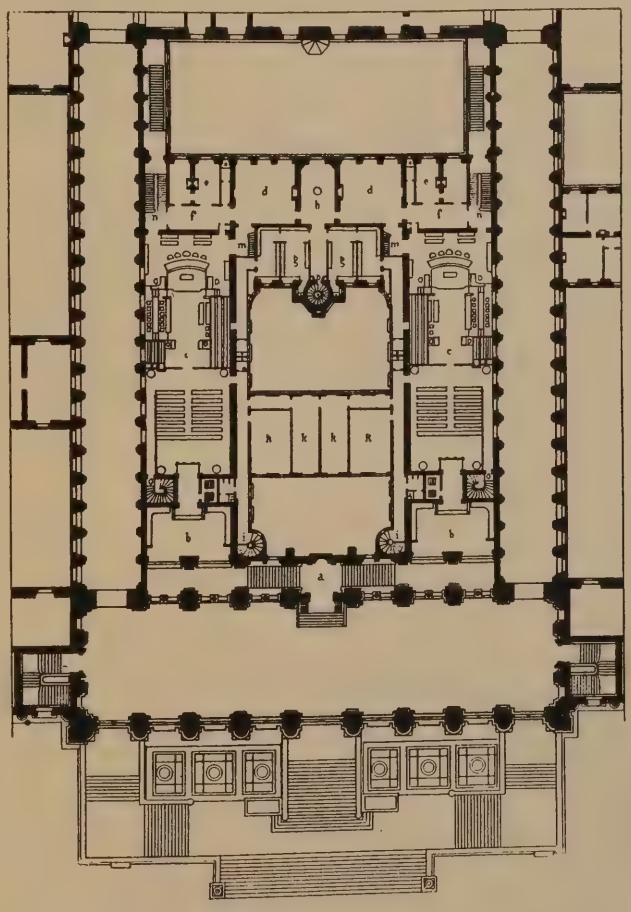


FIGURE 4, PLAN DE LA COUR D'ASSISES, AU PALAIS DE JUSTICE DE PARIS

The elements of political edifices are those that have to do with halls for sittings of political assemblies, their arrangement, accessories, etc.; requirements to be observed in the general composition; character; and historical precedents are some of the aspects considered. The discussion included an examination of the elements as found in the Hall of the Council of State, the Municipal Council, the General Council of the Seine, and Senate Chamber, all in Paris, and of the Chamber of Deputies at Versailles. A further discussion extended to the Parliament House of England, the Palaces of Parliament in Vienna and Stockholm and of the Reichstag in Berlin.

In all of these a detailed investigation of the requirements of each type is discussed and a logical reason given for each characteristic in the plan and arrangement.

Concerning the elements of composition in judicial edifices, Guadet begins with an historical study of ancient Agora, forum, and basilicas, and then takes up in detail the palace of justice, its practical requirements and accessories. As for examples, he says: "there are magnificent examples of halls of justice, notably at Rouen, Dijon, Rennes and Paris. These halls are very different in the character of their decoration; at Rouen it is still almost Mediæval, and at Dijon it is Renaissance, the halls of Rennes are of the time of Louis XIV, those of Paris being modern", yet "in spite of the distance in centuries and the dif-

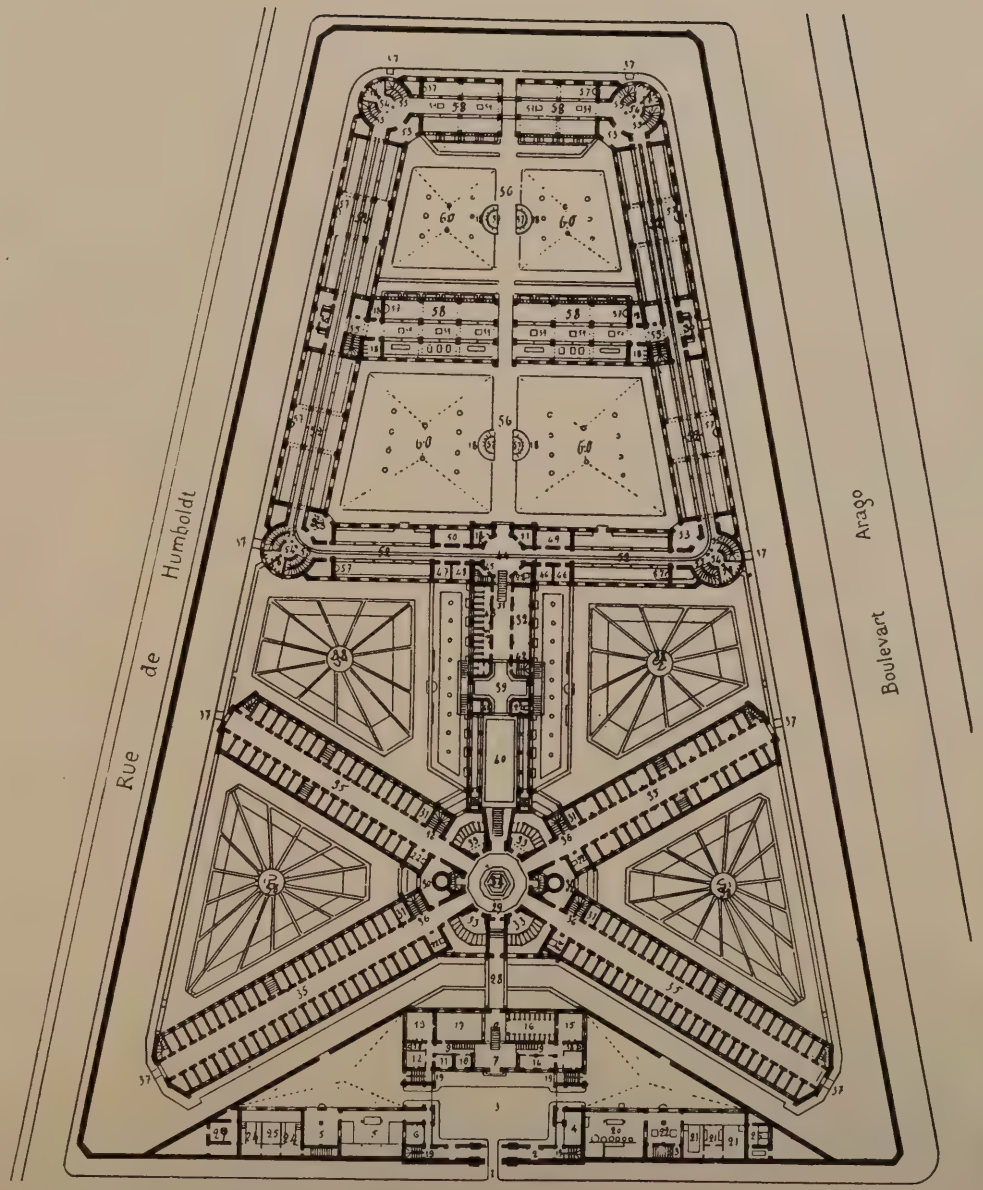


FIGURE 5, PRISON DE LA SANTE, PARIS

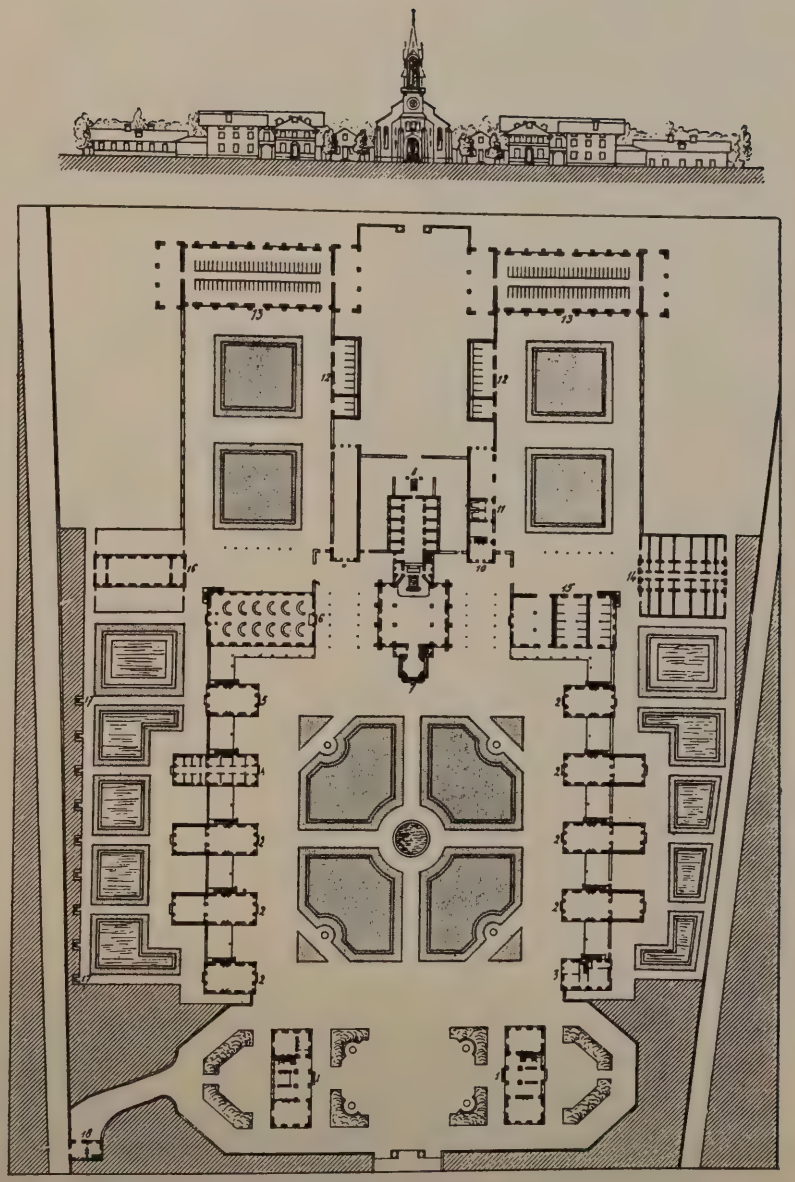


FIGURE 6, COLONIE PENITENTIARE, METTRAY

ferences in character, there are striking analogies between these halls. All are rectangular and are lighted by great windows; all, with perhaps rare exceptions, have ceilings; all have plain walls without architectural projections or recesses."

The accompanying illustration, from Guadet's original work, shows the Palace of Justice at Paris, complete with all of its main elements and accessories.

An unusual subject treated by Guadet is the composition of elements in prison architecture, especially the penitentiary. The various types of imprisonment and the resulting architectural types are fully discussed. The essential elements, including modern humane considerations, are brought forward as the key elements or units upon which the scheme of the plan should be predicated.

Various types of penitentiaries are discussed: the central penitentiary; for confinement and labor; mixed or Aubern system; colonies or reform schools, etc. In connection with these, all the usual accessories are fully discussed. Various types of plans are considered, the central or radiating type being considered the best, and one that is particularly interesting to us because it is being used in this country.

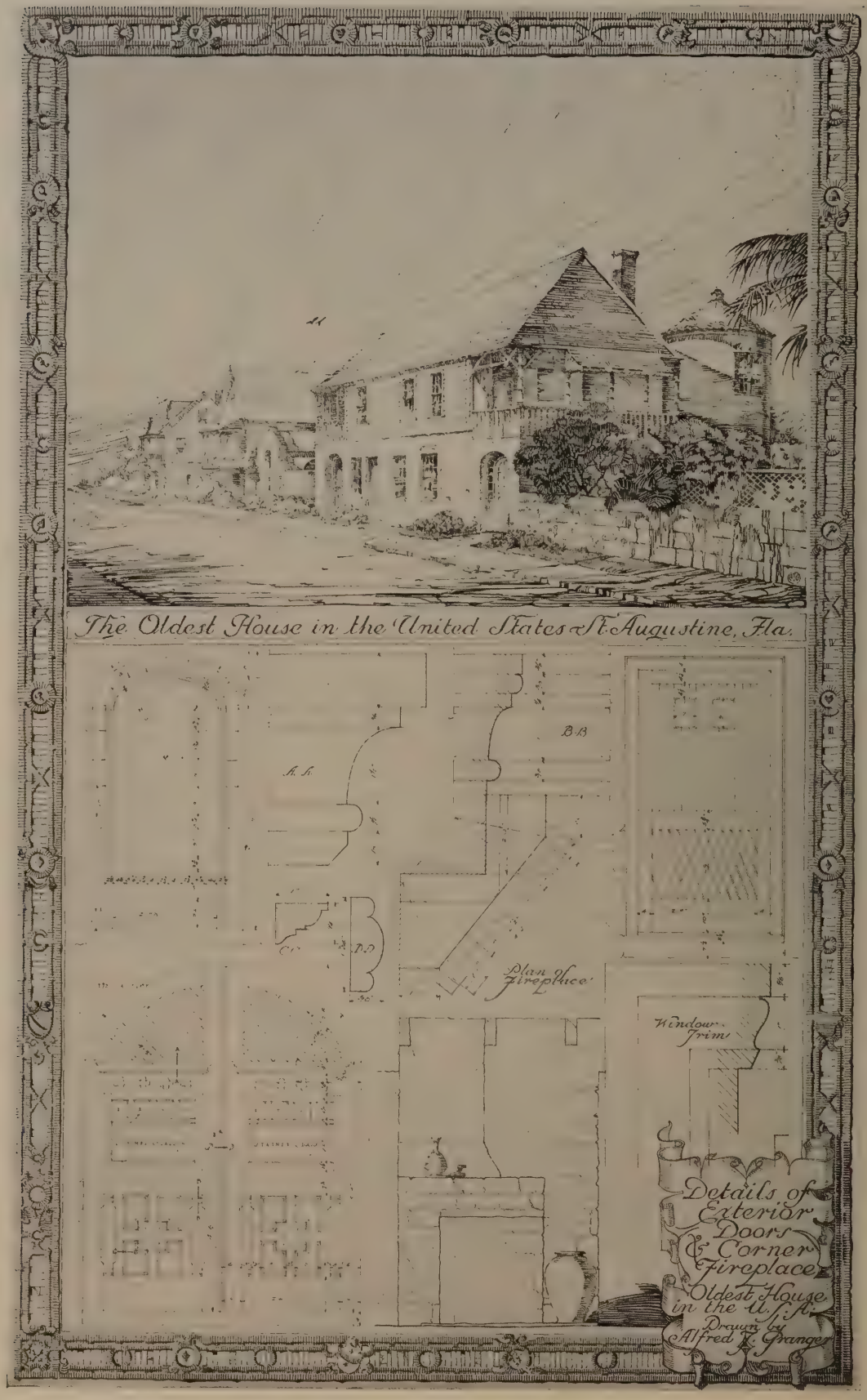
The accompanying illustration shows the Prison de la Santé at Paris, and a colony penitentiary at Mettray. The former is an extended development of the radiating type and the latter, a reform school, laid out on a picturesque plan.

The last book in Volume II is a study of the elements of composition as applied to hospitals. Every phase of the requirements of hospitals is discussed in detail. Although much of this is not new, and in fact not up to the standard of this country, yet the method of study, the various theories advanced, etc., are worth examining. Many fine points are brought out that will show the value of extended study. The various types of hospitals are examined and compared, and the ideal arrangement for each given.

Taken as a whole, Volume II contains valuable suggestions, not only in a practical way, but more especially in the method of study. Guadet's thorough examination into the requirements of each type of structure discussed and the frank, truthful manner of providing a logical working plan, are things that we can study with profit. Throughout the entire volume, a thorough knowledge of the elements and of the logical plan requirements are the chief considerations. The façades, or external aspects of structures, are scarcely referred to. Guadet strives, first of all to have his pupils prepare a logical, beautiful plan, assuring them that, should they attain this, the outward expression of their designs will develop logically into beautiful forms.



PEN-AND-INK SKETCH BY GEORGE F. SPINTI



RENDERING AND MEASURED DETAILS BY ALFRED T. GRANGER
OLDEST HOUSE IN THE UNITED STATES

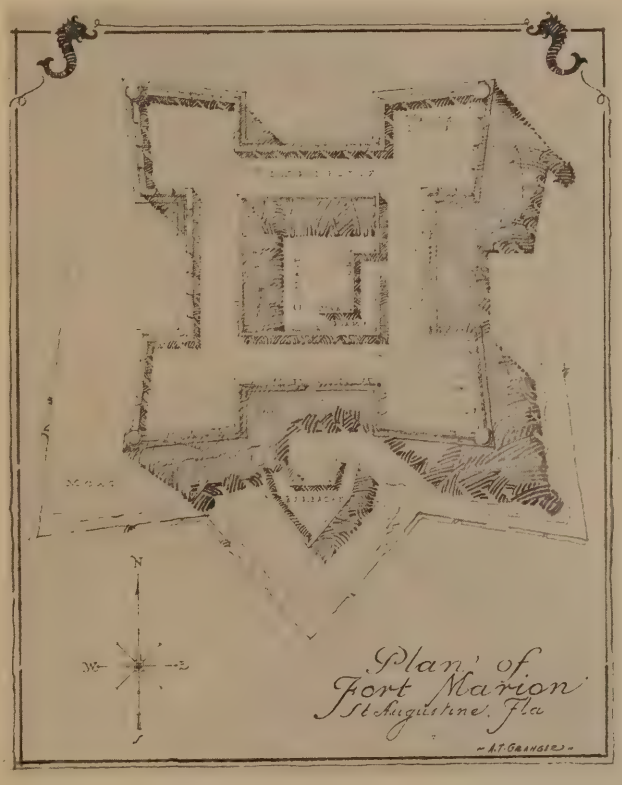
SOME NOTES ON ST. AUGUSTINE

THE FORT AND THE OLDEST HOUSE IN THE UNITED STATES

By Alfred Thompson Granger

IN SEARCH FOR the Fountain of Youth, Juan Ponce de Leon sighted Florida on March 27, 1512 and on Saturday morning April 2, found his ship anchored in nine fathoms of water off the shore at 30 degrees, eight minutes. Seeking a haven, he anchored that night in eight fathoms of water, landing the next day April 3, which was Easter Day. He took formal possession of the country and gave to this vast space the name Florida, as it was the Feast of Pasque Florida. Just where the site of the landing is located is dubious, but it was possibly near the deep water channel next to Fort Marion which now stands, a sturdy sentry, overlooking the picturesque old city of St. Augustine.

The first permanent settlement in St. Augustine was established by Pedro Menendez de Aviles on August 28, 1565. This expedition sailed from Cadiz, Spain, in July of that year; consisting of 2600 souls embarked on board 34 vessels. Immediately upon landing they built a fortified structure, probably a large communal house of logs. Ditches were dug, and cannon landed, and all care taken to guard against treacherous savages. Later, as reports show, this house was destroyed by fire. Then the ambitious Spaniards thought to provide more sturdy means of protection so they located an islet about three miles south, off the bar of the inlet, and here built a fort of wood.



Among those who founded St. Augustine, was a small body of Franciscan Friars, who came from the convent of Pedroso, diocese of Palmata, Spain, and who later founded the convent of St. Helena of St. Augustine. In 1599 the convent was burned and the Friars took refuge in the Hermitage and chapel of Nostra Señora de la Soledad, then being used as a hospital. Here they remained until their church and cells were rebuilt. Continual hardships were encountered and many lives were lost, but a new country belonged to Spain, and the King strengthened his claim by sending over more of his people. During the English occupation the Franciscan convent was made into barracks for troops. It is now the state Arsenal.

In 1586 the gallant Sir Francis Drake made his debut, landing his troops on Anastia Island. The next day he planned to attack the city, but during the night the Spaniards fled, leaving behind 13 or 14 great pieces of brass ordinance and hundreds of pounds of sterling, which had been sent to pay the soldiers. Learning that the Spaniards had left, Drake crossed the bay, plundered and destroyed the fort, and burned the town.

Then in 1595 Hernando de Mestas went to Spain, presenting a petition to the King asking that a fort be made of stone. As he stated, "there was plenty of stone and lime around from which a masonry fort could be built." This petition has notes on the margin, one of which is "See the plan, and if it is approved by engineer; if so, let it be built of stone." Another note mentions an appropriation of 10,000 ducats. So there arose a structure of coquina rock, named San Marco Castle, which is known to all now as Fort Marion, the latter name being dedicated in recent years to General Francis Marion of Revolutionary fame. The coquina rock, which is a shell rock of natural formation, was obtained from quarries close by and most of the work was done by slaves.

The fort was so designed as to have four nearly equal bastions (the triangular shaped corners), known as St. Peter, St. Paul, St. Augustine, and St. Charles. Connecting these are four walls called curtains, which are twelve feet thick at the base, nine feet at the top, and twenty-five feet high. Three of the bastions are sentry towers, while on the northeast one there stands a high watch tower commanding a view of both land and water. A forty foot terreplein connects the outer wall to the court wall; a parapet six feet high and three feet thick penetrated with sixty-four guns surrounds this. The ascent to this flat deck is up an inclined plane or ramp leading from the courtyard or plaza. The

courtyard is one hundred feet square, and from it lead many doors to the various rooms, such as casements, a chapel, and dungeons.

On entering this stately courtyard from its only entrance through the sallyport in the south curtain, one can imagine what would take place if a combat were in progress. An occasional glance at the mighty walls will show scars of battle which stimulate our imaginative powers to reconstruct the fort's many encounters.

In the southwest corner of the court is the courtroom, on the floor of which is a raised platform where the officers sat, debated, and passed sentence. Penetrated by only one window, this barrel-vaulted room suggests only the gloomiest of sentences. From it we walk over to the north side of the court, directly opposite the sallyport, and enter a chamber known as the chapel. The same coquina barrel vault welcomes us, possibly more worn by the action of the elements than in the previous room, but dressed with moss of a beautiful tone of green which has clung to its mighty walls for centuries. On each wall are small niches for holy water; just beyond these, pieces of cedar embedded in the masonry mark the place where confessionals were fastened. At the rear is a raised stone platform which was used as an altar; and above the altar a large niche where stood the patron saint, St. Augustine.



Looking up we see, near the spring of the arch, the ends of old timbers which supported the platform for the choir; then directly overhead, near the middle of the room is a square hole from which hangs an unusually large wooden cross, called the rood. Through the iron bars of doorways on either side of the chapel, prisoners could hear mass before being executed. It is said these bars were necessary, for should a prisoner gain access to the chapel and kneel at the altar, he could claim the right of sanctuary.

Just beyond the entrance to the chapel is a door which leads to a room called the "pennancarrah". At the north side of this room we enter a dungeon thirty feet long on the west side, sixteen feet on the east, seventeen feet on the south, and twenty feet on the north; this we are told is a prison. Through an opening at the north side of this room we enter a room five feet wide at the east end, seven feet at the west, twenty-nine feet long, and fifteen feet high. This was a torture chamber, on the walls of which can still be seen hooks and chains where many an unfortunate hung suffering. From this room we find a small opening thirty-six inches wide by thirty inches high, which at some time had been carefully walled up in such a manner as to almost baffle discovery, so that it was not found until recent years. It leads to a dungeon twenty feet long, thirteen feet wide, and about seven feet high. In this dismal hole, never penetrated by the faintest ray of daylight, were found crumbled human bones. At the furthest corner is a trap door opening to the quick-sands below. If that door could only speak of the tales it knows!

Around this solid mass of coquina protection is a moat forty feet wide, being now filled in with sand to a depth of about six feet. Protecting the only entrance is the barbacan which the waters of the moat formed into an island. Access to the barbacan and to the fort was gained by means of drawbridges. Inside the last drawbridge was the portcullis. Above this may still be seen a hole some five or six inches in diameter, through which melted rock could be poured upon the heads of invaders should they succeed in crossing the drawbridge — which, however, they never did.

Outside of all, except on the water front, is the glacis, an earthen embankment leading up to the fort, so constructed that the guns on the walls could sweep every foot of it.

After such an interesting exploration we walk through the narrow streets of the town passing many spots of interest, back yards and sun-baked walls, until finally we find ourselves before the Don Toledo house. This is a most dilapidated abode, with hardly any approach except an old narrow street worn by years of travel, charming and picturesque to the eye.

A few steps more bring us to the oldest house in the United States, a structure far from being a model of architecture, but nevertheless a historical gem. By tradition it was built for the Friars who came with Menendez. Its sturdy frame consists of coquina rock for the first floor and wood for the second. The large lot that went with it contained 2484 square varas. When the Friars moved into the large convent, it was turned over to a Spanish

(*Continued on page* 180)

PENCIL POINTS SERIES
of
COLOR PLATES

This water color plan rendering was made by Edgar I. Williams at The American Academy in Rome where he was Fellow in Architecture from 1909-1911. *It is one of a set of several measured drawings of this famous island, all of which are remarkable for their fine draftsmanship and handling of color. The originals are the property of The Massachusetts Institute of Technology, Department of Architecture. This particular rendering was done upon a line drawing in dilute India ink, mostly in transparent water color with some gold. It measures* 88" x 48".



PLAN OF ISOLA BELLA, LAKE MAGGIORE, ITALY, MEASURED DRAWING IN WATER COLOR

By Edgar I. Williams



"IL PONTE VECCHIO" AT FLORENCE, ITALY, PASTEL DRAWING ON BLACK PAPER

By Harry Sternfeld

PENCIL POINTS SERIES
of
COLOR PLATES

This drawing in pastels was made by Harry Sternfeld in 1921 *when he was travelling as holder of the Paris Prize awarded to him by the Society of Beaux Arts Architects in* 1914. *It was done on black paper and measures* 18" x 12". *The reproduction serves to further illustrate Sternfeld's work which was treated in an article in the January* 1927 *issue of* PENCIL POINTS.



DESIGNS BY WALTER A. DE SAGER

PATTERNS FOR WALLPAPERS OR TEXTILES

PLATE IX

VOLUME VIII NUMBER 3

On this plate we have reproduced six designs suitable for use on wall paper or textiles. The designs were made by Walter A. de Sager, a young Swiss architect who has taken up residence in this country. The artist has shown considerable ingenuity in producing designs which are modern in spirit.



FOUNTAIN IN BRONZE, STONE, AND MOSAIC, BY ALVIN MEYER
"PETER PAN"



PLATE X

VOLUME VIII NUMBER 3

This fountain by Alvin Meyer was modelled by him as his final work at the American Academy in Rome. The mosaic is executed in red, black, white, gold, green and blue. The model measures about eight feet high and is being shown as a part of the Architectural League Exhibition at the Exposition of Architecture and Allied Arts at the Grand Central Palace, New York.



DRY POINT ON COPPER BY SAMUEL CHAMBERLAIN

REMNANTS OF GOTHIC LACEWORK, PONT-AUDEMER

PLATE XI

VOLUME VIII NUMBER 3

We present here another drypoint recently made by Samuel Chamberlain, who is at present carrying on his work in France. This drawing was made with a steel point on copper directly from nature and is an example of the delicate and sure draftsmanship which this artist has attained through constant application to sketching architectural subjects.



PENCIL RENDERING BY SCHELL LEWIS, STATE OFFICE BUILDING, ALBANY, N. Y.

SULLIVAN W. JONES, NEW YORK STATE ARCHITECT

PLATE XII

VOLUME VIII NUMBER 3

A rendering by Schell Lewis is always a welcome addition to the pages of PENCIL POINTS. *This perspective of a thirty-two story State Office Building is a recent example of Mr. Lewis' skill with the pencil.*

WHITTLINGS

LE CORBUSIER,
Widely known French Architect and author of a much discussed book on the subject of Architecture:
"A Cathedral is not really beautiful. It may be dramatic and interesting, but it is essentially a drama rather than a plastic work of art—a conflict against gravity. We are compelled to invest it with all sorts of subjective emotions to be able to believe it is beautiful."

CYRIL H. BURDETT,
Vice-President of the New York Title and Mortgage Company, in a report on building-line encroachments by architectural ornamentation:
"Architectural ornamentation is essential, but the ultimate victim, when the builder has insisted upon using every inch of building lot space and the architect was instructed to employ suitable ornamental devices, is the owner. His plight may be imagined when it is discovered that these gargoyles, rustications, pilasters, columns, ornamental projections, quoins and the like are really occupying city property because they extend over the building line and constitute violations of the Building Code. This may bring up serious questions on the resale of these buildings when the validity of the title is gone into."

CHARLES J. CONNICK,
Stained Glass Craftsman of Boston speaking at the Albright Art Gallery in Buffalo, N. Y., on "Jeweled Windows as an Artist's Medium":
"I regret the commercial tendencies in the early 80s and 90s and the fight for legitimate workmanship against unscrupulous competition. But, thanks to the support of the architects the victory of the best workmanship was made possible. Finer pieces are being produced in this country now than ever before."

F. W. JONES,
Editor of "The Architect and Engineer" of San Francisco:
"If you measure the Western man's opportunities with those that have come to our Eastern brethren, there need be no hesitancy in saying that Pacific Coast architecture is as good as any developed east of the Rocky mountains. Personally, I think we have put it over on some of the Eastern men. Unquestionably we are doing great things here."

CHARLES R. RICHARDS,
Former director of the American Association of Museums, at the opening of the new art galleries of Jacques Seligman & Co.:
"As a general fact, our people are not aware of the remarkable modern movement in applied art that has taken place in Europe in the last quarter of a century. They do not appreciate that there is in evolution a new style in decorative art that even now is possessed of very serious qualities and is marked by some splendid achievements.
"The movement at present is mainly represented by the work of individual artists and craftsmen, although in certain countries it has reached in some degree the field of quantity production."

ARCHITECTURAL JURY,
Of the Brooklyn Eagle's Model House Planning competition, open to the general public, discusses the plans submitted:
"Many home plans submitted lacked a bathroom. Another design would be found that was without some equally important part of the home. Some one in his enthusiasm for a wide hall would have stairs only two feet wide. Many designed houses without closets. But the greatest fault found with the plans was that the contestants paid no attention to the consideration of cost. Nearly every home design was found to be too costly to construct and far in excess of the cost limitations of the contest."

STANLEY BALDWIN,
Prime Minister of England, turns attention to residence architecture as practical in the tight little island in an address before the Royal Society of Arts:
"The beautiful old cottages of England, seem to have risen with a spontaneity wholly lacking in those abortions of red brick and slate which have risen over the country since the industrial era began.
"We want to bring the old houses back into the main stream of the national life."

JOHN M. LYLE,
Canadian architect of distinction, speaking at a banquet in honor of two contemporaries, Henry Sproatt and Ernest Ralph:
"In architecture crudities of taste and ineptitudes in execution cannot be glossed over and even lauded as evidences of unique temperamental gifts, or of originality of mind and outlook. The architect cannot leave the roof off a building or neglect to provide for windows and defend himself on the ground that his is a new 'school' and that persons who do not appreciate it are prejudiced shell-backs."

ROBERT BECK,
President of a Connecticut building concern, in an interview with the Waterbury "Republican":
"Business men everywhere are beginning to look upon the buildings they occupy in much the same critical manner that they consider their business stationery, or their clothing. Individuality, dignity and a pleasant appearance are desired."

W. L. SOMERVILLE,
Toronto, Canada, architect, writing in "Canadian Homes and Gardens" advocates the exercise of common sense in architecture:
"In decoration, as in architecture, fads and fancies should be avoided. At the present time, our friends to the South are having Mediterranean villas, largely the result of the late Florida land boom. A few years ago, it was the California bungalow. Just after the war the French château was quite the vogue. If they came into the League of Nations, no doubt it will be the Swiss chalet. Imagine a Swiss chalet in Texas! Still, after all, it would not be much worse than a California bungalow in Canada—and we have lots of them."

ROYAL CORTISSOZ,
Art critic of the "New York Herald Tribune" in a lecture at the Metropolitan Museum of Art:
"You may draw like an angel, but if you haven't the design you can't make a picture."

EDITOR,
Of the "New York Evening Post", philosophizing on the demolition of the famous Senator Clark residence on Fifth Avenue:
"We wonder whether a coming generation will ever be bemoaning the pulling down of those 'dear yellow-brick apartment buildings which are so characteristic of New York'. Possibly so. If we can regret the passing of the Clark mansion, we can regret anything."

D. KNICKERBACKER BOYD,
Architect of Philadelphia, discusses the question of skyscrapers in that Sesquicentennial community:
"This city never seemed to have the strong desire for tall structures such as New York has, and, furthermore, there is no necessity for them. Of course, there will likely be some taller structures here than are now planned for construction, even if we don't need them."

WALTER L. HOPKINS FONTAINEBLEAU SCHOLARSHIP

A SCHOLARSHIP OF THE value of $500, offered by Mr. Alfred Hopkins in memory of his brother, Walter L. Hopkins, will be awarded to the Class "A" student in the Department of Architecture who obtains the highest number of values in the five first Class "A" Projet and Esquisse-Esquisse competitions of the current school year, 1926-1927.

The scholarship is open to all architectural draftsmen who have not been abroad before, who are regularly employed in architects' offices and who have been so employed for a period of at least two years previous to the date of award on May 19, 1927. It is the intention of the scholarship to help only those draftsmen who have come up through the architects' offices, who have not had the advantage of study or travel outside of the United States, and the ruling on these points will be strict as the intent of the terms of the scholarship are clear. No one who has regularly gone to a day architectural school for a period of over one year is eligible.

According to the rules of the Fontainebleau School, all students must be white and must be citizens of the United States.

In case of a tie in the highest number of values, preference will be given—First, to the student who has obtained values by medal awards; Second, to the student who has submitted the greatest amount of work, in this or previous seasons.

Students desiring to compete for this scholarship must signify their intention by writing to the Institute before May 19, 1927, so their values may be calculated from the Institute records.

The winner of this scholarship must agree, within seven days of the announcement of the award, to attend the three months' course for architects at the Fontainebleau School of Fine Arts for American students, to make a written report to the Secretary of the Board of Trustees of the Beaux-Arts Institute of Design, and to loan all his drawings and sketches made during his sojourn abroad, for an exhibition, if requested.

This scholarship does not cover passport expenses or fare to New York from competitor's home, or incidental expenses thereto. See Fontainebleau School of Fine Arts Circular for details.

A first and second alternate will be selected by the jury to take the place of the winner in case he should be unable to go abroad at the time designated.

Circulars of the Fontainebleau School of Fine Arts may be secured from the Fontainebleau School of Fine Arts, National Arts Club Studios, 119 East 19th Street, New York, N. Y.

WHITNEY WARREN, *Director,*
BEAUX-ART INSTITUTE OF DESIGN
EDWARD S. HEWITT, *Director,*
DEPARTMENT OF ARCHITECTURE

THE ARCHITECTURAL SKETCH CLUB OF CHICAGO

COMPETITION FOR TRAVELLING SCHOLARSHIP

THE PROGRAM COMMITTEE of The Architectural Sketch Club of Chicago has announced a competition for the selection of a beneficiary of its 27th Annual Foreign Travelling Scholarship, an award of $1,000 for some architect or draftsmen to aid in paying the expenses of an European trip lasting not less than six months. The program for the esquisse will be issued at the club rooms, 1801 Prairie Avenue, on March 5th, from 2 P. M. to 11 P. M., calling for drawings to be delivered at noon May 1st, 1927.

Each entrant must be a male American citizen thirty years of age or under and must have passed the two years previous to this competition as architect's assistant or student of architecture, wholly or in combination within the territory represented by the Chicago Chapter of the A.I.A., and must be recommended by three members of the Chicago Chapter of the A.I.A. Men who have been members of the Club in good standing for one year, within the age limit, are eligible to compete without such nomination.

All contestants, other than members of the Architectural Sketch Club of Chicago, should arrange at once for nomination by a member of the Chicago Chapter of the A.I.A. Nominations should be sent to Joseph F. Booton, *Chairman of the Program Committee,* 190 North State Street, Chicago, Illinois.

FELLOWSHIP FOR FRENCH ARCHITECTS

A TRAVELLING FELLOWSHIP in the United States for French architects has been established by the American Institute of Architects under the auspices of the French Ministry of Education, it is announced. The annual value of the fellowship, the donor of which is Julian Clarence Levi of New York, is $1,500.

"The Institute," the announcement says, "deems the establishment of this fellowship a valuable contribution to international architectural education and a graceful recognition of our educational debt to France."

The fellowship will continue for an experimental period of three years, and will be administered by a committee of the Institute consisting of Chester Holmes Aldrich, Harvey Wiley Corbett, Julian Clarence Levi, and Lawrence Grant White, all of New York.

The following jury, the Institute is advised, has been named to select the first fellow:

The president of the Society of Architects holding French Government diploma, the president of the General Society of French Architects, Prof. Pontremoli of the Ecole des Beaux-Arts, Jacques Greber, architect; Jean Hébrard, architect and chief of the Bureau of Teaching at the Ministry of Fine Arts; Paul Leon, director of Fine Arts at the Ministry of Education and of Fine Arts in France.

M. Leon is president of the jury, and M. Hébrard is secretary. The fellow will spend part of his time in travel and part in employment in the offices of prominent American architects.

EBERHARD FABER AWARDS $1000 IN PRIZES

OVER ONE THOUSAND DRAWINGS coming from all parts of the United States, Canada and Europe, were submitted in the Eberhard Faber Van Dyke Pencil Drawing Competition. The drawings were judged by a jury of well known artists consisting of Messrs. Franklin Booth, Frank Alvah Parsons, Chester Price, Arthur Crisp and John Alonzo Williams. The report of the jury will be found on page 83 of the advertising of this issue.

The first prize of $500 was awarded to Artur Brusenbauch of Vienna, Austria. The second prize of $300 went to Herbert F. Roese of New York; and Hibberd Van Buren Kline's drawing won for him the third prize of $200. These prize winning drawings are reproduced on pages 176, 177 and 178 of this issue. The ten honorable mentions in the order of merit were: Harold E. Cressingham, New York; Stanley W. Woodward, Boston, Mass.; Phillips Brooks Nichols, White Plains, N. Y.; Edwin F. Bayha, Philadelphia, Pa.; Paul Ockert, Cleveland, O.; Ben Klein, New York; Louis Hechenbleikner, New York; Joseph Pnla, Vienna, Austria; Claude Moore, Denver, Col.; and A. M. Hathaway, Allston, Mass.

PENNSYLVANIA STATE COLLEGE OFFERS CORRESPONDENCE COURSE IN BUILDING CONSTRUCTION

PENNSYLVANIA STATE COLLEGE has announced a practical course in "Working Drawings, a course in Building Construction", suitable for correspondence study, thereby broadening the Engineering Extension Department of the College.

The course has the approval of the head of the department of Architectural Engineering, Professor C. L. Harris, and the correction service will be handled by a member of that faculty.

The instruction covers timber, framing, architectural lettering, drawing of foundation details, drawing of balloon framing, stairs and stair details, the first floor plan, fireplace details, first floor framing plan, wall section, the second floor plan, window detail, the basement plan, cornice details, front elevation, front entrance details, end elevation, dormer detail, framing of end elevations, and is particularly useful to men who have in mind engaging in building construction for themselves.

The prospectus of the course may be had upon application to *The Pennsylvania State College, State College, Pa.*



GUY LOWELL

Guy Lowell died suddenly from a heart attack at Madeira, on February 4th, 1927. He was born in 1870 and graduated from Harvard in 1892. He studied architecture at the Massachusetts Institute of Technology and at the Ecole des Beaux Arts. While in Paris he also took a special course in landscape architecture, which he later put into practice with his architecture.

Among the buildings designed by Mr. Lowell are the Boston Museum of Fine Arts, Emerson Hall at Harvard, Cumberland County Court House at Portland, Me., and the Iowa State Memorial erected at Vicksburg, Miss. He is responsible for many notable private residences including the Paine Whitney Estate at Manhasset, L. I., Clarence Mackay's place at Harbor Hill and Paul D. Cravath's house at Locust Valley, L. I. His most recently completed work, the New York County Court House, was dedicated on February 11th.

During the World War, Mr. Lowell served as a Major and was in Italy for fourteen months as director of the department of military affairs of the American Red Cross. He received the Italian Medal of Valor, Italian Military Cross, the Order of S.S. Mauritius and Lazarus and the Order of the Crown of Italy.

Mr. Lowell was, at the time of his death, working on the solution of a treatment for Copley Square in Boston, and the erection of a fitting war memorial. Fortunately, Mr. Lowell's design for the memorial, a fountain, was completed, and is now under consideration by the commission.

He was an enthusiastic yachtsman, his boat, the Cima, having been one of the three American yachts to take part in the Kiel regatta in 1911. In addition to his organization in Boston, Mr. Lowell maintained an office in New York. He was a member of the Somerset Club, the Tavern Club, the Eastern Yacht Club, Automobile Club, and Tennis and Racquet Club, Harvard Club, the Brook Club of New York, the New York Yacht Club and the Piping Rock Club, also of New York.

THE ENTIRE PROFESSION mourns the loss of one of its most distinguished architects in the death of Guy Lowell. Personally, I feel so much the loss of a very dear friend that in writing about him I have a natural inclination to tell of his character as a man, so attractive and so interesting about so many things, rather than to write what will be expected of me in my appreciation of his architecture.

Without enumerating the many important works which he has so well executed and which are so well known, I would rather consider his work in its entirety, in its direction and in its relation to the development of American architecture. He seemed to have, perhaps intuitively, strong classic convictions which in their application to the solution of modern problems, have resulted in producing a character to his work which, to my mind, is modern in the truest sense of the word. His work always seems to be closely related to the work of his immediate predecessors in the best period of architecture before this modern confusion; he seemed to realize that since the revival of learning and the Renaissance, which was contemporary, there had not appeared any possible reason or excuse for the modern architect to express himself in any mediaeval style.

I feel that the entire profession should be thankful for this good example, and I also feel that there is still another outstanding virtue in all his work which should receive recognition—there is always a personal character to his work which seems to indicate that it was never dependent upon the changing personnel of a large office. There was always a relation between his most successful and least successful efforts; he was always himself in his work which seemed to show that he was never divorced from his tee-square and triangle. This, I believe, is just as important an element in the success of the architect as the constant handling of the brush and palette is necessary to the life of the painter.

I do not trust myself in writing about Guy Lowell, my friend. He was always loyal and always a gentleman with the finest and highest ideals in his relation to his fellow architects. My affection for him will now continue in my remembrance of a man of real character.—*Thomas Hastings.*

AMERICAN ACADEMY IN ROME

FROM A LETTER recently received by C. Grant La Farge, Secretary, from Gorham P. Stevens, Director, we quote the following:

"During the last month there has been one new registration in the School of Fine Arts. There are at present 24 registered in the School of Fine Arts and the same number in the School of Classical Studies.

"Professor Rhys Carpenter, Annual Professor in the School of Classical Studies, has accepted the Directorship of the American School of Classical Studies at Athens, Greece. He will have charge not only of the excavations which the School has undertaken but also of the publication of the results. And there is a fair possibility of the School receiving a large sum for the excavation of the North slope of the Acropolis at Athens.

"A nephew of Mr. Carrère of Carrère and Hastings is practicing architecture in Florence. He called upon me the other day to inform me of a new arrangement for visiting eighteen of the best Tuscan villas, many of which have never been open to visitors. The owners, working in conjunction with the Italian Government, are now issuing tickets for the villas, the proceeds of which are to be used for charitable purposes. A booklet permitting one to see the eighteen villas is sold at Lire 100, and on each ticket the directions are printed for reaching the villa, when it is open, etc. Our little plan, started several years ago, of trying to make Italian villas more accessible to students of landscape design is beginning to bear fruit.

"Mr. Breck Trowbridge's splendid bust by Tom Jones has arrived and been placed in the Library, where it looks particularly well.

"Mr. Kendall is still in Africa. He writes that his trip has been full of interest and adventure. Several of the automobile runs were made across the desert. Once he was overtaken by a sand storm which entirely obliterated the route. He is due in Rome next Saturday. The architectural models for the McKim-Morgan monuments in the Academy are ready for him to inspect. We expect him to remain in Rome from four days to a week.

"The Saint Gaudens tablet was unveiled on Jan. 15 by the wife of the American Ambassador, and the Ambassador made a short but excellent speech."



FIRST PRIZE DRAWING BY ARTUR BRUSENBAUCH, VIENNA, AUSTRIA.

EBERHARD FABER VAN DYKE PENCIL DRAWING COMPETITION.



SECOND PRIZE DRAWING BY HERBERT F. ROESE, NEW YORK

EBERHARD FABER VAN DYKE PENCIL DRAWING COMPETITION.



THIRD PRIZE DRAWING BY HIBBERD VAN BUREN KLINE, SYRACUSE, N. Y.

EBERHARD FABER VAN DYKE PENCIL DRAWING COMPETITION.

PENCIL POINTS "152" COMPETITION

Report of the Jury of Award

THE MEMBERS OF THE JURY OF AWARD, in the Competition for a "trade-mark" for PENCIL POINTS, met on February 1st, 1927, the day following the closing date established in the program. Nine hundred and fifty-seven designs were submitted by three hundred and fifty-one competitors, so that the task of reducing the designs to a number which demanded the most careful scrutiny was difficult.

The Jury, made up as it was of the principals directly interested in the PENCIL POINTS Organization, considered the problem presented from exactly the point of view stated in the program. An "all purpose" emblem or trade-mark was wanted for the publishing house of PENCIL POINTS.



WINNING DESIGN
By Jack E. Pulver

The sum of the letters in the name PENCIL POINTS makes a total of 152, when each letter is given a value according to its position in the alphabet—*P* the sixteenth letter, *E* the fifth and so on to the grand total of 152. It was thought that the publisher's mark should serve a double purpose; that of following in the footsteps of the early printers and publishers who were proud to set their mark upon the work they did, and at the same time arouse the attention of the reader so that PENCIL POINTS and 152 shall come to mean one and the same thing.

The "all purpose" feature of the design was considered to include its adaptability for use on all surfaces of paper used in the manufacture of books, covers and body stock of the journal, letter heads, labels and printed matter in general. It was felt that the monogram or mark should be of such nature that it could be decoratively employed as an ornament or as a signature on published works, easily recognized—something either very legible or characteristic or, as the program stated, "full of pep and personality".

The prize of $100.00 was awarded to Mr. J. E. Pulver of Brookline, Mass. The choice of the Jury was unanimous and was governed by the fact that his design was the best solution submitted for an "all purpose" trade-mark. It may be reduced to three-eighths of an inch without losing its legibility or it may be enlarged with equal effectiveness; the numerals are not overshadowed by meaningless ornament. It may also be reproduced in line and printed in one or two colors to advantage on all kinds of paper. This design seemed to combine the spirit of the marks of the famous printers of by-gone days with the requirements of the stated problem. The Jury felt that the designer was undoubtedly familiar with the famous printers' marks of the fifteenth and sixteenth centuries, inasmuch as he has cleverly suggested in his design the feeling of the original mark of Nicholas Jenson, a French printer during the reign of Charles VII. The prize design, however, is sufficiently different from its classic predecessor as not to be lacking in originality, which was particularly desirable.

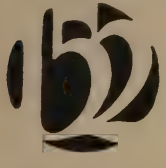
Although the program did not state that there would be any Mentions awarded, it was felt, nevertheless, that at least ten of the designs considered were worthy of some recognition. The ten selected are here reproduced, and the author of each of these Mention Designs received a book selected from among those published by PENCIL POINTS.

The Jury wish to express their appreciation to all the competitors for their cooperation and interested efforts in helping PENCIL POINTS to find a suitable mark. It has been a task of great pleasure to become more personally acquainted with many of our subscribers and to realize that they are ready and willing to tender us active assistance.

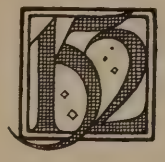
RUSSELL WHITEHEAD
KENNETH REID
RALPH REINHOLD
W. V. MONTGOMERY
Jury of Award



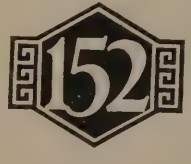
By B. H. Pistorius



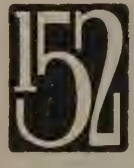
By Teasdale Barney



By M. A. Spencer



By Rudolf Kausch



By R. Van Handel



By H. M. Irwin



By Harold Ehlert



By M. Seklemian



By Bernice Jamieson



By Philip Schroedel

DESIGNS AWARDED MENTIONS IN THE TRADE-MARK COMPETITION

NOTES ON ST. AUGUSTINE

(*Continued from Page* 164)

deputy and was handed down in the family until sold by them in 1882. St. Elmo Acosta and his sister Ella were the last of this Alvare and Menendez family to own this ancient home.

A map of St. Augustine made in 1765 and a later one that gives the ground floor plan, state it is in "mal estado" —bad condition. This plan is different from that of any other house around there. The English report in their claim on Florida that they found a house with the date 1571 upon it. And Drake's map of 1586 plainly shows the city of that date was near St. Francis Street in which this house is located.

The real interest lies in the interior where there is a corner fire-place at the end of the living room near the hallway of approach. The beams of the ceiling are hewn and show their age well. The exterior has been greatly modernized, the doors being made within the past one hundred years, but the feeling of mystery and history still prevails.

SCHWARTZ AND GROSS ANNUAL DINNER

THE SIXTH ANNUAL DINNER of the Schwartz & Gross Alumni Association was held Saturday afternoon, February 5th, at the Astor Gallery of the Waldorf Astoria, New York. It was the biggest dinner yet given, ninety-eight being present.

The usual array of local talent came into evidence after the professionals got through. Charles Straus, our high stepper, Louis Becker, our Charleston Strutter, Mr. Bush, our piano wizard, La Blanc, the Violinist, Carl Berg, our gymnast, and others of renown did their stuff credibly. And we had a fine menu card designed for us by our noted cartoonist, Tom Raad. Davey Jones wanted to talk on the Serving Pantry situation but his jokes got the better of him. We tried an innovation. Each man was called on to say eight words and with the exception of those who couldn't say that many words, everything worked fine. It served as an introduction of some of our new members. Mr. Schwartz suggested one way of increasing our membership while Mr. Gross was speechless.

We hope each year's dinner will be as successful as the past one.

ANNUAL DINNER OF ATELIER HIRONS-MORGAN

THE NEW ATELIER at 769 First Avenue was the scene of the 16th Annual Dinner of Atelier Hirons-Morgan. The festival had for its purpose the honoring of Mr. Hirons, our patron, who was recently made a Chevalier of the Legion of Honor, and the commemoration of the founding of the atelier in 1911. A round-up of old-timers resulted in the appearance of many *vieux anciens,* including Louis Feldman, who conceived the idea of instituting the atelier.

For the occasion, the atelier was transformed into an exact replica of the Blue Grotto in the Bay of Naples, and so realistic was the attempt that Harry Gnerre, formerly employed by the Italian Government as echo in the Grotto, wept tears of tempera wash when he beheld it. The menu served followed closely that presented by Cleopatra for Anthony on his triumphal return from Rome, as recently unearthed in the excavations of Tut-Ankh-Amen's tomb.

To gain the Paris atelier atmosphere, the boys were led in songs of the Ecole by Maurice Gauthier, basso. Splendid order prevailed (at first), and toasts were drunk to Messrs. Hirons, Morgan, d'Amato, Feldman, Skidmore, the President of the Czecho-Slovakian Republic and Mayor Walker. Telegrams of regret were read from Eliel Saarinen, Waldorf, Hafner & Schultz, and Hart, Schaffner & Marx.

Professor d'Amato, fresh from the boulevards, and eight times winner of the Lord Lonsdale diamond-studded belt in Architecture, entertained with Turkish folk songs. When complete recovery was accomplished, it was found possible for Senor Correa to give his original exhibitions in *léger-de-main,* which further mystified his observers.

Senorita Rita Ritola was to have given her famous dance number, but was refused permission when her attire was found to be far too scanty. When the Massier, Mr. Euston, had clubbed the audience into order again, the feature of the evening, the composite mural, was painted on the north wall of the atelier. In this number, led by Mr. Hirons, members and guests were given brushes and buckets of paint and the fun started. Considerable of the paint actually reached the north wall, but it is marvelous what beautiful tones were reproduced on the ceiling and south wall. The act was stopped by the referee when it was found that the painters, in mistaken zeal, were really decorating each other. The result was some notable murals for the atelier. The affair ended thus, with the waiters on the floor and the members on their feet. No casualties were reported—and no police interference.



SIXTEENTH ANNUAL "RIOT" OF ATELIER HIRONS-MORGAN, NEW YORK

1. *Hirons;* 2. *D'Amato;* 3. *Bacon;* 4. *Mellor;* 5. *Euston;* 6. *Gambaro;* 7. *Delamarre;* 8. *Swensen;* 9. *Beeston;* 10. *Angilly;* 11. *Gregson;* 12. *Sapienza;* 13. *Hautman;* 14. *Dyer;* 15. *Johnson;* 16. *Spencer;* 17. *Garrison;* 18. *Ellis;* 19. *Gonzales;* 20. *Simonson;* 21. *Rowe;* 22. *Skidmore;* 23. *Gauthier;* 24. *Feldman;* 25. *Harrison;* 26. *Munizaga;* 27. *Yersin;* 28. *Condit;* 29. *Knebel;* 30. *Lewis;* 31. *Arnone;* 32. *Rustay;* 33. *Dymock* 34. *Judge;* 35. *Sullivan;* 36. *Anderson;* 37. *Sommer;* 38. *Baum;* 39. *Schillinger;* 40. *Correa;* 41. *Bradley;* 42. *Jansson;* 43. *Waldorf;* 44. *Gnerre;* 45. *De Rocco.*

COMPETITION FOR BUILDINGS FOR UNIVERSITY OF WESTERN AUSTRALIA

The University of Western Australia is inviting architects of the British Empire and of the United States of America to submit designs for a group of buildings to cost about $750,000 (£150,000).

Questions which competitors may wish to ask should reach Perth not later than March 31st, 1927. Architects in Canada and the United States will require to post questions in time to catch the mail *leaving San Francisco* by s.s. Manganui on *March 19th,* 1927.

The competition closes at Perth W. A., Australia, on August 24th, 1927. Architects in Canada and the United States will require to post drawings in time to catch the mail *leaving San Francisco* by s.s. Sonoma on *July 14th,* 1927 or by s.s. Makura on *July 13th,* 1927.

Technical questions should be addressed to the Clerk of Senate, The University of Western Australia, Perth, W. A., Australia.

Copies of the conditions of the competition may be obtained upon application to the Official Secretary, Office of the Commission for Australia, 44 Whitehall St., New York.

PAUL VALENTI TO CONDUCT TOUR IN ITALY

Under the auspices of the Royal Italian Government, Paul Valenti will conduct the second session of the "Summer School and Tour of Instruction" in Italy. The trip is planned for American students and others interested in art-culture. Those who enroll become, virtually, the guests of the Italian Government and as a consequence the trip is exceptionally educational, as well as most economical. The itinerary includes the principal cities of Italy, and visiting these under the able leadership and instruction of Professor Valenti the student cannot but gain fair knowledge of Italy, its people and its art. Due to the brevity of the summer vacation the tour is limited to Italy, but an extension of the trip through France and England may be arranged upon request at an additional cost.

The party sails from New York on June 18th, and will have first class travelling and hotel accommodations throughout the time, returning to New York on September 20th. The tuition fee is $850.00 Further information may be had upon application to *Professor Paul Valenti, School of Architecture, Washington University, St. Louis, Mo.*

SAN FRANCISCO ARCHITECTURAL CLUB

The Club officers for this year are: H. Burnett, *President;* L. Keyser, *Vice-President;* R. Coleman, *Secretary;* J. Devitt, *Treasurer,* and A. Janssen, H. Langley and I. Springer, *Directors.* It would be hard to find a harder working, more enthusiastic group than this.

The February meeting was graced by the presence of Mr. M. A. Vinson, an authority on conditions architectural in the great Middle West, who dwelt so strongly on the excellence of clubs and ateliers in that part of the country that "Tiny" Art Janssen could not refrain from informing the gentleman of the many fine points of our own club. Mr. E. Born, who is taking the Le Brun Competition in the club atelier, favored the boys with a few words and the meeting was concluded with a novelty act presented by Don Works, Al Johnson and C. Trudell, assisted by Ira Springer at the curtain. The rest of the evening was spent in bull and pool shooting. "Tiny" Janssen again worked the boys into a frenzy by his eloquence in support of the membership drive. Listening to Art for a couple of hours caused several of the boys to pass right out, strong men broke down and had to be repaired, and many bit their lips to the bone.

Ol' Dan Cupid found good hunting in the club last year. Such good men as Ernie Born, Russ Coleman, Ted Vierra and Fred Monk succombed to the poisonous shafts and are now "Happily Married". The Club also mourns the loss of Orin Bullock, now studying at Harvard, who will shortly enter the holy bonds of matrimony. Best of luck, Orin, old boy, and may all your sons be draftsmen.

The atelier gave birth to a bouncing baby stove last month. Both "Andy" and the stove are doing nicely and by June we hope to have the hottest atelier in the country.

"Big Bad Bill" Freeman deserves the congratulations of the world at large. Billie captured his ticket recently and is now a full fledged architect. Best wishes Mr. Freeman.

Clyde Trudell, *Chairman Publicity Committee.*

PRIZE WINNERS IN THE TRIBUNE SMALL HOMES COMPETITION

The report of the jury in the Tribune Small Homes Competition is not complete at the time of going to press but believing our readers will be interested we print herewith a list of the prize winners:

Five Room Houses: 1—William J. O'Connor, Chicago, Illinois; 2—George D. Conner, Chicago, Illinois; 3—H. Roy Kelley, Los Angeles, Cal.; 4—Hillard Russell, New York; 5—John Paul Turner, New York; 6—Anthony Wuchterl, Milwaukee, Wisconsin; 7—Clarence W. Hunt, New York; 8—Russell E. Yates and E. Wayne Yates, Detroit, Michigan; 9—Angus McD. McSweeney, San Francisco, Cal.

Six Room Houses: 1—Richard E. Bishop, Indianapolis, Indiana; 2—Amedeo Leone, Detroit, Michigan; 3—Louis C. Rosenberg and G. Dewey Swan, New York; 4—Pierre & Wright, Indianapolis, Indiana; 5—H. R. Bishop, New York; 6—Constantin Alexandre Pertzoff, Cambridge, Mass.; 7—William P. Hellen and Burwell F. Hamrick, Los Angeles, Cal.; 8—Edward D. James and Joseph D. Small, Indianapolis, Indiana; 9—W. F. Mullay, Los Angeles, Cal.; 10—Owen Lau Gowman, New York.

Detailed information regarding the awards will be published in the April number.

PLANNING METHODS FOR LARGE INSTITUTIONS

By George R. Wadsworth

(*Continued from Page* 155)

process by the state.

The illustration on page 154 shows, in more or less diagrammatic form, a complete layout for a hospital for the civil insane, exclusive of farm colony and farm requirements. The developed rectangle involves 275 acres, and the capacity rating of the institution is 3,800 patient inmates normal, and 5,000 maximum.

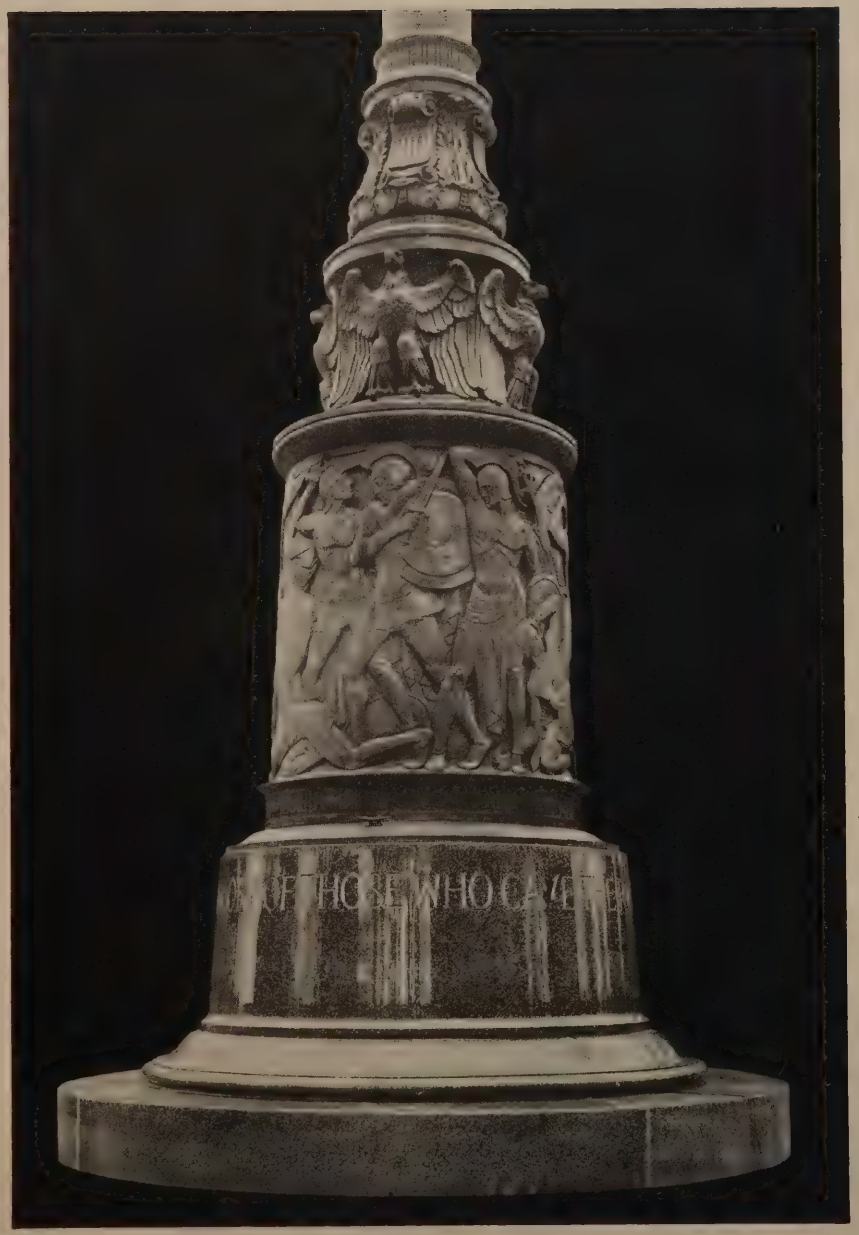
The grouping is concentrated to effect maximum construction and operating economies and implies a fairly level topography. It is, however, sufficiently open to provide adequate spaces between sub-groups and units. In reality there are three separate hospitals for patient occupancy and treatment served by common hospital accessory and utility units and by staff and employee quarters general for the three units.

The Psychopathic Hospital—denoted at 2 on the drawing—is the important unit of the group. Here cases with mental diseases are first received; here they receive treatment of one sort or another depending upon the character of psychosis or mental ailment, the treatment being intense and often continuous in an endeavor to effect cures. If the patient in due course does not favorably react to treatment he is then transferred to a ward in one of the continued treatment groups—denoted at 8 on the drawing—where facilities for treatment are somewhat more limited. Although suffering from mental disease, the patient is just as susceptible to physical ills and to personal injury as is the normal being, hence a general hospital or medical surgical unit is provided for surgical cases and for the treatment and care of acute illness. This unit is denoted at 3.

Each of the three major groups or units is served by its individual kitchen, serving and dining rooms, and in addition diet kitchens are provided on many of the wards. Nurses' homes are close to the center of the development at 15, with nurses' training school and cafeteria in close proximity.

Quarters for attendants, as distinct from the medical staff and nurses, are grouped toward the rear of the plot with separate halls or buildings for single and married employees. The utility units—power house, laundry, storehouse, bakery, etc.—are located along the railway siding in the rear.

The group incorporates in hospital buildings exclusively two story, 92 wards for patients in the four units—Psychopathic, two Continued Treatment and the Medical-Surgical Building—embodying 712 single rooms and 330 dormitories with an average of 13 beds each and a maximum of 24 beds.





FLAGPOLE BASE FOR PLAINFIELD, N. J., WAR MEMORIAL. GAETANO CECERE, SCULPTOR, HELMLE & CORBETT, ARCHITECTS

(A model of this memorial is being shown at the Architectural and Allied Arts Exposition in New York. The finished work, executed in bronze, measures 20' from base to sockets.)

DETROIT ARCHITECTURAL BOWLING LEAGUE

On February 4th, we finished the second round of the three scheduled for 1926-27, and are now beginning to make plans for the annual banquet which takes place at the close of the season.

We are also planning to have a league tournament, with possibly a head-pin affair at the same time, some night before we put our bowling equipment back into cold storage.

We will be very glad to have any of our architectural friends of other cities who happen to be in Detroit on a Friday evening, call on us at the Recreation Building, 7th floor, from 6 to 9 P. M., and make themselves known.

We wrote some time ago to the New York Architectural Bowling League asking for an opportunity of demonstrating our bowling ability, but thus far have had no answer.

Perhaps there is a reason. At any rate, if we do not hear from them soon, we will have to revise the old favorite about "having left my bed and board, etc." to read something as follows,

Notice

The New York Architectural Bowling League, having refused to meet us in competition, on and after this date, we will not recognize any claims made by them concerning their skill in bowling.

(*Signed*) detroit architectural bowling league.

The result for the second round, February 4th, is as follows:

Standings of the teams.

	W.	L.
1. F. H. Nygren	34	20
2. Malcomson & Higginbotham	32	22
3. McGrath, Dohmen & Page	32	22
4. Louis Kamper	31	23
5. Donaldson & Meier	28	26
6. Smith, Hinchman & Grylls	27	27
7. Janke, Venman & Krecke	25	29
8. Albert Kahn	24	30
9. Weston & Ellington	21	33
10. Van Leyen, Schilling & Keough	16	38

High Scores: Lindeman (J.V.&K.) 200; Krecke (J.V.&K.) 222; Bratton (L.K.) 217; Mackenzie (S.H.&G.) 225; Wolfe (S.H. & G.) 205; Smith (M.&H.) 202; McGrath (M.D.&P.) 205; Grimme (L.K.) 208; Miehls (A.K.) 201; French (A.K.) 214; R. Fraser (D.&M.) 211.

ARCHITECTURAL CLUB OF GRAND RAPIDS, MICHIGAN

Although a scant six months old, the Architectural Club of Grand Rapids, Michigan, has proven to be a lusty infant, giving every evidence of developing into an organization that will exert a fine influence on the professional life of the city. With a charter membership of 33, all of whom are either practicing architects or architectural draftsmen, the club has already justified its existence by bringing into closer and more friendly contact a majority of the local men who have the best interests of architecture at heart. The first roster of officers includes the following:

President, E. G. Zillmer; *Vice-President,* William H. McCarty; *Treasurer,* Walter Pearl; *Secretary,* Milton Blair; *Directors,* Roger Allen, Ben Hertel, and Pierre Lindhout.

Weekly luncheon meetings are held, with a monthly dinner and business meeting. At every alternate luncheon meeting, a speaker is obtained to deliver a fifteen-minute address on subjects of professional interest.

One of the most successful activities of the club is the weekly Sketch Class, meeting at the studio of Mr. George Murray, a professional artist who has recently returned to Grand Rapids after seven years' study under the best masters in the East. The course of instruction includes both life drawing and water-color rendering. A bowling tournament, under the direction of Glenn Lyon, has also proven a popular feature.

At the present time the energies of the club are concentrated on the problem of obtaining suitable quarters, and it is hoped that in the near future we may be able to announce the acquisition of a permanent clubhouse.

DALLAS ARCHITECTURAL CLUB

The Dallas Architectural Club is alive and functioning and so is the chairman of the publicity committee, from the neck down (the Chairman, not the Club).

The annual election of officers has been held and the following members were elected to office:

Hubert H. Crane, *President;* Grayson Gill, *1st Vice President;* Archibald Crook Baker, *2nd Vice President;* Everett Welch, *Secretary;* Harold G. Sprague, *Treasurer;* Arthur Thomas, Charles Kribs, Jr., *Executive Board.*

Irish Eddie O'Brian was made chairman of the publicity committee and he started out like a million dollars but he went to New York and saw *Sex* and has been behaving like a Pilgrim Father ever since.

Frank Sweeney, the Czecho-Slovakian council to Dallas, was chairman of the first entertainment and the last man on his feet. We are still having calls from members who want to know when he will be chairman again.

The annual banquet with Harre Burnet as Toastmaster was a success worthy of Harre's best stories. Abbie Abby won a box of cigars for the best story and Jim Crowder rendered a dance worthy of Ted Shawn. The Jefferson Hotel rendered a bill for $9.50 worth of dishes after the party and Jim was rendered speechless when we told him the details and gave him the bill next morning. All in all it was what you might call a wonderful architectural rendering.

Prof. Horrace Dillingham has been serving both kinds of ham and eggs each noonday at the club rooms and some of the A.I.A. have taken on weight.

Among the more serious endeavours of the club undertaken this year, the Sunday morning sketch club and the sketch and working drawing exhibit have proved of sustaining interest. The boys are turning out in force and we have gotten some really excellent work.

The writer is signing this letter but please withhold the name from publication. If you must print it please also print the name of an architect in Alaska who will take a partner without any money.

Editors' Note: *As we are not at this time in a position to supply the name of the architect in Alaska we feel that it is only fair to withhold the name of the author of the above article.*

LOS ANGELES ARCHITECTURAL CLUB

At a recent meeting of the Club the annual election of officers was held. H. Roy Kelley was elected, by unanimous vote, to the office of President for the coming year. George W. Hales was elected Vice-President, J. R. Wyatt Secretary and H. B. Smith, Treasurer; all unanimously.

Mr. Kelley has, within the past year, been successful in winning four national architectural competitions.

The meeting was held at the Elite Café and about fifty members attended. The retiring President, H. O. Sexsmith, and Secretary, J. R. Johnson, gave their annual reports and President-elect Kelley made a speech of acceptance and outlined the policy of the administration for the coming year. The other new officers followed with short talks.

Julian Ellsworth Garnsey, who has just returned from Hawaii where he has been engaged in the mural decoration of Government buildings, gave a very interesting talk on Hawaii, its people and customs. Lee Rombotis, 1923 Paris Prize Winner, who has just returned from Europe, gave a short talk on Paris. The meeting was then adjourned to the Furman Print Shops where a very fine collection of etchings, paintings and Chinese Rugs was viewed.

ARCHITECTS AND ENGINEERS CLUB OF SACRAMENTO

The Architects and Engineers of Sacramento staged their annual banquet at the Hotel Sacramento, February 3, 1927. There were over 120 present classified as Architects, Engineers, Contractors, and Material Men. The main speaker of the evening was A. J. Evers, Secretary of the State Board of Architecture and Secretary-Treasurer of the San Francisco Branch of the A.I.A. Other speakers were A. R. Heron, Chairman of the State Board of Control, A. S. Dudley, Secretary-Manager of the Sacramento Chamber of Commerce, R. B. Giffen, Chairman of the City Planning Commission, and Mr. Hudson, Transportation Engineer for the City Planning Commission. Speeches were interspersed with vocal, instrumental and dancing entertainment.



PENCIL SKETCH BY FRANK M. RINES, BOSTON, MASS.

(PRIZE—*Class One—February Competition.*)



PENCIL SKETCH BY JULIET PEDDLE, CHICAGO, ILL.

"Notre Dame de Paris"



THE INTEREST DISPLAYED in recently announced competitions of various kinds is not only most gratifying to those conducting such enterprises, but also shows a keen desire on the part of young men, especially, to participate in these competitions even though the chance of pulling down the main prize is more or less remote.

In the sketch competition conducted by Eberhard Faber over a thousand drawings were submitted and the jury was greatly impressed with the quality of the work shown. In the little PENCIL POINTS Competition for a trademark (announced in detail in this issue) over nine hundred drawings were entered and we were simply amazed with the ingenuity displayed and the intelligent effort given to the solution of the problem.

The PENCIL POINTS COMPETITION FOR A SMALL HOUSE AND GARAGE, which closes on March 14th, also bids fair to be very successful as several drawings have already been received well in advance of the closing date.

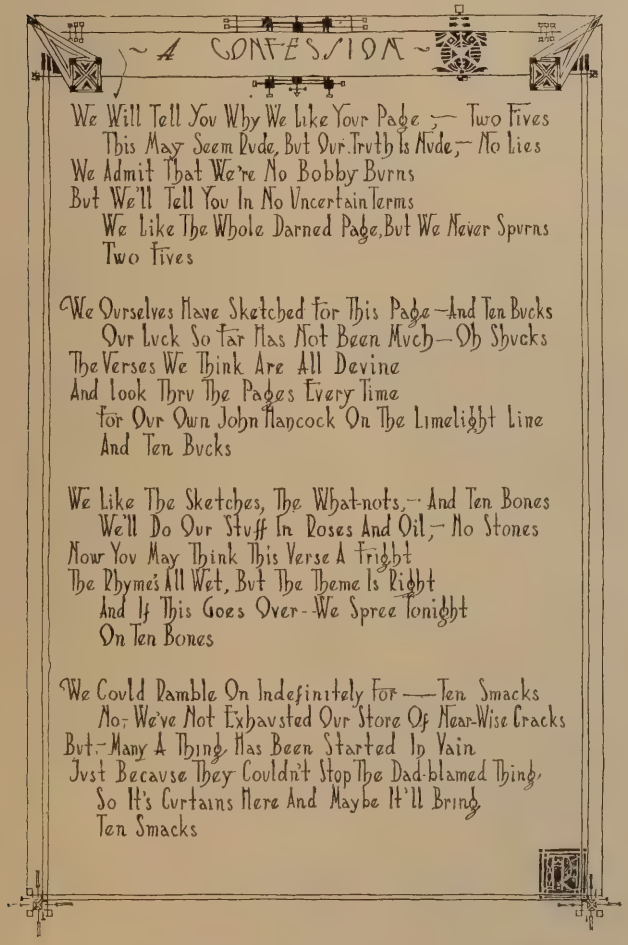
The great thing, as we see it, in connection with all of this is the good which accrues to the participants in tackling these problems whether they win or lose. Of course everyone wants to win and those to whom prizes are awarded receive direct financial benefits as well as the encouragement which comes from success in competition. But the losers have by no means wasted their time. If you do your best it is no disgrace to fail and it is very evident that thousands of draftsmen and designers throughout the country are improving themselves by means of the experience gained in these competitions. We advise every man who has the time to work on each competition problem presented and to go into it heart and soul.

The ten dollar award in Class 4 has gone begging this month. The prize winners in the other classes are as follows:

Class 1—Frank M. Rines, Boston, Mass.
Class 2—H. C. Reiff and L. M. Miller, St. Louis, Mo.
Class 3—Jay Ed. Allen, Philadelphia, Pa.

We wish all of the readers of this department would send in letters on any and all subjects pertaining generally to the field covered by PENCIL POINTS so that we may consider publishing extracts from them under the caption "Whittlings". This little section of the paper has met with a most favorable reception and the opinions of our readers are earnestly desired.

Yes, we finally got moved and it was an awful job. We are now doing business at 419 Fourth Avenue, on the 14th floor, and the latchstring is out.



BY H. C. REIFF AND L. M. MILLER, ST. LOUIS, MO.
(PRIZE—*Class Two—February Competition.*)



INVITATION DRAWN BY ARTHUR SLADE, LONDON, ENGLAND
Reunion Dinner of the Staff of Sir Herbert Baker.

THE LETTERS OF LISTERENUS TO ANTIACID, II

THE VALUABLE CORRESPONDENCE OF A ROMAN DRAFTSMAN TO HIS ATHENIAN FRIEND

Found and Translated from the Latin by Professor H. E. Knozall, M.Arch., ScD., Ph.D.

EPISTULA II.

Phillippe Antiacid — Oct. 21st.
c/o Makae Mistakas[1] — 171 Via Appia.
123½ Rotten Rue, Athenae. — Roma.

O'Tia:

I felicitate you. Your most welcome letter reached me securely and was the *feline's feelers*.[2] So your brush with Kolinus ended in your telling him in plain old *romanus vulgaris* where he could go with his job. I congratulate you. Kolinus is a *brutum fulmen* and a *pater asinorum*. Your great analytical gifts and inherent versatalaties, architectural, mundane and otherwise, let them be entrusted, for the time being at least, to one apparently more worthy; as you yourself say, perhaps, Makae Mistakas; for one can always change one's employer, *ad libitum*, so why waste one's *bel esprit sur une bete noir*, as Madelon would say.

Madelon? Ah! Who is she? Boy! I know what you will say, "But my dear Listo, be reasonable; you have but just said in your last epistula, Yvonne," etc., etc. But life changes, Tia, and I progress with it. Yvonne, she married a "salt" of the Emperor's Trireme *"Equs Mare"*. Did I shed tears? Nay, Brother! I snapped my fingers nonchalantly, like that; uttered solemnly those immortal words, *"cito maturum, cito putridum"*,[3] donned my best wrap and hied me to the nearest *Thermae*. There, I found me a bigger, better and sweeter sweetie; more graceful, more barbaric, and with a lingering, scintillating, tantalizing, Gallic lisping that would turn old grey-beards to flaming youths and marble statues to flesh and blood on the instant. While you remain in Athenae, son, all will be well in Roma. Madelon is in her own words, *une chefee d'auvree*. I cannot sufficiently thank Great Caesar for bringing these enticingly barbarous femininities to Old Roma to enliven our decaying civilization. His idea was, I believe, to furnish for the prize beasts of the arena a choice morsel, but instead, these foreign graces have been ravenously attacked, *ad interim*, by the two-legged variety; the social lions, including M'sel. Now! Now! I know that you will say, "Dear Listo covereth too much territory now"—but that is what all the girls tell me, Tia.



SKETCH BY PROF. H. E. KNOZALL
DEPICTING SCOURGEOUS' LEAP

A bit o' news that might interest you mildly, is that Old Scourgeous, our abacus, is no longer with us. Yes, he left rather unexpectedly for the foothills of Mt. Olympus, and I imagine he is now in the *Champs Elysées* swapping yarns and hardluck stories with other would-be immortals, Ictinus, Phidias, Callicrates,[4] *ad infinitum*. I rather envy him his idle freedom and daily dole of *ambrosia*. It is of little consequence, but since you lack the mild thrills of the games I will describe briefly for you what the *Evening Scroll* termed "A Gruesome Spectacle". The editor, either has a rare sense of humor, had had too many cups, or had just returned from the blood and sand affair at the Circus Maximus. Listen!

It was last week, I forget the day. In our blood-sweating plan-factory everything was quiet and drowsy with only the nectar-tenors harmonizing closely and fervently on *"Dans le Soir, par le Clair de Lune"*[5] as usual. In the midst of this calm, in rushes Garçon, our office dog, shouting, "Noble Caesar approacheth our lintel, O'Scourgeous!"

"Ye gods and half-fry!" ejaculated Scourgeous, the while Higgins flowed out of his nibs and the blood receded from his extremities. A stilly, chilly air pervaded all; the solidified silence which none dare break, save only the water-clock,[6] whose tick tack rivaled poorly the rapid tock tock of Scourgeous' knee-caps astriking together. This phenomenon never faileth him at the Emperor's approach. He is weak and loose-kneed as well as weak and loose-minded, it would appear.

As the pendulum swings, or as the worm turns, if you prefer and understand the latter simile the better, so did Scourgeous swing or turn from a ghastly-hued, sthenic, appoplectic statue into a veritable masculine fury, if such be in the realm of possibilities. He was seized, as it were, with a violent, uncontrolable rage, becoming very boisterous, diatribic, vituperative, and I might even venture to say, possibly insulting and vulgar, if one chose to consider him from that angle, (which is a right-angle).

"Holy Mackerel! Great Caesar's Ghost!" etc., etc., were spitted through his horrent zits,[7] pell-mell. I, myself, kept my usual equanimity beautifully, remembering the instruction of my stoic logician, "Though the kettle be up to its neck in boiling water, yet doth it sing."[8] and also, Tia, I had had recent erotic intrigues with the late Yvonne, who too was like that; *comment-çi*, like marble, cold; *Comment-ça*, like the sunball's torrid flare.

It seems that, His Majesty had authorized Ego, Tisticle and Pompus, on penalty of *ex-headra*, to prepare a most pleasing, suitable, modish and economical sketch for a villa to be erected for one of his old *amouresses*. The bosses having turned this command, with its penalty, over to Scourgeous, had, so to speak, cleansed their digits of the matter. Now be it known, O'Tia, that we were so engrossed in designing a whole village, to be built on the sides of a cliff, the cyclopian walls of which were almost inaccessible, except to the gods, that the small matter of a villa escaped our notice completely, and nowhere could the original data concerning this Imperial Domicile be found. Though we searched diligently from the city dump to Scourgeous' vest-pocket notebook, it presumably had vanished in thin air. Personally, I believe the Furies took it as a practical joke on the old reprobate. In passing, let me say that, what fascinated us so with this village on the crags was not the engineering problem, for that was but a simple matter of trust, thrust and counter-thrust; compression and tension; torsion and contortion; gyration and section modulii in right proportions and places; the same old story, and that's all. But the keeping out of the villas, the multitudinous swarms of the treacherous and villianous *Anopheles*[9] which soar from the flat swampy fen of the *Agro Pontino*[10] below,

taking toll of mortals with impunity,—it was our job to stop these invasions, and as usual, we did it very ingeniously. A fellow-sufferer in our factory, *S. C. Reeno,* by name, conceived the idea of fashioning with small strands of bright copper threads, a shield to be fitted and placed in each exterior opening, thereby confining the black-hearted *Culexi* to the streets. My valuable share in this invention was the most important one of naming this shield a *"Screen"*,[11] which I have no doubt will take well with the idle rich, and will go down to infinity and immortality.

To make a long, unworthy story short; unable to find the lost data, Scourgeous prepared for what he termed, "The worst", though we thought, to a man, *per contra.* In his most imperialistic stentorian, and with his eyes flashing electrons, he ordered Azurae (secretary, newly acquired) into the breech of the outer office to delay, by any arts she might command, noble or infamous, the Majestic Approach. Out of the window I heard such a clatter, I turned hastily 'round to see what could be the matter. No! It wasn't *Santa Clausa,*[12] but Scourgeous, mounting to the sill in haste. Could it be possible he was serious? Praises be to *Allah* and *Boodah,* if true! Hark! Approaching footfalls without our threshold. The sharp, militaristic rap rap of a swagger-stick on our outermost kalamein. Caesar's advance guard is with us. Another quietude settles down on us. Carefully adjusting his spotted tunic on his ivory-like frame, Scourgeous stands vulturinely, pruning his Spartanic nerves for his final bow in proper style. We do not laugh, nor weep, nor speak, but we remain in our kennels, as it were, and silently hope that the spirits of Ammonia, will make him rapidly stronger.

As the outer hinges creak and the chirpy, smiling voice of Azurae carols the fitting salutations, Scourgeous, with his left hand on the hilt of his *gladiola,*[13] and his right held high in a fascist salute, rids himself of this oration:

"Shades of Night! You look, by the grace of Jupiter, upon the noble exit of a greater Roman. Since the viscicitudes of this planetorial existence weary me, I prefer to say here, before you lovers of *Cimmerii,*[14] *"Ave Caesar, Imperator, Morituri Te Salutant!"* I now pass to you the Bucko, and commit myself to the parachutic graces of Favonia," saying which, melodramatically, he leaned back coolly and unconcernedly upon the invisible supports from without (which I presume gave way under the sudden stress) and with his tin campaign hat to weight his otherwise light head, downwards, he made the most beautifully perfect, swanlike volute it has ever been my good fortune to witness.[15]

Scourgeous gone, there was a fast and furious passing of the buck he had left us, for the honors of facing Imperial Caesar's wrath.

With Olympian Irony, it seems that, no sooner had Scourgeous bespattered and penetrated the concrete sidewalk below, not Caesar, but merely one of his newest, greenest subalterns, with a few vertebrae of a skeleton squad of Ethiopians, had called simply, if grandiosely, to have a sample of some new concoction for our consideration when designing his villa. This sample, said to be fireproof, damp-proof, and all that, is mined in Crete[16] and weighs likewise. By the time the Union whistles had blown, the gore of Scourgeous had been eradicated by the industrious *blanco pinions,* lest it should cause some delicate, elite stomach to turn suddenly, or spoil the evening debauchery for some tinctured, marplot dandy. Such is life in *The Eternal City.*

Well, Tia, "Enough is an ample sufficiency", so here's till the next moon.

Yours in bondage, LISTO.

EXPLANATORY NOTES BY PROF. H. E. KNOZALL

1—*Antiacid, for some unexplicable reason, seems to have rashly left the employ of Ulysses Kolinus. He is probably inefficient.*
2—*A colloquism of that day.*
3—*Freely translated, "Sour grapes".*
4—*This slurring reference here to these Masters is shockingly disgusting.*
5—*Note the antiquity of this universally loved song of our youth.*
6—*Very illuminating.*
7—*May possibly mean, lips.*
8—*This is grand and pertinent advice.*
9—*Mosquitoes.*
10—*The fever infested Pontain Marshes.*
11—*Extremely interesting.*
12—*Dear Old Santa Claus and The Night Before Christmas must have been known then, which, if true, would date these letters anno Domini instead of B.C.*
13—*Small gladiatorial sword.*
14—*Darkness.*
15—*Imagine such hardhearted, beastial pleasure. It is abhorrent to us of today.*
16—*Con, meaning, direct (from); hence our, Con-Crete.*

About that "152" Contest—

Let us say that—

We are not a statistician—

Neither are we "in the know"—

But just the same—

We'll bet anybody—

A good Cigar—

That this picture of ours—

Is sort of representative—

Of some fellows—

And even if it isn't—

We had—



A lot of fun—

Making it—

And if the Powers—

Are not kind—

To it—

We feel—

That your waste basket—

Won't mind it much—

And besides that—

We are—

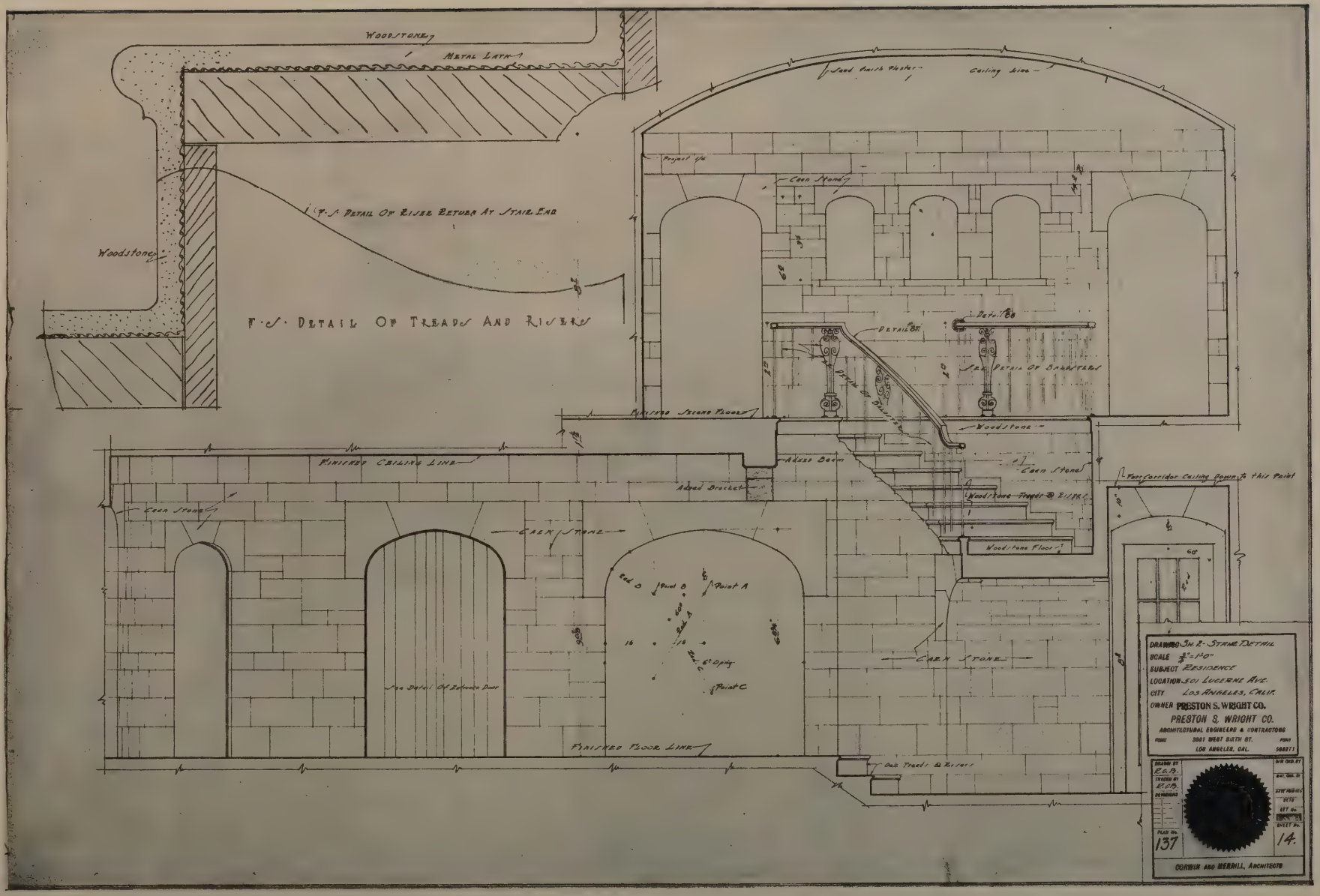
Very sincerely yours—

Jay Ed. Allen,

Philadelphia,

Pennsylvania.

JAY ED. ALLEN AT WORK ON "152" COMPETITION
(PRIZE—*Class Three—February Competition.*)



DETAILS OF CONSTRUCTION—STAIR DETAIL IN RESIDENCE FOR PRESTON S. WRIGHT CO., LOS ANGELES, CAL.

CORWIN AND MERRILL, ARCHITECTS.

THE SPECIFICATION DESK

A Department for the Specification Writer

ELEMENTS OF A GOOD SPECIFICATION

By Dalton R. Wells

EDITORS' NOTE: *Mr. Wells is, at the present time, engineer for Charles H. Shook, Inc., Contracting Engineers, Dayton, Ohio. Prior to his connection with this organization, he practiced architecture and civil engineering in Detroit, and was president of Wells, Beckwith & Cole, Inc., Architects and Engineers. He has also been connected with John Finn & Son, General Contractors, Detroit, and with The Henry B. Lewis Structural Iron Works. Mr. Wells was instrumental in starting and organizing the Department of Buildings of Detroit and assisted in writing the first building code in that city.*

SPECIFICATION WRITING IS a subject of such large scope that to deal fully with it in a short article is practically impossible, yet the fundamentals may be treated sufficiently in detail to set those who are now engaged in this work thinking along the right lines and to start those on the right track who are just entering this most important field. A great deal can be accomplished by interchange of thought through articles such as are appearing from time to time in this publication. It is to be hoped that the experienced specification writers will express themselves in like articles until such time as the specifications coming forth from the offices all over the country are materially improved. Most specifications can stand a great deal of real improvement. Very little space in technical publications has been devoted to specification writing, whereas unlimited space has been given both to design and construction. This is all right and as it should be, but why neglect this very important part of an architect's practice? Perhaps few have realized the great importance of correct specification writing.

At the outset let us fully realize that a specification is an extremely important factor in the success of an architect —in connection with any project or the buying of any work, product or article, no matter how large or how small, and a vital part of a legal document, the Contract, whatever it may cover or be for. If so required a specification must "hold water" in Court. With these factors in mind, and as such, a specification should be written in the most simple, direct and definite manner, complete in detail of description of conditions to be met and results to be obtained, rather than methods to be employed. Only such contractors should be permitted to bid upon a contemplated project as are able by experience and reputation to obtain the results desired, leaving to them the methods to be employed to obtain such results. To so compose such a specification, a writer must have a ready command of English, be a clear and direct thinker, and be one with as broad a knowledge as possible of actual (not theoretical) construction and finish. To correctly specify results he must have an intimate knowledge of manufacturing, shop and field methods and practices. A specification writer is a most important cog in the machinery of an architect's office, and as such should fully realize the extreme importance of his work and exert every effort to become as proficient as possible.

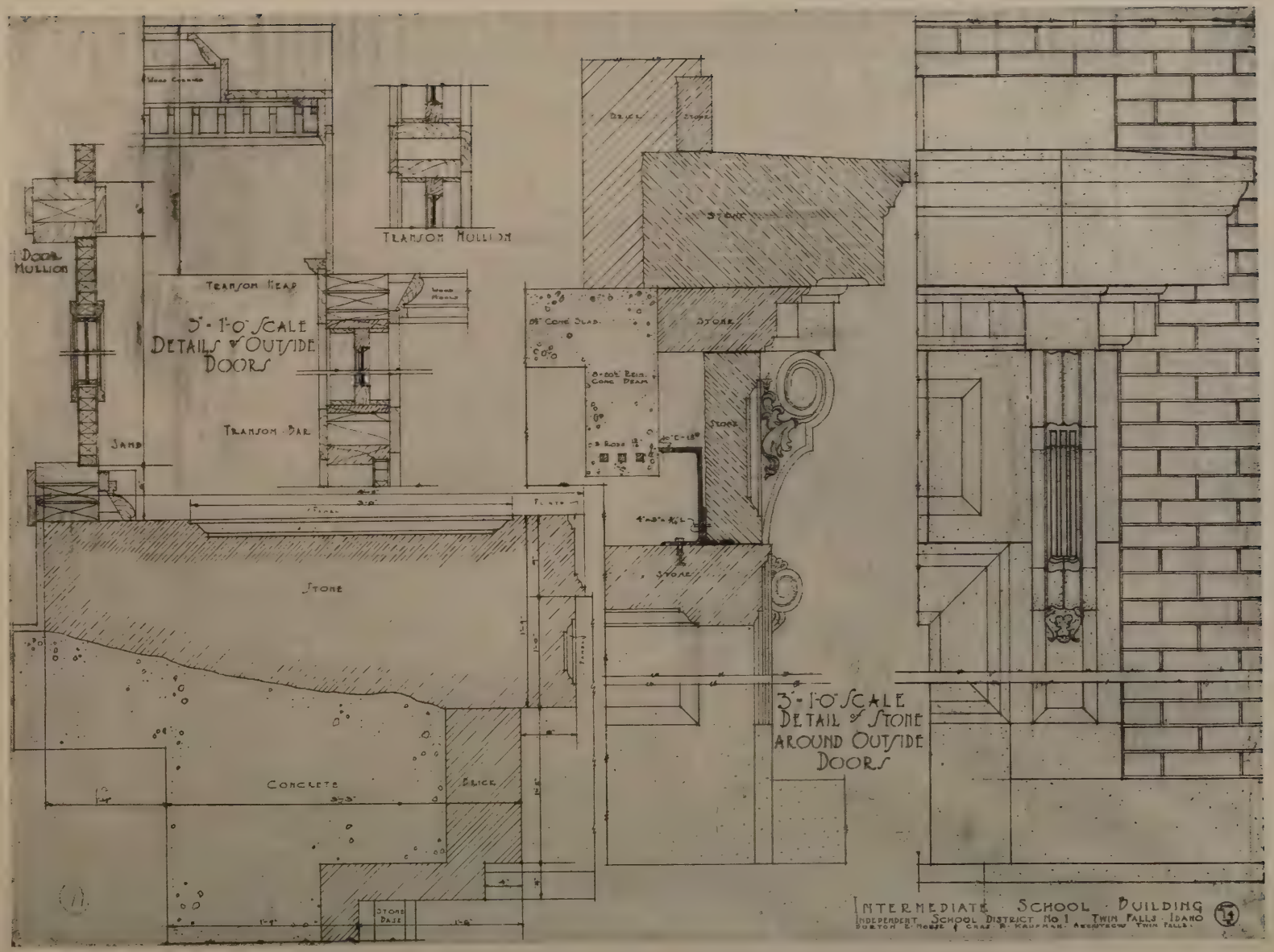
A set of plans are pictures of that which the architect has in his mind, and as such they must clearly and definitely convey such thoughts to the contractor. Include in the drawings everything possible that can be pictured—more intelligently pictured than described—and leave only that which cannot be so conveyed to be included in the specification. Employ such system in executing the drawings that the specification can be definitely and exactly tied to them, especially in referring to the drawings, as to such and such a door, window, room, staircase, and like parts, by number rather than by location or name. This will create definiteness and exactness; will eliminate unnecessary wording in the specification and will prevent misunderstandings and their accompanying troubles.

What has just been written is somewhat of a diversion from the subject, but as drawings and specifications are so closely related, the necessity of tying the two tightly together cannot be too strongly emphasized.

At the beginning of a specification, following the title page, should appear the index page which should index only the trade headings with page numbers and paragraph numbers. Beginning with the first paragraph of the General Conditions as number one, all paragraphs throughout should be numbered in sequence. This will materially assist for reference, and in case of Court procedure will show conclusively that no requirement was subsequently added. The General Conditions should immediately follow the index page. They should be complete with themselves as no part of same should appear under any trade heading, as is often found to be the case. It would be well, and best for all concerned, if all architects would make use of the Standard Form of General Conditions as adopted and published by the American Institute of Architects. There should be no argument to this. Then all bidders the country over and at all times would be fully aware of the general requirements, and would not be obliged to devote valuable time to the study of self-created General Conditions. Very few architects are sufficiently versed in law to compose properly a correct and legal set of General Conditions, so why not adopt those that have been given the best thought obtainable. Some will argue that this would add considerably to the overhead. This can be overcome by the following clause appearing directly under the trade heading of each trade specification: "All work included under this trade heading shall be subject to the General Conditions of the Contract, Standard Form of the American Institute of Architects, Articles No. 1 to 44 inclusive, fourth edition, copyrighted 1915, 1918 and 1925, though not attached to this Specification, but as on file in the office of the architects. This contractor shall be required to refer especially thereto, and any neglect in referring thereto or in failing to familiarize himself with the requirements and terms thereof shall in no way or manner relieve said contractor from the requirements and terms of said General Conditions."

The General Conditions should be followed by the Special Conditions, under which should appear all requirements peculiar to the job as well as a description of the property to be built on, as copied from the Deed. This latter is very important, especially in case of a suit at Law. Such property description is in some localities required by the Department of Buildings in connection with the issuing of a building permit.

Following the Special Conditions should appear the requirements for each trade under a separate specification arranged in sequence of field operations, with the exception of what are known as the pipe trades. These specifications should follow all other trade specifications. Each trade specification should be begun on a new page, so that in filing a specification with and for any given trade the same will be separate and distinct from any other trade specification. When binding the specification as a whole, some architects separate one trade from another by a colored sheet. This obtains for easy reference and is simply a



DETAILS OF CONSTRUCTION—INTERMEDIÁTE SCHOOL BUILDING, TWIN FALLS, IDAHO.

BURTON E. MORSE AND CHARLES R. KAUFMAN, ARCHITECTS

matter of personal wish. Even though a general contract is to be awarded, each of the various trade specifications should be written as a whole within itself, distinctly separating all requirements of one trade from another. This will react in the General Contractor receiving intelligent, complete, and definite sub-proposals, which in turn means a closer figured general proposal; a proposal more likely to be given serious consideration with the possibility of an award, and greater justice to the owner in his contemplated investment. It will make definite the awarding of this trade work either as a sub-contract by the general contractor or as a separate contract by the architect. It is just as easy to write it this way as to spread portions of one trade work through two or more trade specifications. It saves time for everyone concerned, and certainly obtains for definiteness and exactness.

Subdivide each trade heading into all possible sub-headings. This will facilitate reference, and will prevent oversights and loss of time in looking-up. Be brief, definite and concise under each sub-head. The use of adjectives is a great means to this end. Under each trade at the beginning insert a heading, "Work by Others". The reason for this is obvious. Under this heading state definitely and clearly where the work of one trade stops and the work of another trade begins, where the works of two trades appear to or do overlap. Leave nothing for granted. This will prevent questions arising in taking off quantities, in bidding, and misunderstandings in the field. Misunderstandings in preparing a proposal tend decidedly to add to the cost as it is only natural for a contractor to play safe and let the owner "carry the bag".

The foregoing could be elaborated upon in greater detail, possibly to advantage, but as all who are employed as specification writers, or who have been in active practice for some time, have some definite knowledge of specification writing, this is intended only to cover the fundamentals in principal. But for those who are in the elementary class there is considerable in the foregoing which will be of value. The method of writing, the composition and the arrangement of a specification is a matter of individual preference with each office, yet certain fundamental principals should be adopted as standard among the profession. The nearer we approach to a standard form the nearer we approach that happy state of business relationship between architect and contractor, when each will understand the other, when misunderstandings are minimized, when thereby the job runs smoothly and the work is expedited, when the possibilities of extras due to misunderstandings are eliminated and when one fully trusts and respects the other. This is not an idle dream but a potential reality if all work together with a steadfast purpose for the common good of owner, architect and contractor. Greater things than this have been accomplished in the "building game", so why not this?

There are a few "don'ts" and a number of things to be avoided which are most important. Do not compose a specification with any intent of creating a literary classic. Instead, get down to hard, cold facts and present them briefly and understandingly. There are too many specifications which are volumes in reading matter but nothing else. Many specifications appear to be written to create an impression that volume means everything. Do not write a "buck-passing" specification. Talk straight from the shoulder. Such a composition does not camouflage but rather shows up the writer as not having full confidence in himself, in his knowledge of the subject at hand, and in his ability to successfully handle the job. Avoid ambiguities, the least chance for any misunderstanding, and possible extras in cost. Avoid general phrasing which is so often employed to cover up and used when "up a stump". Finally, write a specification with "teeth" in it so that all who use it will do so with perfect assurance. This is especially vital to a superintendent.

A specification in its requirements should be mandatory, except when a part is intended to convey information to one contractor that another contractor is to perform certain work. Always use the mandatory words *shall be* instead of *will be, is to be* and the like. When conveying information use the words *will be*. As an illustration:—"All anchor bolts for steel columns will be furnished by the Structural Steel Contractor but shall be set to line and templet by this Contractor."

A good form employed by some offices, which is worthy of consideration, is in following the sub-heading designating number with the title used as the first words of the opening sentence. As an illustration:—(55) *POURING CONCRETE IN FREEZING WEATHER* shall be continued unless the temperature falls below, etc.

If at any time it becomes necessary to alter, lessen or add to the requirements of a trade, write "An Addendum", continuing sub-head numbering, and insert this or place it at the end of the whole specification. Refer to same by an imprint of a rubber stamp placed at the head of the first page of the trade specification concerned, and reading thus:—Refer to Addendum paragraph so and so. This will provide against an oversight.

It would materially benefit all concerned if the architect, or the specification writer, could devote some considerable continuous time in a contractor's estimating department, and there put his feet in the other fellow's shoes. He would then have a vastly different viewpoint of specifications and their writing. This undoubtedly is not possible, but worthwhile results can be obtained by a more frequent interchange of thought between architect and contractor. A contractor's estimator is a busy man. He must have his work completed and a proposal ready for submitting at a specified time, otherwise all his efforts and time are wasted. That means loss of money to the contractor. Often times the architect does not allow an estimator sufficient time for an intelligent study of the drawings and specifications and he is therefore required to work very fast to complete his work on time. For him to do so all must be very clear, concise and definite. This is an age of extreme speed, though often the owner pays dearly for this wild and unreasonable haste. The architect takes weeks, yes months, and rightfully so to prepare the drawings and the specifications, yet he requires an estimator to become intelligently familiar with both, take off quantities accurately, make all extensions of the take-off, price all items of labor and materials, and submit a proposal in, perhaps, a week's time. An estimator should be allowed ample and reasonable time to correctly and accurately perform his work, otherwise he will estimate safely and surely (thereby possibly losing the job) so that his employer wil not have to dig down into his pocket if he lands the job. The owner's pocketbook therefore suffers. Consequently, it behooves the architect to do all within his power in writing a specification to make it as clear, as concise and as definite as possible.

The following extract from a specification for a public building copied from the *Engineering News-Record* of August 26th last, is not so much how a specification should not be worded as a matter of how a specification should not be written and submitted as a basis for competitive bidding. The same is not at all fair or equitable to any one concerned, architect, contractor or owner. Furthermore, to put it mildly, it is a beautiful case of "buck-passing" and extremely bad practice, if not approaching malfeasance of practice.

"The contractor shall submit to the architect a complete detail section with dimensions and size of all important features noted thereon, fully descriptive in every particular, of the system of reinforcement proposed. This shall also include the static computations, designating the loads assumed separately, such as dead, live, wind and impact, together with resulting stresses.

"The approval of plans by architect shall not relieve the contractor of the responsibility of the sufficiency of his work.

"Methods of Construction:

"Before proceeding with the work, or any part thereof, the contractor shall submit to the architect proposed outline of the method of construction, accompanied by such plans as may be necessary to fully illustrate it. These shall be open to such suggestion and comment as in the opinion of the architect are deemed necessary in the interest of the work, and in the event of the proposed outline or any feature thereof being inimical to the interests of the owners of the structure or evidently insufficient to accomplish the results intended, may be disapproved, whereupon a different method and plans shall be submitted by the contractor. In any event, the contractor shall be held entirely responsible for the sufficiency of the proposed method of construction."

If what has been written in the preceding paragraphs will drive home the fundamentals of this very important part of an architect's practice, and those who read it will grasp the meaning and derive the hoped-for and intended benefit, which benefit will automatically pass on to those that they come in contact with, then the purpose of this article will be fulfilled.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notice will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Those seeking positions are invited to call to inspect this bulletin board at any time between the hours of nine and five. Notices submitted for publication in this department must reach us before the fifteenth of each month if they are to be inserted in the next issue.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge. Such notices should reach us before the fifteenth for insertion in the forthcoming issue.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

Benjamin L. Johnson, 878 No. Sacramento Blvd., Chicago, Ill., wants a copy of February, 1926.

L. E. Taliaferro, 203 San Pedro Avenue, San Antonio, Texas, wants copies of January and February, 1926.

Mrs. Ella J. Moreland, 1305 South Ferry St., Montgomery, Ala., would like to obtain the following issues: January, February, May, June, July, October, November and December of 1924; January, February, March, April, May, June and November of 1925.

John Tiranti & Co., 13 Maple St., Tottenham Court Road, London, W. 1., England, wishes a copy of January, 1926.

Universal Library Service, 2189 Woolworth Bldg., New York, wants a copy of January, 1926.

Yale University, School of The Fine Arts, New Haven, Conn., Att. Miss H. Wilkin, wants copies of April, May and November, 1925.

Miss Eleanor Herron, 565 Fifth Ave., Rm. 1202, New York, wants copies of July, August and October, 1924; and January, 1926.

Kenneth Cook, 622 Terrace, Aberdeen, Washington, wants 1923 and 1924 complete, and 1925 up to, and including, July.

Miss Beatrice Boerum, 621 Mansfield Place, Brooklyn, N. Y., wants a copy of September, 1926.

Assistant-Professor V. L. Annis, Department of Architecture, Oklahoma A & M College, Stillwater, Oklahoma, wants a copy of September, 1926. He has for sale February, March, May, June, July, 1921; August, September, October, November, December, 1922; August, December, 1925; and April 1926.

R. Buettner, 5417 No. Sawyer Ave., Chicago, Ill., has copies from August, 1925, to December, 1926, which he will sell at $.35 per copy. He prefers to sell the 1926 file as a unit.

A. C. Edwards, 210 High Ave., S. W., Canton, Ohio, has the following issues for sale: April, May, June, July, August, September, October, November and December, 1921; January, February, March, April, May, June, July, August, September, October and December, 1922; 1923 complete; January, February, March, April, May, July, August, September, October and December, 1925; January, February and March, 1926.

H. S. Conrow, 616 Fourth National Bank Bldg., Wichita, Kan., has for sale a complete file from the first number of 1920 to January, 1927.

Thomas J. Dolly, 3517 W. Congress St., Chicago, Ill., has for sale the following copies: September, October, November and December 1922; 1923 complete; 1924 complete; January to September 1925 complete; 1926 complete; also, April, October, and November of 1924. He is willing to sell the lot for $10.00.

William A. Bohnard, care Bohnard & Parsson, 203-5 The 1900 Euclid Bldg., Cleveland, Ohio, wants a copy of "Arte Italiana Decorativa E Industriale D'Arti Grafiche, Bergamo Ulrico Hoepli, Milano, Vol. 10."

WANTED: A series of small books about 3½" x 7", *Kindergarten Chats*, by Louis Sullivan. Published about 20 years ago. Write Box 40, care of PENCIL POINTS.

J. L. Dorman, 3527 W. 12th Place, Chicago, Ill., has for sale the following magazines: *Architecture:* October, November and December, 1920; all of 1921 excepting November and December; all of 1923 excepting January, February; March, April, May, June, July, August and September, 1924. *The Architectural Record:* all of 1924 excepting January, February and March; all of 1925 excepting October, November and December. He wishes to sell all copies of either magazine at one time.

QUERIES and ANSWERS

Query 1. Where can I get lithographic transferring and printing done? *Answer 1.* It is difficult to persuade large established firms of lithographers to handle small orders for lithographic prints. Furthermore, commercial printers of lithography are not always able to do the type of work which is necessary to reproduce architectural drawings which may almost be considered under the heading of fine prints. The best printer for this type of work we know of is George C. Miller of No. 6 East 14th St., New York. There is also a good printer in Philadelphia with the Ketterlinus Lithographic Manufacturing Company, of 4th and Arch Streets.

Query 2. I have noticed a number of sketches appearing in PENCIL POINTS which are stated to have been drawn on Cameo paper, but I have been unable so far to find any of this paper in the artists' supply stores in my city. Could you please let me know where I may secure some of this paper as I am anxious to experiment with it. *Answer 2.* The name "Cameo" as applied to paper is a trade name which was originated, we believe, by the S. D. Warren Paper Co., of Boston. It is applied to a type of dull coated printing paper which is used a great deal by printers. You can obtain this paper from almost any printer and if he does not recognize it under the name "Cameo", he will know what you mean if you ask for dull coated stock. The virtue of this particular paper is that it takes pencil very easily. It is difficult to erase, however, without spoiling the surface.

FREE EMPLOYMENT SERVICE

(*Other Items on pages* 80, 84 *and* 86 *of the Advertising.*)

Beaux Arts Student, four years' general experience. Can do designing. Wants position where development is possible. Salary secondary. Box 60 care of Pencil Points.

A leading manufacturer of an important building product, located in New York City, desires to secure the services of a junior draftsman. Box 61 care of Pencil Points.

Gentleman would like to represent manufacturer of building commodity or equipment sold through contractors and architects. Past three years much of my work has been in connection with architects, builders and general contracting companies with whom I am well acquainted. Box 62 care of Pencil Points.

Salesman wanted: We have an opening for an experienced salesman who can secure contracts for plain and decorative painting of the better kind. Write for appointment giving full particulars. Box 63 care of Pencil Points.

Salesman wanted: We have an opening for an experienced salesman who can secure contracts for high grade interior woodwork. Write for appointment, giving full particulars. Box 64 care of Pencil Points.

Architectural draftsman, 3 years' experience on apartment houses, warehouses, factories and alterations, desires position inside or outside. Box 65 care of Pencil Points.

Architectural draftsman, 5 years' experience on apartment houses, commercial buildings, alterations, dwellings, schools, desires position. Will go out of town. Box 66 care of Pencil Points.

Junior architectural draftsman with practical knowledge seeks position in New York City office. William Lukacs, 414 Broadway, L. I. City.

Architect's Superintendent of Construction open for engagement. Thoroughly experienced on a considerable range of large, responsible, high grade work, such as banks, schools, complicated alterations and factories. Exceptional qualifications and unusual experience. Thorough knowledge of construction, quality of materials and concrete work; familiar with the installation of mechanical equipment. Plans checked and revised; specifications, tests, correspondence, reports, estimates and special investigation. Capacity for detail. A-1 general office and good business experience. Executive ability and initiative. Will tackle anything—with proper leeway. Cornell graduate and Registered Architect. American, Protestant, middle aged, married and absolutely temperate. Highest credentials as to character, integrity and capability. Salary according to location and job; transportation. New York or Pennsylvania preferred but will consider any other location with offer. Furnish and receive full particulars first letter. S.R.D., P. O. Box 150, Bergen, N. Y.

Perspectives, interiors and birds-eye views in any medias made by experienced architectural artist and designer. Prices reasonable. Ars Architectural Rendering Studios, 20 W. Jackson Blvd., Room 1710, Chicago, Ill.

Architectural draftsman, 11 years' experience. Sketches and perspectives for presentation included. Work in New York three days per week, or a similar arrangement. Box No. 12 care of Pencil Points.

Renderings and perspectives in pen-and-ink, pencil, and water color. Prompt service, moderate rates. Box 113, care of Pencil Points.

PERSONAL NOTICES

Joseph Urban, Architect and scenic artist, has taken offices at 5 East 57th St., New York.

Lance Edward Gowen, formerly with Starrett & Van Vleck, New York, and John Galen Howard, San Francisco, has opened an office for the practice of architecture at 307 Lumber Exchange Bldg., Seattle, Wash., and wants manufacturers' catalogues and samples.

Chester B. Price has moved to 201 East 40th Street, New York.

S. Francis Abrahms has opened an office for the practice of architecture at 126 E. 59th St., New York, and wants manufacturers' literature and samples.

Edward M. Adelsohn, Architect, has opened a downtown office at 26 Court St., Brooklyn, N. Y., which he will maintain as well as his office at Municipal Bank Bldg., 350 Stone Avenue.

Rudolph Kruger, Architect, has removed his office to 60 Branford Place, Newark, N. J.

F. W. Clarke, has opened an office for the practice of architecture, at 305 Masonic Temple, Mobile, Ala.

Paul Hueber, Architect, has moved his offices to the Syracuse Bldg., 212 Harrison St., Syracuse, N. Y.

Bryan & Sharp, Architects, have removed their office to 707 Construction Bldg., Dallas, Texas.

Muhlenberg Bros., Architects, have removed their office to Rm. 404, Masonic Bldg., Second & Norwegian Sts., Pottsville, Penna.

John S. Siebert, Architect, has removed his office to Suite 532-34, Granger Bldg., San Diego, Calif.

Alvin R. Moore, formerly with E. D. Fitchner, has opened an office for the practice of architecture, in Tallahassee, Florida, and would like to receive manufacturers' samples and catalogues.

Charles Curtis Oehme, Architect, has moved his office to 1503-05 Lynch Bldg., Jacksonville, Fla.

J. Walter Ketterer, Architect, has removed his office to 810-11 Savings Bank Bldg., Butler, Penna.

W. L. Rouse and L. A. Goldstone, Architects, announce the dissolution of their partnership as of December 30th, 1926. Lafayette A. Goldstone will be located at 420 Madison Ave., New York. William L. Rouse will remain in his present office at 512 Fifth Ave., New York.

Raymond Geiger, Architectural Student, 127 East 25th St., Long Beach, Calif., would like manufacturers' catalogues and samples.

Donald Omar Dunn, formerly of the firm of Walker & Weeks, Architects, and Munroe Walker Copper, Jr., practicing architect, announce that they have formed a partnership under the name of Dunn & Copper, Architects, and are located at 4500 Euclid Ave., Cleveland, Ohio.

J. J. Schwartz has established offices for general practice of architecture at the Garrick Bldg., 64 W. Randolph St., Chicago, Ill., and wants manufacturers' samples and catalogues.

John J. Flad and Frank S. Moulton, Architects, have established a firm and opened offices at 300 American Exchange Bank Bldg., Madison, Wis., and want manufacturers' catalogues.

Henry Ludorf of New Britain, Conn., has opened new offices at 410 Asylum Street, Hartford, Conn., and would like to receive manufacturers' samples and catalogues.

Thomas Preston Davis has had mail sent to him in our care. If he will give us his address we shall be glad to forward the letters we are holding.

An Australian Architectural Student at present in London, intends shortly to tour and study architecture on the continent, beginning midsummer and extending over six or nine months. He would like to meet some one contemplating a similar trip, or arrangements could be made for portions of the tour.

Further details may be had upon application to A. E. Barnard, care Commonwealth Bank of Australia, Australia House, London, W. C. 2.

The Cincinnati Chapter of the American Institute of Architects has established the office of an Executive Secretary. All firms wishing to present their catalogues to this organization are requested to send them to Perry F. Hoisington, Executive Secretary, Cincinnati Chapter, A.I.A., 902 Denton Bldg., Cincinnati, Ohio.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free, unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

The Greenhouse Boom.—Illustrating and describing Callahan Unit-Built Greenhouses. Contains cross sections, dimensions, widths and standard bench plans. 20 pp. 7½ x 10½. The T. J. Callahan Co., Dayton, Ohio.

The Campbell Solid Metal Windows.—Descriptive catalog profusely illustrated with photographs and renderings of many important buildings, together with details of windows installed, notes on special construction, etc. 60 pp. 8½ x 11. Campbell Metal Window Corp., 8 West 40th St., New York City.

Ingres.—Attractive little booklet published as a tribute to the memory of Jeane Auguste Dominique Ingres, the great French artist. Photogravure illustrations of notable drawings. Canson & Montgolfier, 461 8th Ave., New York City.

Architects' Specifications for Carey Built-up Roofing.—Booklet illustrated, complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered. 24 pp. 8 x 10. Philip Carey Co., Lockland, Cincinnati, Ohio.

Win-Dor Casement Window Operators.—Catalog No. 9 describing modern casement hardware, sectional drawings and standard half-size details. 14 pp. 8½ x 11. The Casement Hardware Co., 235 Pelouze Bldg., Chicago, Ill.

Celotex Specifications.—A.I.A. Filing Index 37-2-1. Document with four full page detail drawings and complete specifications covering Celotex Insulatng Lumber for all uses including wall sheathing, roof insulation, plaster base, interior and exterior finish, floor deadener, floor insulation, and for application of wall paper, Sanitas or canvas. Standard filing size. The Celotex Co., Dept. 209, 345 North Michigan Ave., Chicago.

Sash Chain.—Folder containing full information concerning Hodell Sash Chains and Wire Chains of Quality. A.I.A. File No. 27-a-1. Nos. 1, 2, 3 and 4 specification tables. The Chain Products Co., Cleveland, Ohio.

Metal Weatherstrip Details.—Looseleaf portfolio with strong binder containing 48 pp. of drawings and specification data on weatherstrips for all types of service. 8½ x 11. Chamberlain Metal Weatherstrip Co. Detroit, Mich.

Quality Centrifugal Pumps.—Specification folder, looseleaf, containing complete data on all types of pumps for building use, diagrams, layouts, etc. 9 x 12. Chicago Pump Company, 2320 Wolfram St., Chicago, Ill.

Kitchen Maid.—Looseleaf catalog illustrating and describing various types of kitchen cabinets, dishclosets, cupboards, refrigerators, broom closets, Pulmanooks, etc. Typical plans and layouts, with instructions for installing dimension sheet, blueprints, 8½ x 11. Wasmuth-Endicott Co., Andrews, Ind.

Oil Heating, What It Means to the Architect.—Descriptive and Specification portfolio covering the question of heating with fuel oil primarily from the standpoint of those who design our buildings. A very useful document to all interested in this subject. Standard filing size. Williams Oil-O-Matic Heating Corp., Bloomington, Ill. A.I.A. File No. 30-G-1.

Massachusetts Air Washing and Air Conditioning System.—Bulletin No. 54 contains engineers' data on this subject, profusely illustrated and fully described, types and capacities, details of construction, elevations, sectional plans, data and dimensions, specifications, all contained in folder. Standard filing size. A.I.A. File No. 30-d-2. Massachusetts Blower Division of The Bishop and Babcock Sales Co., 4901 Hamilton Ave., N. E. Cleveland, Ohio.

Published by the same firm, Bulletin No. 55. "Massachusetts Modified Type V Unit Heater, A.I.A. File No. 30-d-11.

Johnson Volume Blowers, Type "V".—Catalog No. 25, Section 2, illustrates and describes this type of blower, standard arrangements, material list, tables of capacities, speeds and horse powers, dimension tables, etc. Also Johnson Propeller Fans, Type "P" and Automatic Shutters, JOHNSON Unit Heaters. All bound in durable loose-leaf folder. 9 x 11. Johnson Fan & Blower Co., 1319 W. Lake St., Chicago, Ill.

Sanitas Modern Wall Coverings.—Specification folder A.I.A. Classification 28-C-1. This folder contains samples of the material, specifications and such other information as is necessary for the information of architects, specification writers and draftsmen. Standard filing size 8½ x 11. Standard Textile Products Co., 320 Broadway, New York.

Tile and Faience.—Folder containing pamphlets and data on Rossman Fallston Tiles, Technical Data, File A.I.A. 23-a, "Unusual Floors" (booklet in color), architectural suggestion sheets in color. Robert Rossman Co., 156 West 49th St., New York.

Yeomans Screenless Centrifugal Sewage Ejectors.—Leaflet No. BS-340, A.I.A. File No. 29-c-1. Illustrates and describes this type of ejector. Typical specifications. 8½ x 11. Yeomans Brothers Co., 1433 Dayton St., Chicago, Ill.

Midwest Air Filters.—A.I.A. File No. 30-D-3. Detail sheets illustrating and describing this type of filters, general installation instructions, blueprints showing typical installations, specifications. 8½ x 11. Midwest Air Filters, Inc. Bradford, Pa.

Published by the same firm, "Filters for Compressors and Engines".

Frigidaire Electric Refrigeration Information for Architects.—A.I.A. File No. 32-d. Catalog profusely illustrated describing this type of electric-refrigeration. Specifications, illustrations of unit installations, cross sections, how to install plumbing for water-cooled compressor when Frigidaire is located near drain and at a distance from drain, floor plans. 8½ x 11. 26 pp. Delco-Light Co., Dayton, Ohio.

Published by the same firm, "Model Kitchens as Submitted in the Frigidaire Competition".

Chains. Catalog A-1.—Describes a complete line of sash chains, cable chains and various specialties and fixtures useful in modern building construction. Tables and other useful data. 24 pp. 6 x 9. Smith & Egge Mfg. Co., Bridgeport, Conn.

Lighting Fixtures for Public Buildings.—Catalog 40, A.I.A. File No. 31-f-23. Illustrates and describes this line of lighting fixtures, prices, directions for ordering, etc. 48 pp. 9 x 11. Beardslee Chandelier Mfg. Co. 216 So. Jefferson St., Chicago, Ill.

Spandreltite.—Booklet illustrating and describing dampproofing by this method. Detail drawings, specifications. 8½ x 11. Structural Waterproofing Co., 126 East 59th St., New York.

Ruud Automatic Gas Water Heaters.—Folder, A.I.A. File No. 29-D-2, containing five bulletins of interest to architects and specification writers. Specifications, details, cross sections, etc. Standard Filing size. Ruud Mfg. Co., Pittsburgh, Pa.

Rolscreens, The Ideal Screen for Casements.—Folder illustrating and describing this type of screen, details, elevations. Rolscreen Co., Pella, Iowa.

"Tapestry" Brick.—Attractive Folder with cover in color. Fiske & Co., New York, N. Y.

Dunham Heating Service.—Bulletin No. 114, illustrating and describing the Dunham differential vacuum heating system as applied to the heating of residences with coal, gas or oil fuel without the fuel and heat waste of overheating in mild weather. 10 pp. 8 x 11. C. A. Dunham Co., 450 East Ohio St., Chicago, Ill.

Published by the same firm, Bulletin No. 115, The Dunham Differential Vacuum Heating System as applied to the heating of office buildings, hotels, apartment houses, etc.

International Economy Blue Front Furnace.—Leaflet illustrating and describing this type of furnace. International Heater Co., 101 Park Ave., New York.

Pottery.—Attractive booklet with colored frontispiece, illustrating and describing full line of garden pottery, giving dimensions and prices. Gladding, McBean & Co., 660 Market St., San Francisco, Calif.

Keystona.—Handsome catalog showing application of "Keystona" Flat Finish for office building, schools, hospitals, homes, bungalows. Profusely illustrated. Contains color suggestions and combinations for every room in the house. 36 pp. 9 x 12. Keystone Varnish Co., Brooklyn, N. Y.

Textured Walls.—Handsome booklet illustrating Textone, a plastic paint designed for rough texture wall decoration. Colored illustrations, examples of stencil decorations. Full data. 22 pp. 8½ x 11. United States Gypsum Co., Chicago, Ill.

Published by the same firm, "Textone Relief Ornament", "How to Use Textone Glaze to Produce Blended Effects", "How to Use Texsand to Obtain Swirl Effects", "How to Use Greenspar to Obtain Travertine Stone Effects in Textone".

Plaster-Stucco Reinforcement.—Leaflet A.I.A. File No. 20-b-11. Shows advantages of and instructions for plaster stucco work. American Steel and Wire Co., 2-8 South La Salle St., Chicago, Ill.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen. Vol. 8 No. 10 is devoted to the activities of the Atlantic Company in Detroit, and shows many examples of notable work there. Atlantic Terra Cotta Co., 19 West 44th St., New York.

Sedgwick Fuel Lifts.—Pamphlet illustrating and describing this type of lift. Sedgwick Machine Works, 150 West 15th St., New York.

Manual of Carpentry and Catalog of Nails, Wire, Barbed Wire, Staples, Tacks, Banner Fence, Netting.—American Steel and Wire Co., 208 So. La Salle Str., Chicago, Ill.

Published by the same firm "How to Splice Wire Rope", "Stucco Houses" "Wire Reinforcing Fabric in Buildings", "Electrical Wire and Cables".

Locks and Builders' Hardware.—Catalog No. 27 just off the press, lists and illustrates line of builders' hardware except Early English and Colonial hardware. Stiff Cover. Thumb index. Price lists. 486 pp. 9 x 11. P. & F. Corbin, New Britain, Conn.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

OUR FIRST ANNUAL ARCHITECTURAL COMPETITION

WE ARE GRATIFIED to announce that the program of PENCIL POINTS' First Annual Architectural Competition, calling for the design of a residence and garage to be built of Arkansas Soft Pine, has been participated in by men of unusual ability and taste. The competition closed on March 14th with a total of three hundred and nine entries, drawn from all parts of this country, Canada, and even Japan. Judging from a cursory survey of the drawings as they were opened at this office, the average merit of the work would indicate that in general an unusual amount of time and careful thought has been devoted to the solution of the requirements of the program presented. We wish to extend our appreciation and thanks to the competitors for their efforts toward making a success of our First Annual Architectural Competition.

One of the most striking effects of the many architectural competitions which have been held by various publications and manufacturing associations during the past ten or fifteen years has been the enormous advancement made by draftsmen in developing the technique of pen-and-ink rendering. Most of the competitions held have called for presentation of the drawings in this medium, with the result that collective effort has carried the general skill of pen draftsmen to an unusually high level. The drawings submitted in the PENCIL POINTS competition have proven no exception. Their general average is well above mediocrity and the best of them might almost be classed as works of art.

Fortunately for the fairness of the competition the designs are to be judged on their merit as architecture,—on the ability shown in finding solutions to the problem. The Jury is made up of men who are well known for the excellence of their residence architecture, and we are confident that their selection of the winners will be based on consideration of the qualities that go to make a successful livable small house —which is really what we are after.

The Jury will meet on April 1st, 2nd and 3rd, to consider the designs submitted. The professional adviser will notify each competitor of the names of the prize winners and of those receiving mentions as soon as possible after the awards have been made. A report of the Jury, stating the reasons for their selections and their comments on the designs not premiated, will be published in the May issue of PENCIL POINTS, together with reproductions of the prize winning designs.

Contents

Address to Students *By J. Hubert Worthington*	197
Claude Bragdon *By Myron Bement Smith*	201
The Value of Indication in Design Study *By David Varon*	217
Planning Methods for Large Institutions, II *By George R. Wadsworth*	221
Color Plate	*Insert*
Wrought Iron Precedent, VII *By Gerald K. Geerlings*	223
Piranesi	*Insert*
Plates	231-238
Color Plate	Insert
Birch Burdette Long	239
The Diminishing Glass *By Hubert G. Ripley*	240
Whittlings	243
Here & There & This & That	251
Specification Desk	255
Service Departments	257

PENCIL POINTS—*Yearly subscription, payable in advance* $3.00 *to the U. S. A., Insular Possessions, Cuba and Mexico. Single copies,* 35 *cents. Foreign subscriptions in the Postal Union,* $1.00 *additional for postage; Canadian subscriptions,* 50 *cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach the publishers before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive and examine manuscripts, drawings, etc. We will use due care while the material is in our hands, but we cannot hold ourselves responsible for damages. Publication office, Stamford, Connecticut; Editorial and Advertising offices and Subscription Department,* 419 *Fourth Avenue, N. Y.* PHILIP H. HUBBARD, *Advertising Manager. Chicago Office,* 1050 *Straus Building.* *Copyright,* 1927, *by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



CAMERA STUDY BY J. FRANK COPELAND

"THE SEAHORSE FOUNTAIN", VILLA BORGHESE, ROME

PENCIL POINTS

Volume VIII April, 1927 Number 4

ADDRESS TO STUDENTS

By Professor J. Hubert Worthington, Hon.A.R.C.A.

(EDITOR'S NOTE: *This address, which was read before the Royal Institute of British Architects in January of this year, appeared in full in "The Journal of the R. I. B. A." for February 5th. While it is declaredly intended for students of architecture, it seems to us to contain such a good summary of the ideals of the profession, together with so many bits of sound advice to its practitioners, that we are presenting it here, with a few minor deletions, for the consideration of our readers. We recommend that it be read with care, not only by students, but by draftsmen and architects.*)

MY CHIEF CLAIM to speak to you is that I combine with the cares of practice an unusual teaching job. I conduct an architectural mission to painters, sculptors, and craftsmen of all kinds, so my days are spent with very lively students of the allied arts, except for a convert or two, and men of the building trade, a delightful, if strenuous, combination. So this gives me a kind of detachment, a bird's-eye view, as it were, of architectural education in the regular schools.

What is an architect?

Let us consider that elusive question.

The demands made of him are such that no mere man can hope to fulfil them all. If he could do so he would be a demi-god.

Our painter and sculptor friends, given the creative fire, and a reasonable amount of study, can prove their genius to the world. But unless you have an "Uncle" or an "Aunt" to give you a job, how can you show your talent? Paper counts for nothing. And when you begin you are expected to combine artistic genius with technical ability, creative impulse with conscientious drudgery, temperament with control. You must satisfy the man in the street by your constructive power, your human understanding, your convenient planning, your organising efficiency, and you must satisfy the artists by your skill as an imaginative designer. You must combine the spiritual and the material in a degree greater than in any other calling. Art and business, fire and forbearance, interest and permanence—who is the man who can claim to possess the happy mean between these conflicting elements? In the architect an extreme of any one of these is equally disastrous.

If you have the soul of an artist, you will be considered a most infernal nuisance. You will not be condoned as our brothers in the sister arts are condoned. It is considered rather an advantage to them to have side whiskers and big black hats, and to be "So naughty, you know!—but then he's a genius." Whoever brought his thrifty savings to a "genius" to build him his little house? No, you will be continually up against the world. You will know stinging pain and bitter disillusionment and a sense of loneliness and failure. You will be misunderstood, and often your most cherished dreams will be ridiculed and laughed to scorn. A thick skin is one of life's great blessings, but it won't be yours.

Yet the architect's calling has in it the opportunity to do great imaginative work that is fully equal, in the world of the spirit, to that of any painter or any sculptor—in spite of the drains and calculations and quantity surveyors and sanitary inspectors that dog your path from the cradle to the grave. Equally with any artist you deal with the ultimate and eternal values. You will know deep joys, as deep as the deep pains that are inseparable from bringing anything new to birth. There is no joy like the joy of creation—seeing the child of your brain grow in stature and in strength and, let us hope, in the favour of God if not always in the favour of man (or his wife). And this joy of having made something that gives joy to others as well as yourself, something that, moreover, has performed a useful service as well as given delight, makes your life the best life in the world, though not the easiest.

But remember that if you have had the vision, the dream, and failed to be true to the Light that has come to you—if you "chuck up the sponge" and desert the strait and narrow way for the easy road, then that is hell. Have you a vocation? Architecture is a mission, not a mere form of livelihood. But the chances are that the other side pulls you more strongly than this artist side.

Have you the mind of the practical man, the business man, the efficient man, the success at any price man? If so, you will find life very much easier, but you won't necessarily be a success in the artist's sense. You are badly needed, and you'll be very useful in the world, you'll be a good fellow and make an easy husband. But if you are strong on the material side of our most complex calling, don't take in seven other devils like your self and fabricate a fortune. Try and realise your limitations, bring your tame "ghost" into the light, take unto yourself a partner that will supplement your sterling, if somewhat humdrum, qualities, and give a chance to one of those brilliant young artists, with creative fire and genius, who are helpless alone, who want a nurse or a strong yet sympathetic partner to guide their complex temperament to achievement, both for your own reputation and for the sake of

the world. When Mammon comes in Art goes out.

And this leads us to the consideration of success. Soon from the sheltered harbour of your spoon feeding school, where you lie surrounded by all the security of helpful teachers and an almost incomprehensively comprehensive curriculum, you will have to sail your fragile barque out into the storms of life and experience. You will have to be a careful steersman between the Scylla of temperament and the Charybdis of materialism. You will have to throw overboard all sorts of things that you treasure if they are superficial. You can only afford to keep the big things.

Have you the strength to keep your fine ideals alive when cast alone in a commercial office? Will you be true to the Light that is in you? One thing is certain—only your own efforts can save you, and here we come to the whole gist of what I am trying to get at. A wise old Don once said: "The passing of your Final Examination and the Day of Judgment are two separate occasions not one!"

Five years is nothing in the training of an architect. It is only the excavation and the footings of that soaring fabric that you all hope to build, and which will take a lifetime, and let us hope the foundation will prove strong enough.

The next stage is the office. Pray for a good one to begin in, it is as important as the school. There you get your standard, the standard which you will subconsciously absorb for good or evil. Realise you are useless, that you know nothing, that you've got to use all the will power that is in you to find your true level after the pleasant flatteries of a successful school career. The other day I got a letter from an architect—"Can you tell me of a good assistant, I'll pay him well—I only make one stipulation that he hasn't been at——School—I've had some from there!" So don't try and tell the boss how to design and how to run the office in the first week, and don't say you "designed" an important building for the "old man" if you only drew out details. Perhaps there will follow five hard years of drudgery and routine, five all important years, where you learn the application of that excellent theory that you learned at school. You know neither the day nor the hour when your opportunity will come. Prepare yourself to be ready for it.

It does not always happen that the prizewinner has an "Uncle" or an "Aunt". You may have one who will entrust you with your first job. However small this is it is so important that it might almost be called the first floor of your soaring fabric of success. Until you have seen a job through from beginning to end you are no architect. "Better a living dog than a dead lion." You may dream of cathedrals and art galleries, but until you have constructed a garage or a lavatory you must not make too much noise about yourself. I remember a distinguished old French architect looking over my shoulder at Girgenti and saying, "I see from your sketch that you are an architect." I answered "Yes". Then he said "Are you really an architect, I mean have you constructed buildings?"

So remember that until you've run a job of your own, taken the client's instructions, been patient and considerate with his wife, conducted the work successfully, settled up the accounts, and dared your critics in the REVIEW, you've not begun. By your executed works shall you be judged, by their quality, not their quantity, by what those who use them think of them and you, and by what your perceptive brother architects think of the finished product.

What is Success?—it's not what Aunt Maria thinks—"How sweet!"—nor necessarily what your best girl (or boy) thinks that it is. A certain prosperous alderman, it is said, used to look at himself intently in the mirror first thing every morning, and say with deliberate emphasis, "Alderman Simpkins, thank God you're a success!"

Though you may have passed all the examinations in the world, and though you have won all the prizes and travelling scholarships of your student days, and though you have won all the competitions in England, and have made a fortune, and own a Rolls-Royce car, and are the best dressed man (or woman) in the R.I.B.A., and are a social success; and though your planning may be practical, and your construction faultless and you never have any extras, and you have not the soul of an artist, a love of the things of the spirit, you are as nothing. And again, if your æsthetic soul hides itself away like some hothouse exotic in the glass-house of an exclusive studio, fearing the fresh air of the big world—if you are not prepared to face the facts of an architect's life—if you nurse your grievance with a few high-brow confederates, and fail to achieve in bricks and mortar, still you are as nothing.

Our life is a hard life of compromise and control. If our creative impulse would shine forth to the world it must be through the channel of a severe and exacting discipline. The idea comes in a flash; it is only wrought out to completion by patient slogging donkey work and tact.

Anyhow, nothing in this life is of real value that you obtain easily, without an effort of your own. Success for an architect, as for any professional man, hangs on a very slender thread. A burst of temper, a structural fault, a pile of extras, possibly someone else's carelessness (for you are dependent upon hundreds of men of all degrees) and the thread is broken. It is always illusive, always just out of reach, but always well worth striving for.

So your soaring fabric will have its setbacks. Storms will beat against it, clients will go on strike, but only gradually, very gradually can you build up your experience on the job. There is no art in which experience counts for so much, and you should never cease to learn.

The job is the best teacher in the world. Of the little I have learned, I have learned far more from clients, clerks of works, builders (when they are not mere financiers), foremen, workmen, specialists, than in any classroom, and I number them amongst by best friends.

The job is the best teacher, the job is the best corrective to "swelled head". Listen to what people have to say and then make up your mind, after careful consideration. Be a "nosy parker", ask questions like an intelligent and inquisitive child. But do not take the first cocksure advice of the first pretentious

traveller who wants to dump his wares on you. Materials are your palette—mix your colours well. And when you find something is wrong, make it right. Insist on a high standard from the start. This is easier said than done. You may have to cope with a domineering contractor, a cantankerous foreman, or a backboneless clerk of works, for as in all callings, including our own, all members of the building trade are not efficient, honest, helpful people.

You've all the world before you—but it's not a too easy world. Clients, builders and workmen BOLSH now, as well as students and assistants. Standards are in the melting pot, and the standard of the future is your responsibility.

So let us consider for a moment that important truth that architecture is co-operative. It is the most social, the most human of the arts, and unless you are imbued with an urge to co-operate with others you had better go in for something else.

It is an age with an unusual amount of misunderstanding, mistrust and jealousy, and a lack of mutual confidence between young and old, teacher and student, client and architect, boss and assistant, partner and partner. You must work in with the builder, engineer, and specialist of every kind, and the whole range of workmen, and in particular may I mention our brother artists, the sculptors, painters, and those skilled in metal and in glass. How can we overcome the most serious barriers that divide so many of us?

First we must understand each other's difficulties and try and realise where we differ from them, without setting up ourselves to lord it over them. The genuine artist, whatever his line, is your equal, if not your better, be he only a working blacksmith.

Firstly, the architect must have qualities of leadership that are not essential in the sculptor, and command only comes easily to the man who is used to it. The sculptor is like a brilliant airman in the war, the architect like a gallant company commander of the "P.B.I." The functions and methods are different, though there may be no difference in the degree of courage.

You don't expect a John or an Epstein to have the qualities necessary to build a great cathedral. But how can architecture grip without the allied arts, how can the allied arts have their fullest development without architecture? Is it not up to the architect to take the lead in any great co-operative movement of the arts? Can we not often give the client a lead in this? We must not be afraid of him. Nor must we be afraid of giving credit to others. We must avoid "Hidden Help". It's not honest or fair. We should encourage young sculptors, painters and craftsmen (a loose word) instead of always going to the old stock firms. We are as much to blame as anybody. It's for us to see that promising young sculptors don't spend their lives carving jade rabbits on a marble pedestal. We must not forget that a sterilized uniformity, however competent and practical, cannot give that warm appealing life to our work for which the collaboration of our brother artists is essential. We want variety with unity. Architecture should be the mother once again taking a loving care of the whole large family of Art. And time spent in the carver's shop is an important part of the job. Get to know your men and let them get to know you. That's how the men of the best days have always got results. A model, like a drawing, is only a means to an end. The carver must have his sense of material—for stone, for wood, for ivory, just as you must. It's a dreadful mistake to draw bunches of stock ornament and expect someone to carve them literally.

"Modernism" is a word that many of us consider synonymous with Bolshevism, but we must face this controversial topic that divides the art world into such disastrous factions. And we must look at it from the architectonic standpoint. The new progressive spirit of the age cannot be waved away with a "die-hard" gesture. We cannot sit forever like old colonels in a club. In religion, in politics, and the whole realm of ideas there is an irresistible change going on. We are afraid of what we do not understand, and the less we understand it the more we rant against it. But there is something there. It cannot be suppressed, nor should we wish to suppress it. If it is vital and progressive we should rather try and guide it into safe channels. It should be guided, not stifled.

Give your modernism a relish of human common sense. Only palatable food is digestible to a sensitive stomach. The architect works for the big human world, not for an exclusive set of abnormal and precious æsthetes. Architecture moves necessarily and rightly at a slower pace than the other arts. You build for centuries, not to satisfy a passing whim, or the claims of the latest movement. A building is "up for keeps". What a thought! It cannot be put in the cook's bedroom when we grow tired of it.

This should have a sobering influence on excessive zeal to be clever. You can have a bit of fun with scenery, an exhibition building, a shop front for powder puffs and camisoles, or a jazz night club, but if you are putting up a Church or a Law Court, or an addition to an Oxford College or a Public School, you must give your design the quality of the eternal. Give a "Bolshy" sculptor an important job on a public building, and the chances are he'll become as sane and sober as a Labour M.P. with Cabinet responsibility.

Never throw over the wise old commonsense traditions which have arrived at the best way of putting stones and bricks and slates and wood together, unless you are sure you've something better. The chief trouble with much so-called "modernism" is a self-conscious and morbid attempt to be "clever" at any cost. As a wise old rustic once remarked, "The more I see o' brains, the less I think 'em of paramount importince."

The principles or elements of building are like the Christian Faith. They are Eternal. They are Revelation, and the Revelation of Eternal Truth is a different matter from theological orthodoxy.

The eggs and darts and cusps and crockets, the tracery and applied orders, are merely the outward human accretions that each generation contributes. We must not cling to what is effete and outworn,

even though it may seem safe. We want "Unity in essentials, Liberty in non-essentials".

If your so-called modernism is sensational, restless, full of æsthetic excitement and "out to tickle tired eyes," to use a phrase of Professor Lethaby's; if it is self-advertising, egotistical, non-co-operative and un-English; if it is precious, abnormal, ephemeral and inhuman, chuck it. But if it is logical, harmonious and well composed; if it is well planned and well constructed and co-operative and English; if it is sane, masculine and unaffected and human, and endued with the quality of the eternal, let us have it.

But you cannot give a message till you have got one to give. You must have technique as a vehicle for giving it. Forced originality is the witness of a weak, uncultured immature mind. Great art is never forced. Never make your so-called modernism an excuse for sloppy technique, to cover up an incapacity to design, to draw, to carve. It's pure humbug.

When you face it all up, the principal cause of anything in excess is "swelled head", and therefore let us pray for a sense of humour. Humour is the salvation of the overworked brain. It explodes the nervous tension. What is wrong with the grim, earnest, set-jaw fanatic is that he lacks humour. Genuine human people won't follow that lead. Humour, which is a very different thing from cynical wit, stops pomposity, mannerisms, sham and humbug. It makes us see ourselves and life in true perspective. It humanises and sweetens personality, and it teaches us humility.

Another thing to pray for is the childlike spirit, for except ye become as little children ye shall in no wise enter the Kingdom. You can be *very* old at twenty-one, and very young at sixty. Keep alive the heart of a child. Keep your enthusiasm, your sense of wonder, a reverence for men and things better than yourself. Keep your idealism and be optimistic. Urge your client forward, do not drag him back. Keep your mind fluid. Don't drift into fixed lines of conduct, avoid set mannerisms, beware of the sluggishness of middle age. Without imaginative phantasy you will never create anything fresh, vital and vigorous.

May I say a word about criticism? It is a hard thing, and we all hate it and nurse grievances about it. Yet if it is genuine, constructive, without spite, we should be thankful for it. Without criticism there is no progress; therefore we must try not to be piqued and resentful.

Beware, too, of becoming over-critical. Cynicism, sourness, and soul-destroying jealousy are common faults among artists. It has been said that actors are bad judges of actors, painters bad judges of painters. Are architects bad judges of architects? You can have too near a view, it's often difficult to get a correct focus, and professional training tends to be narrowing. It is very difficult to be magnanimous, but even if you are not, try not to let down a brother architect before a layman.

In mentioning professional etiquette or the code of ethics, I am touching on delicate ground. We never talk about these things. They are mysteries. But we ought to be more frank about them. It's all a question of "Do as you'd be done by". There's a big undercurrent of unrest going on. Probably it has always been so. Anyhow, if you curse the ethics of those ahead of you, don't forget that it is you who have to set the tone for your own generation. The honour of the profession will be in your hands.

Firstly, there is your attitude towards your brother architects. Never tout for jobs. In these days of competition and the difficulty of scraping together a living it is very difficult to be blameless. Above all things don't let success turn you into a grabbing miser. And if someone is given a job you think you ought to have, the client has a right to employ whom he likes. It's a difficult question.

When you are older and well established, don't be above handing on a superfluous job now and again to a young struggling friend. Realise the tragedy of talent that has never been given a chance.

Then there is your attitude towards the client. Give him your best. You exist to watch his interests. You get the same fee if you take one week or six months over the work. You do not get paid for overtime. Try and put yourself in the client's shoes. Don't count the cost too much—the cost to the office I mean. To ask a person to build your house is an Act of Faith. To build it is a trust, do not betray it. Make a friend of your client. It's a most intimate and testing relationship. You can never produce your best work for people that haven't got faith in you.

Your attitude to the builder and the host of specialists is likewise difficult. You must see fair play all round. Moreover you can only expect them to be keen if you are yourself. Enthusiasm is infectious.

In conclusion, you must forgive me if I seem to have been discouraging at times. But I have tried to put myself into the frame of mind that I was in when I passed my Final. Shocks followed—healthy and rousing ones. Ours is a job we must take seriously. There is no room for "passengers" in our overcrowded profession.

As a builder friend of mine remarked to me not long ago, "Speaking as a materialist, Mister Hubert, and as for architecture, I wouldn't put my dog to it!"—and he knows a thing or two. If you want to get rich quickly and "have a good time", chuck it up and sell eggs and bacon or motor cars. But in spite of all the difficulties I would not change our most honourable, exacting, enchanting, useful calling for any calling in the world. One of the surest sources of happiness is to enjoy your work.

MASTER DRAFTSMEN—XX

CLAUDE BRAGDON

By Myron Bement Smith

WHEN CONSIDERING THE drawings of Claude Bragdon it is apparent from their variety of subject matter that here is a man of many-sided genius. To follow his development as a draftsman, it will be necessary, perforce, to make reference to the numerous interests for which his drawings have from time to time served as media of expression. For the past ten years the author has been proud to call Mr. Bragdon his master. This appreciation will be understood by fellow draftsmen, then, as being not a critique of Mr. Bragdon's draftsmanship, but rather as a somewhat Boswellian account of the circumstances under which the drawings were made.

It must have been in the earliest nineties that Claude Bragdon, just out of school, took the position of staff artist on a new humorous publication, *Jury,* published in Rochester by some ambitious young men. His career as a caricaturist was short but brilliant. It was one of his drawings in the first number that caused the excitement. It had to do with a wealthy but ill-advised collector of paintings whom Mr. Bragdon drew in the act of emerging from an A. and P. Tea Store with a framed chromo and its accompanying pound of tea tucked under his arm. Rochester rocked with amusement, but the art patron's wrath was not satisfied until the magazine ceased publication. Deciding that the career of caricaturist was too precarious, Mr. Bragdon entered the office of an architect as a draftsman.



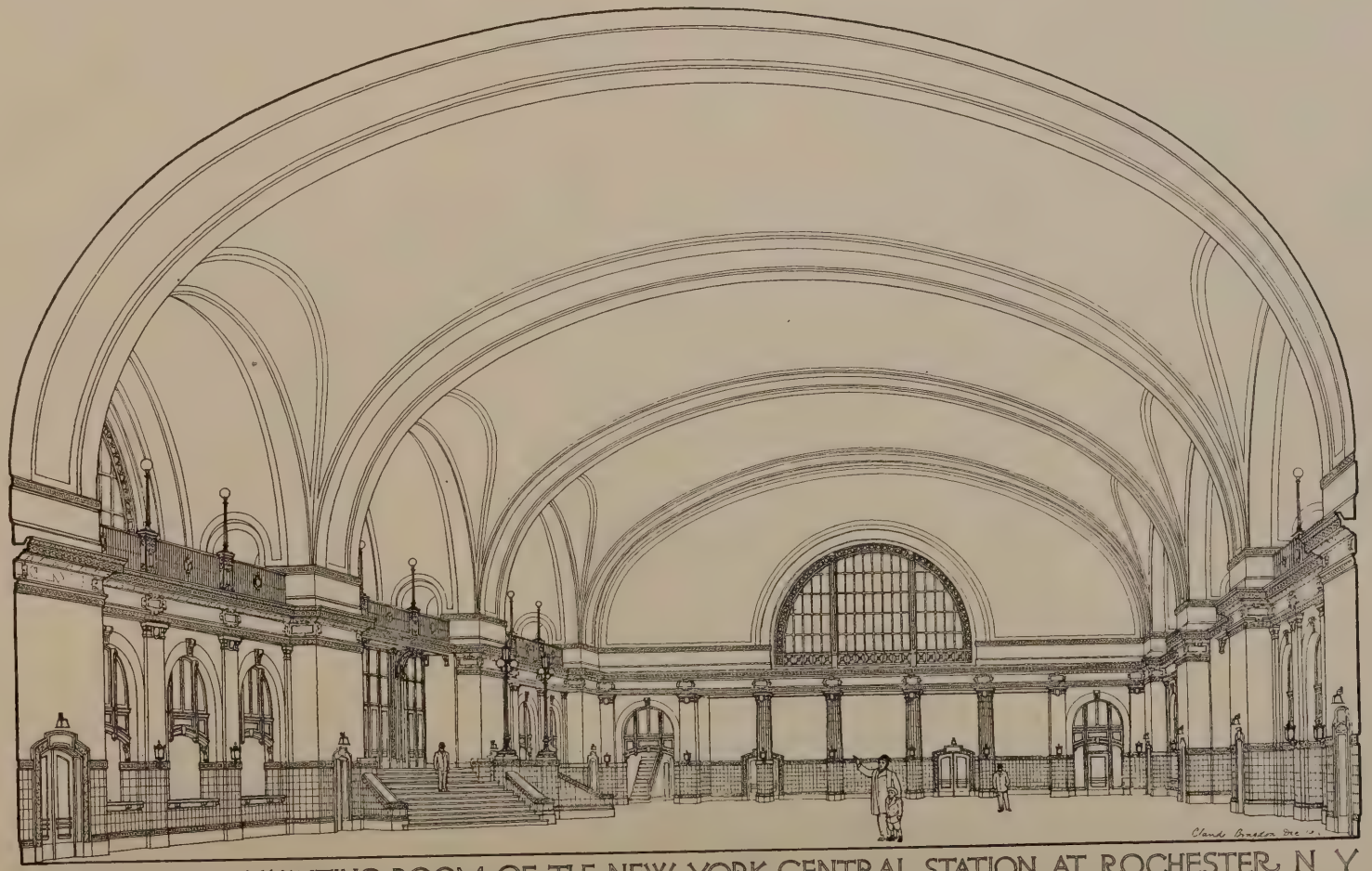
Photo by Mary Dale Clarke

CLAUDE BRAGDON

The next ten years saw his interests reaching out in many directions. In addition to his architectural practice, he found time to make bookplates, illustrations, and posters, as well as write, teach, and lecture. If we add to this list two subjects on which he was later to find himself a distinguished authority, fourth dimensional mathematics and philosophy, it is apparent that while yet a young man, he gave full evidence of the diversity of accomplishment that has since marked his career. To this phase belong his contributions to the *Georgian Period,* so beautifully drawn that they can be identified at sight. With Penfield and Bradley he inaugurated the first poster vogue in America, working freely in any medium as well as color. The *Brickbuilder* at that time conducted a competition for pen drafting in which Bragdon was placed first over a large field of entries. D. A. Gregg, in his report of the judgment said that the prize winner showed "a great variety of line, a little permissible cross-lining to deepen the color in the right place, a deliciously free technique throughout, not every brick shown and no two bricks rendered in just the same manner".

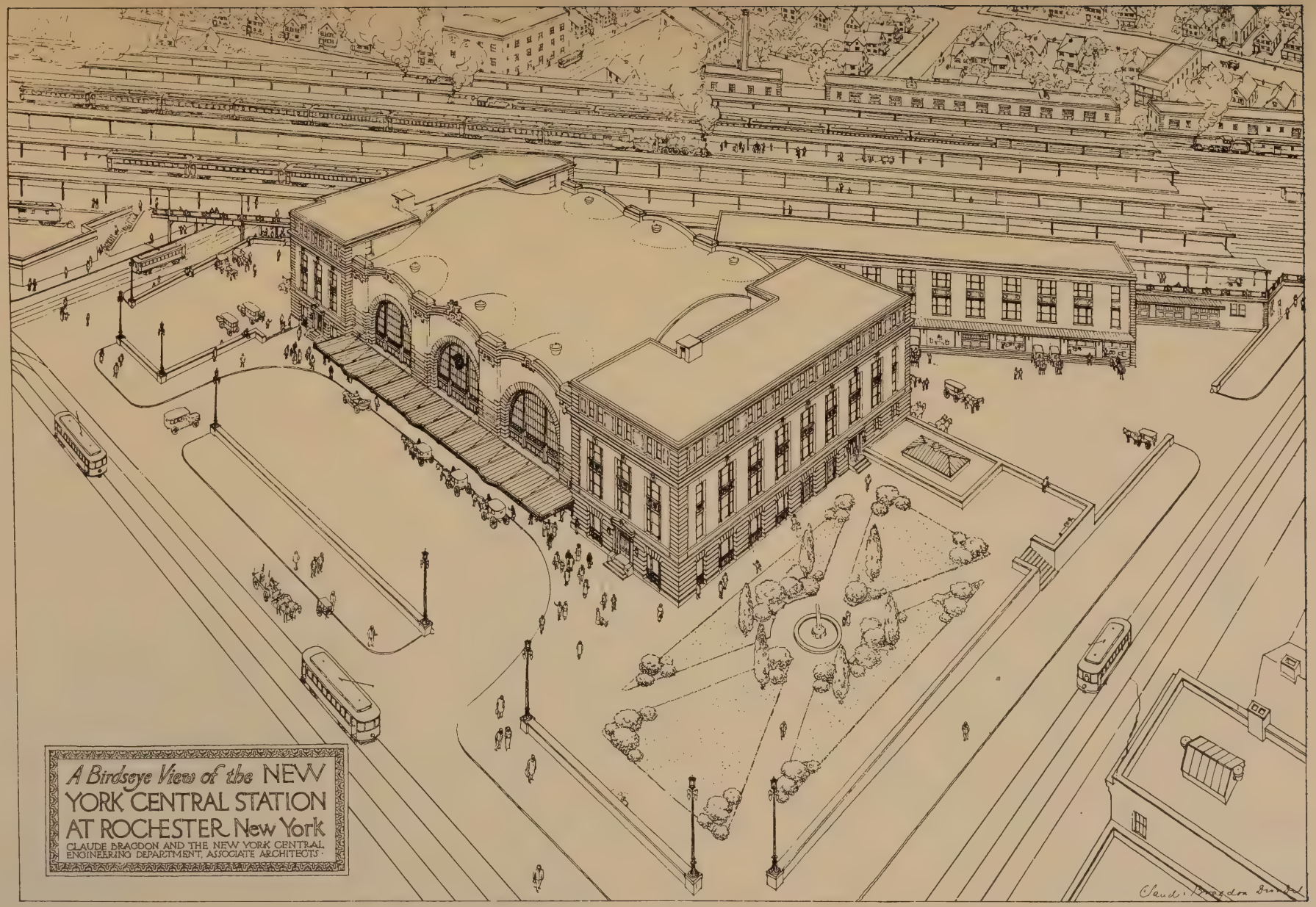
Those were the days of intimate magazines in England; the *Yellow Book* was at its height of popularity, with Aubrey Beardsley's pen illustrations bringing instant fame to the publication.

Two Harvard graduates, young men of means and good taste, Herbert Stone and Ingalls Kimball, under the firm name of Stone and Kimball set a new standard in commercial book-making and inaugurated *The Chap Book* in Chicago. For it, and its contemporaries, *The Lark,* of San Francisco, and Elbert Hubbard's *Philistine,* Mr. Bragdon made many small drawings, some of which are reproduced on page 214. But it was during a sketching trip to Italy that his own individual style of delineation began to emerge. During the day he wandered about making notes and measurements with an occasional free hand pen



A GOOD EXAMPLE OF CLAUDE BRAGDON'S METHOD OF RENDERING IN LINE

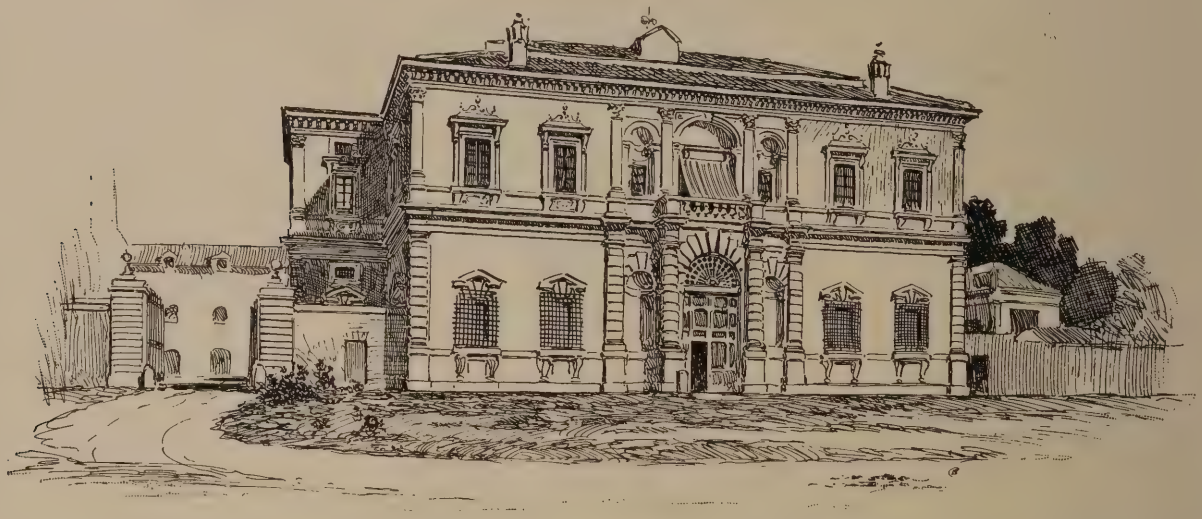
FIRST PRINTED IN "THE AMERICAN ARCHITECT" FOR DECEMBER, 1913



A BIRD'S EYE PERSPECTIVE IN PEN-AND-INK BY CLAUDE BRAGDON

FIRST PRINTED IN "THE AMERICAN ARCHITECT" FOR DECEMBER, 1913









DRAWINGS BY CLAUDE BRAGDON FROM "MINOR ITALIAN PALACES"

PUBLISHED BY THE CUTLER MANUFACTURING COMPANY IN 1896

drawing, quick sketches that show an accuracy of observation and grasp of the essentials of detail and mass. Evenings, in his hotel room, he worked up the measured sketches of the palace façades into a series of rapidly drawn but brilliantly presented plates. These façades and some of the pen sketches were published on his return by the Cutler Manufacturing Company. In the Avery Architectural Library at Columbia University, bound in with these brochures, is a letter regarding these drawings which is reproduced at length:

My dear Avery:

What I send you today is so very small a package that you will not much object to have it in your house for a few hours. The Cutler Manufacturing Co., have been sending these separate numbers of Minor Italian Palaces, etc., as mere advertising circulars. The first series being complete, I begged for an extra set for the A.A.L. and it came this morning. Is it not a really intelligent and a most unusual thing to do? Perhaps you will send this copy of it on to the Library when you have looked at it.

Yours very sincerely,
(*Signed*) R. STURGIS.

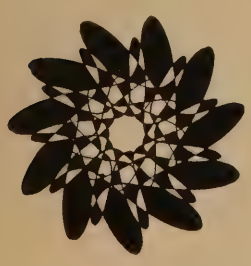
Few libraries have complete sets of this series which has become excessively rare and is still in demand by collectors. This was perhaps the first use of plate material as advertising matter intended for architects. The success of the idea has since led to its adoption by many companies.

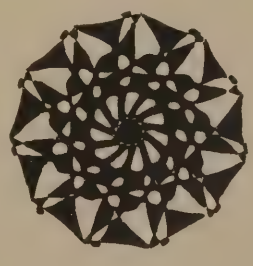


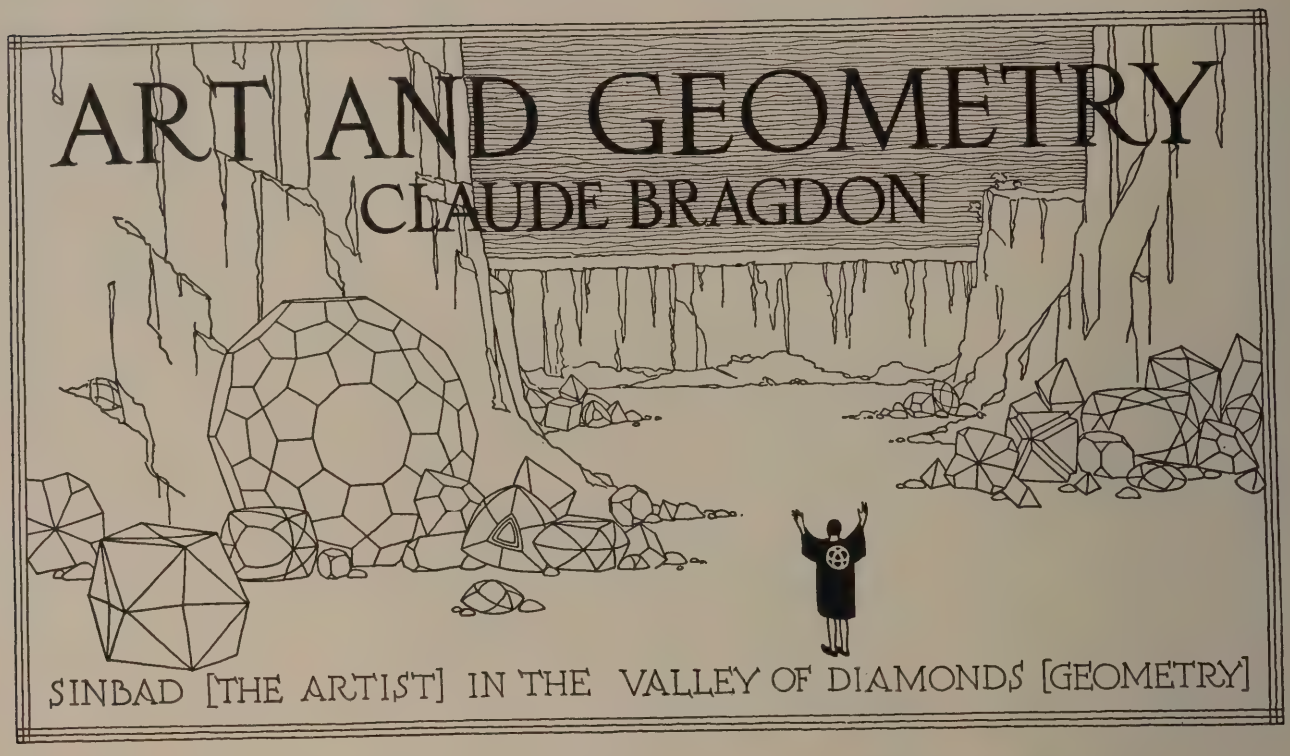
CARICATURE OF CLAUDE BRAGDON
BY MATTHIAS SANTOYO

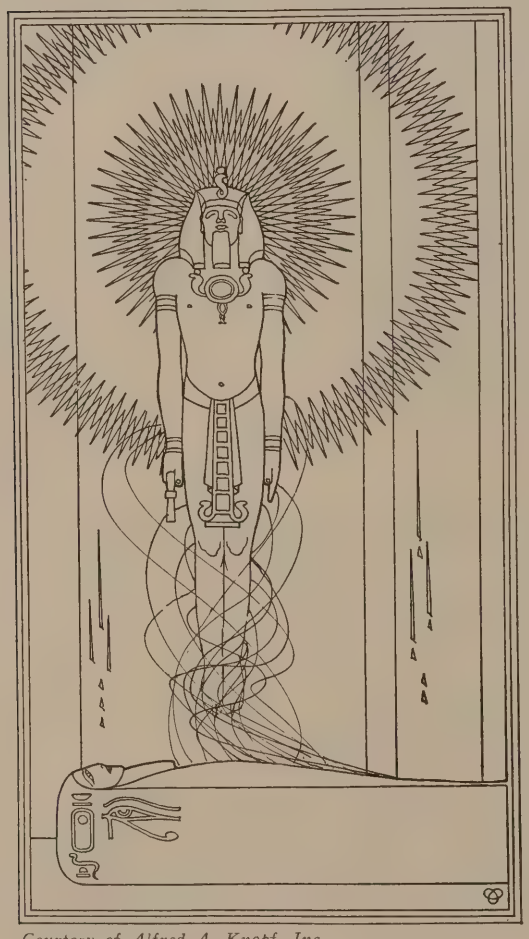
The method that he used for teaching drawing might well be imitated. The students stood before large vertical drawing boards on which were tacked generous sheets of paper. With a piece of charcoal they made free swinging lines, using the arm from the shoulder. The natural logarithmic curves that resulted were of the sort that Mr. Bragdon holds to be the basis of all linear beauty. Under no condition was the pupil allowed to work close to his drawing, or "niggle". The writer well remembers the amazement with which he first saw his master lay out full size details of involved ornament, using the above system. A vent opening of large dimensions was to be grilled over with an interlaced ornament derived from the "magic square of four". The main movement of the motif was dashed in and the detail built up about it with deliberate sure strokes, — no rubbing out or changing, — until in an hour the drawing was complete enough to be traced off by an apprentice. In the matter of working drawings he showed no patience with the draftsman who carried his drafting beyond the point necessary for the mechanic's proper information — fancy borders, trick lettering or unnecessary information were absent from the drawings that left his office. The working drawing, he held, was a means to an end and not an entity in itself.

Claude Bragdon's staff in his architectural office was numerically small, except when he had some big job in process. He employed no squad bosses, job captains, senior draftsmen, designers or superintendents. All of the work that he accepted received his full personal attention in every last detail. Such assistance as he had was from young draftsmen over whom he wielded an influence of kindly paternalism. It would be impossible to understand the spirit of his office without having experienced it. As an illustration, permit me to recall the summer of 1916 when the writer knew it at first hand. The New York Central Station at Rochester, Mr. Bragdon's greatest monument, had just brought him to international recognition as a designer. The office was full of work; the new Chamber of Commerce building, some houses and odds and ends. In addition he was designing and making the lanterns for the Song and Light pageant given in Central Park, New York. In between times he was, as usual, writing a book. For assistants he had his sister, May Bragdon, who fulfilled the office of secretary, a young draftsman whose name is forgotten, Lawrence Kocher, now head of the Department of Architecture at the University of Virginia, who had come on that summer to study Bragdon's methods, and two young and useless boys, one of whom was myself. In spite of the quantities of work that he was turning out he found time almost daily to come to my table and talk to me for an hour or more while I

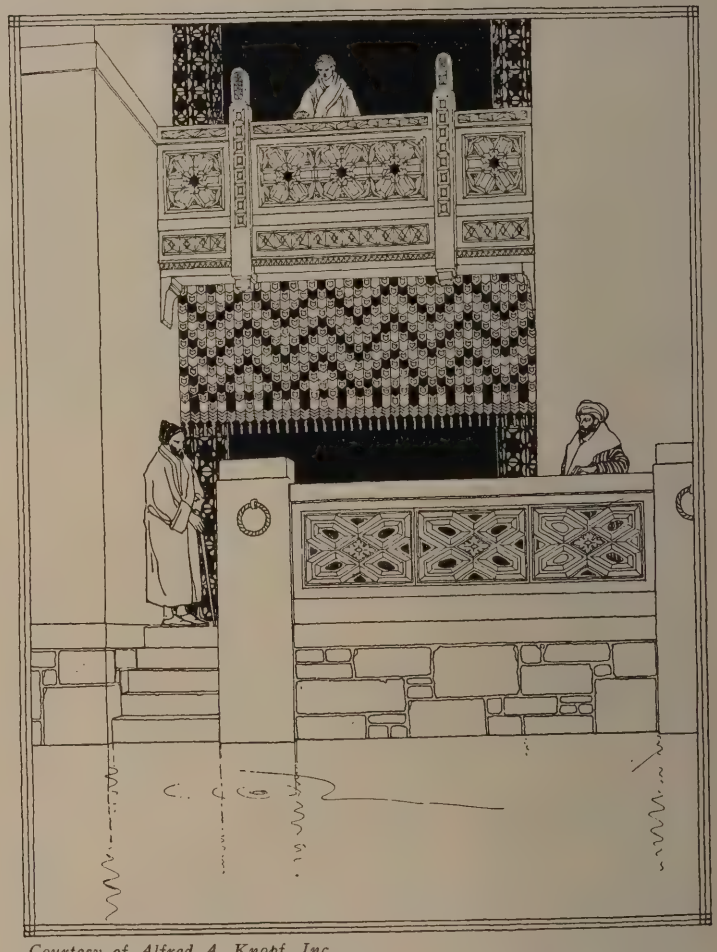






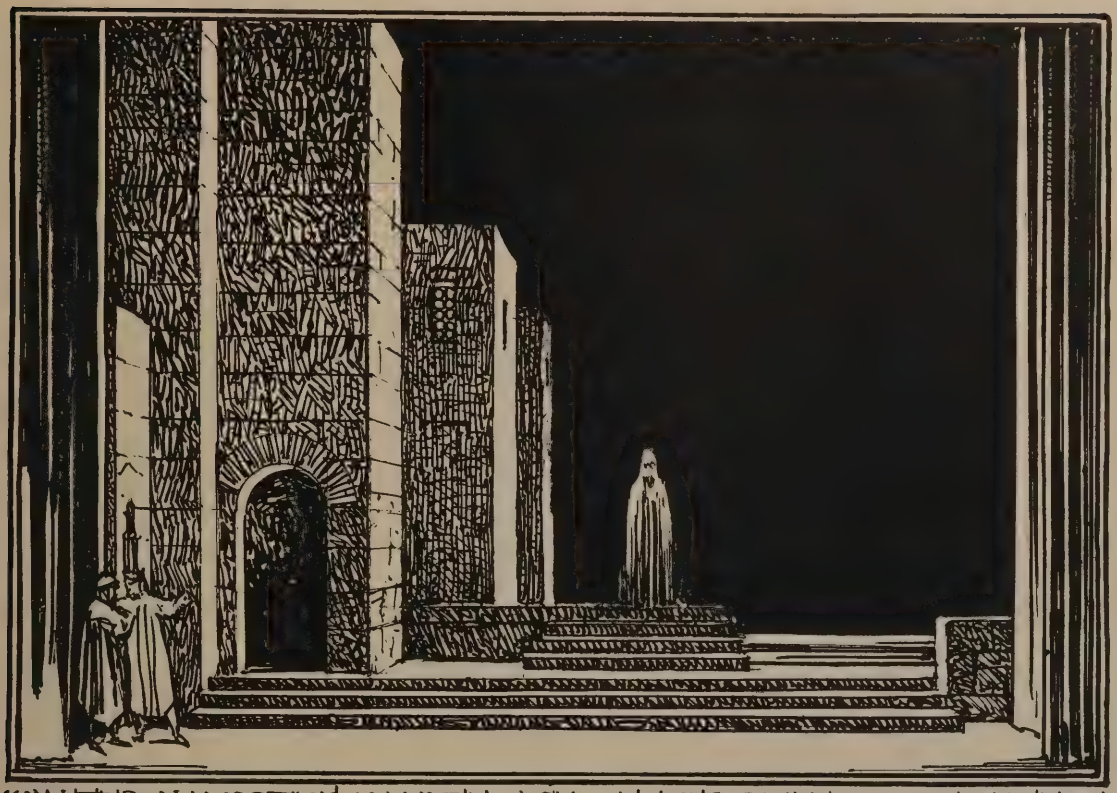


Courtesy of Alfred A. Knopf, Inc.



Courtesy of Alfred A. Knopf, Inc.

DRAWINGS REPRODUCED FROM "THE ARCHITECTURAL REVIEW" AND "ARCHITECTURE AND DEMOCRACY" ILLUSTRATING MR. BRAGDON'S MASTERY OF PURE LINE



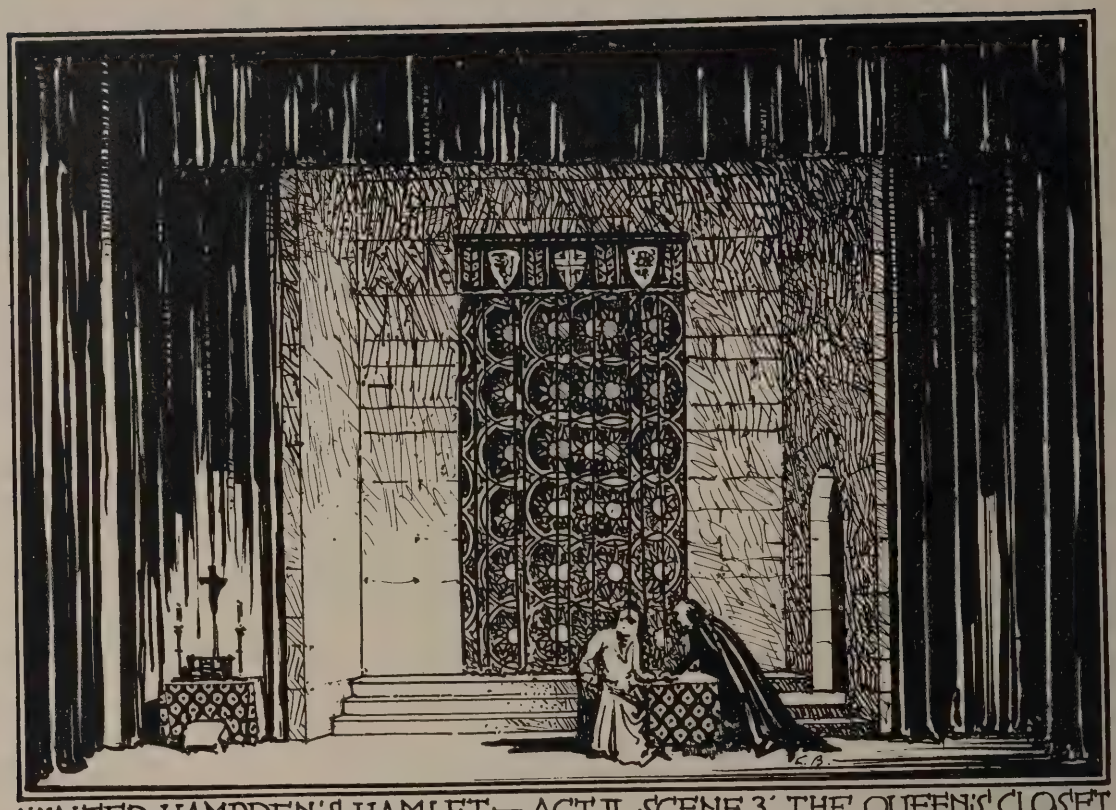
WALTER HAMPDEN'S HAMLET—ACT I. SCENE 1. PLATFORM OF CASTLE



WALTER HAMPDEN'S HAMLET—ACT I. SCENE 2. A HALL IN THE CASTLE

BLACK AND WHITE DRAWINGS OF SCENE DESIGNS BY CLAUDE BRAGDON

FIRST PUBLISHED IN "THE ARCHITECTURAL RECORD", JANUARY, 1926



WALTER HAMPDEN'S HAMLET—ACT II, SCENE 3. THE QUEEN'S CLOSET

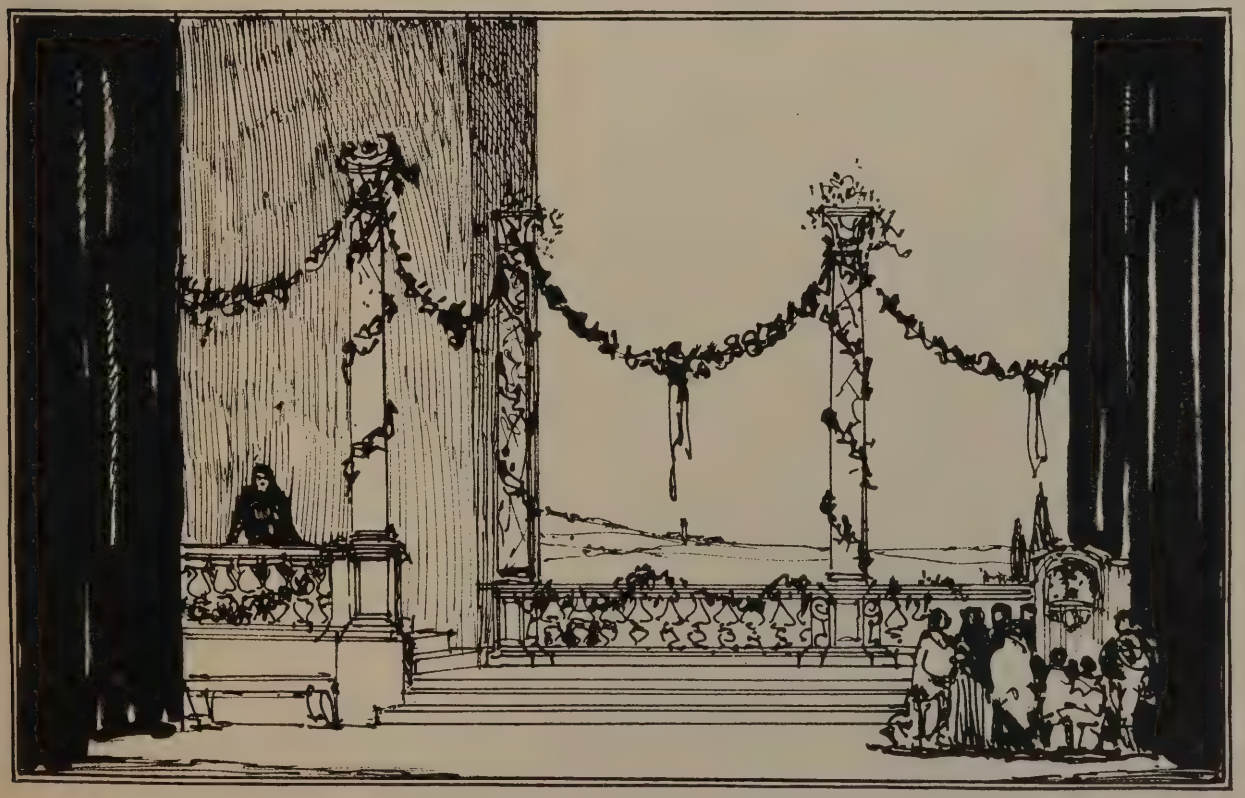


WALTER HAMPDEN'S HAMLET—ACT III, SCENE 3. A CHURCHYARD

BLACK AND WHITE DRAWINGS OF SCENE DESIGNS BY CLAUDE BRAGDON

FIRST PUBLISHED IN THE "ARCHITECTURAL RECORD", JANUARY, 1926





DESIGNS BY CLAUDE BRAGDON FOR PRODUCTIONS OF WALTER HAMPDEN

SCENES FROM "THE IMMORTAL THIEF" AND "CAPONSACCHI"



CRUCIFIXION SCENE DESIGNED BY CLAUDE BRAGDON FOR "THE IMMORTAL THIEF"

folded my hands and listened. The topics ranged from abstract aesthetics to theories of the fourth dimension. All that was being done in the office was explained carefully, but most of the talk ran to philosophy and metaphysics. To all this flood of pearls I registered dumb amazement. One day when my expression must have been particularly blank, he told me, confidentially, that he knew well enough that I didn't understand then what he was telling me but he was assured that it was making a subconscious impression which would eventually emerge as conscious realization. Educators now recognize this as an advanced theory of modern pedagogy.

Because of his mastery of mathematics he found perspective an interesting plaything. Isometric projections as a means of studying design were often used; in fact, all of his designs were studied in perspective. It was this consciousness of the dimension of depth that, along with his interest in pure mathematics, led him to develop his system of "Projective Ornament". This he has treated in a book and more recently in an article in *The Architectural Record*. His system of isometric drawing was also explained in the *Record*. This portion of his work can not be left without some mention of his mastery of lettering. Frederic Goudy says that he is one of the four men living who can letter, an opinion that the writer would not question further than to ask who, counting Mr. Goudy as the second, might the other two be? All recent books on lettering contain examples by his hand. In selecting draftsmen he was always guided by the applicant's ability to letter. The possibility of future development of the tyro was indicated, he thought, by the quality of rhythm and feeling shown even in simple plan letters, and unless the young draftsman passed this barrier there was no work for him in that office.



ONE OF THE STARVING POETS IN "CYRANO DE BERGERAC"

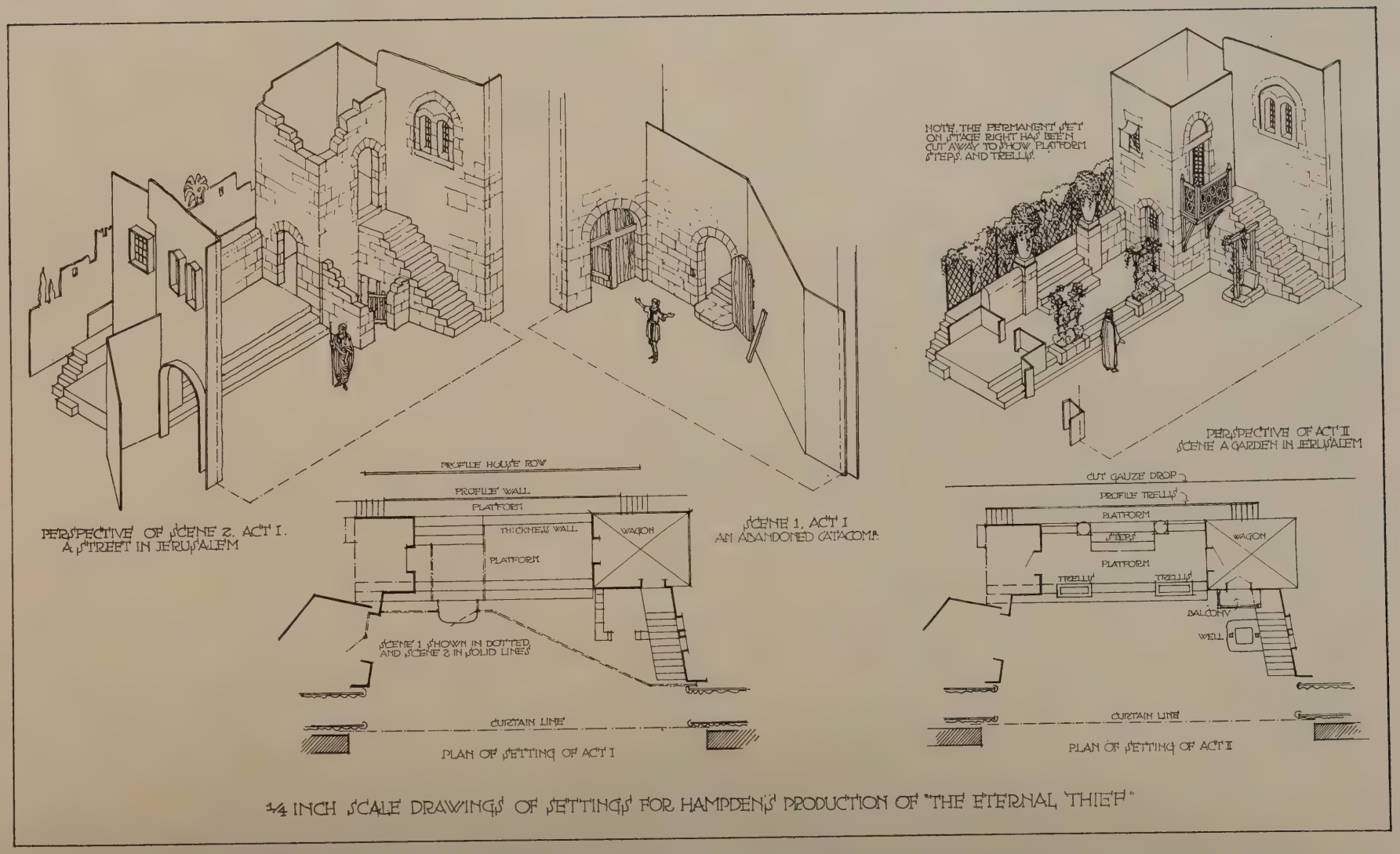
The last architectural drawings that came from Claude Bragdon's office were his designs for the Tribune Tower competition. This set of drawings, for which he was given an Honorable Mention, was entirely the work of his own hand. The almost unbelievable part of it is that they were designed, drawn, and rendered in the space of five consecutive weeks. At the close of the Tribune competition he closed his office in Rochester and came to New York.

Mr. Bragdon's present interest in the Theatre dates from his first commission from his friend, Walter Hampden, to design a production of Hamlet. He handled his productions just the same as he would handle a building going from sketch stage to scale drawings, plans, full size details, and superintendence. This all made for speed, precision, and economy —new in this field. The theatrical drawings that are here reproduced were all made on tracing linen, the same as any set of final drawings at an architect's office. The costume sketches are first done freely in water color. Over this he lays tracing linen and makes the drawings as shown, using ink and a brush. From this last drawing he reproduces as many copies as needed by photostat or solar print process. Mr. Bragdon's technique of stage design has been treated elsewhere and needs no further comment here. The illustrations, as examples of delineation, speak for themselves.

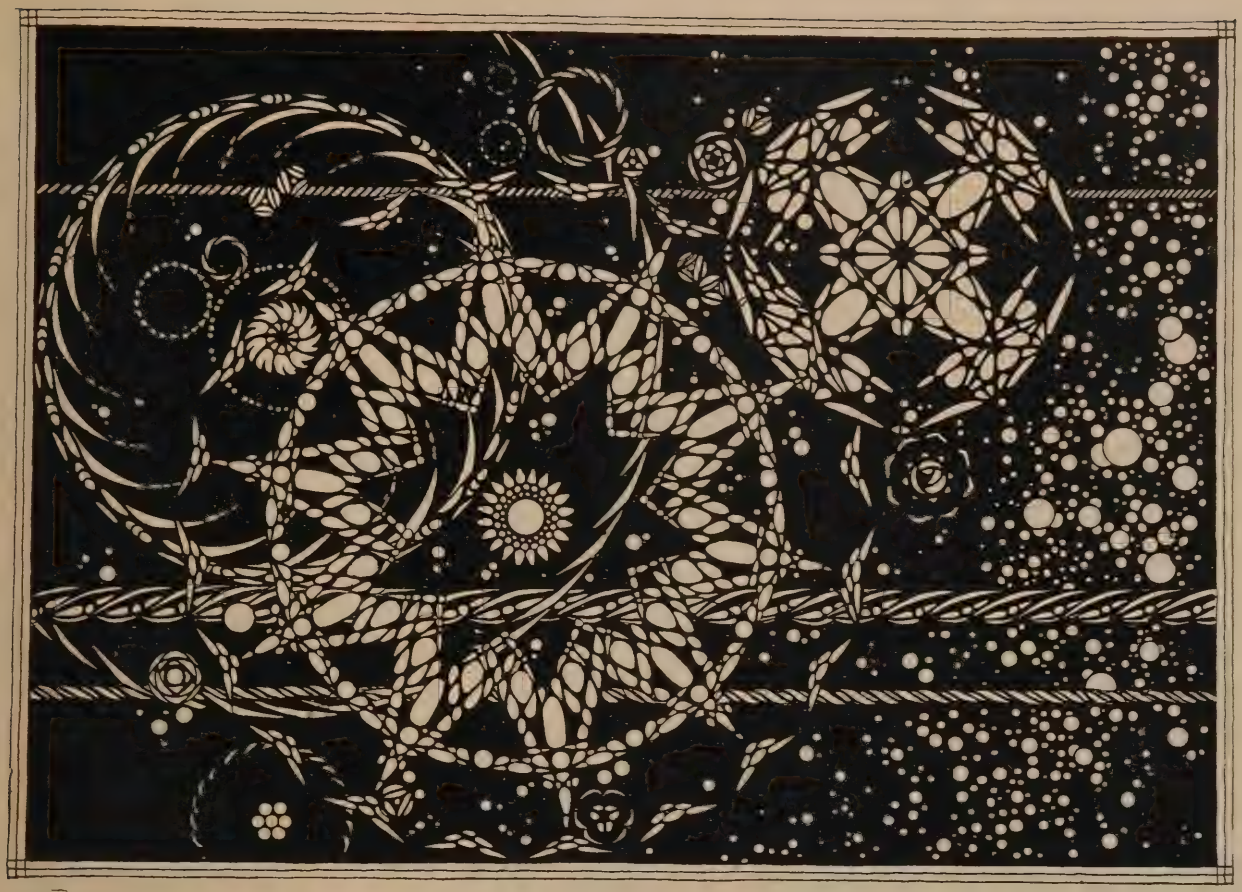
It is interesting to note that he has recently taken almost entirely to brush drawing, giving up the pen line that was for years his favorite medium. His drawing technique has always developed with his thought, clarifying itself of extraneous detail to show the permanent aspect of the object rather than

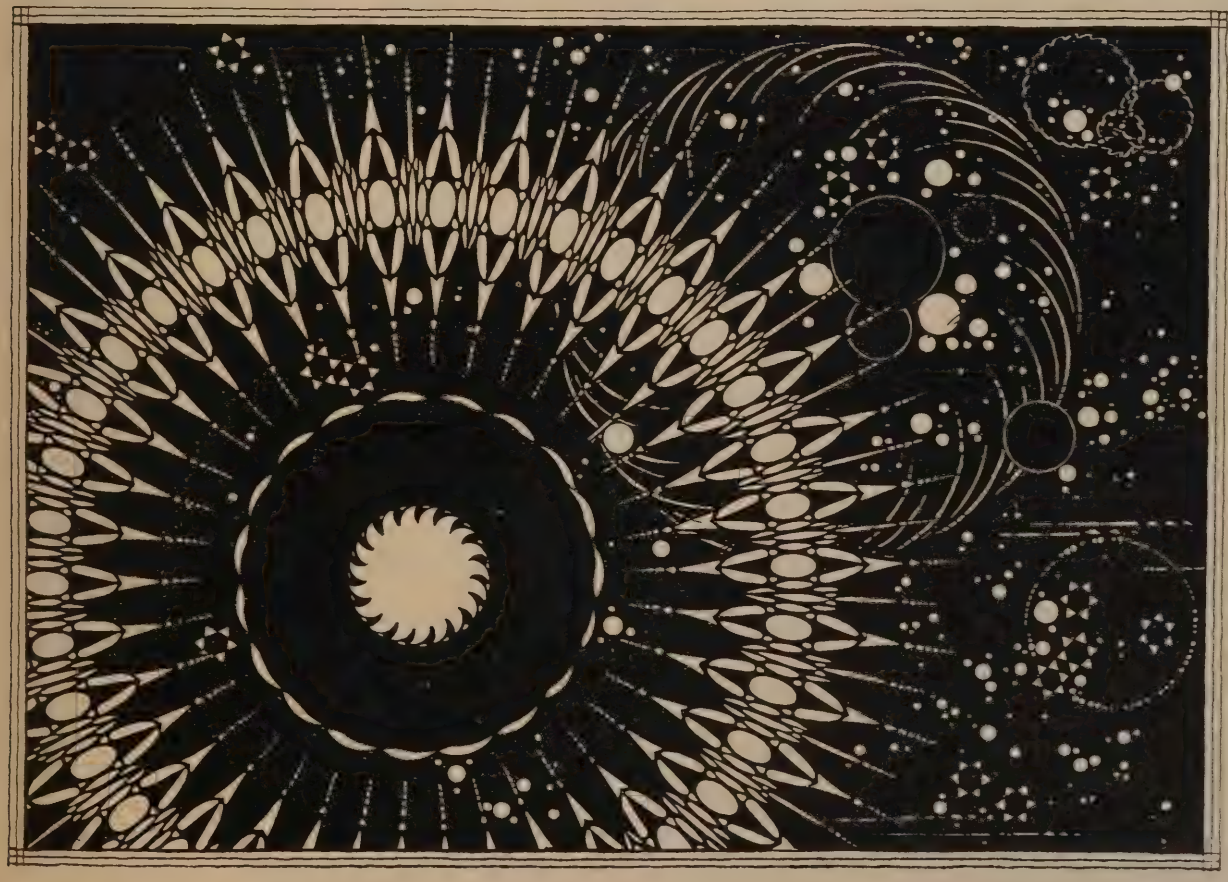


COSTUME SKETCHES BY CLAUDE BRAGDON FOR "THE IMMORTAL THIEF".

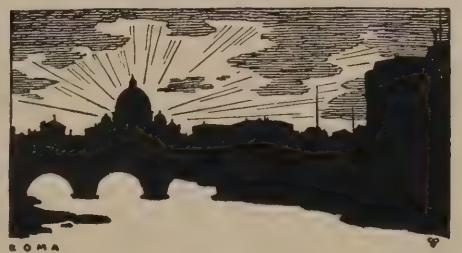


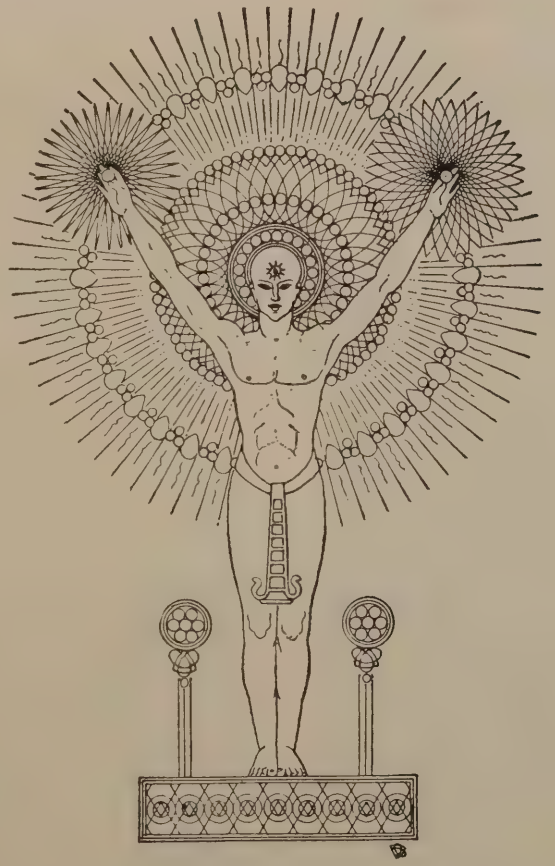
PLANS AND ISOMETRIC PERSPECTIVE DRAWINGS BY CLAUDE BRAGDON FOR SCENES IN "THE IMMORTAL THIEF".





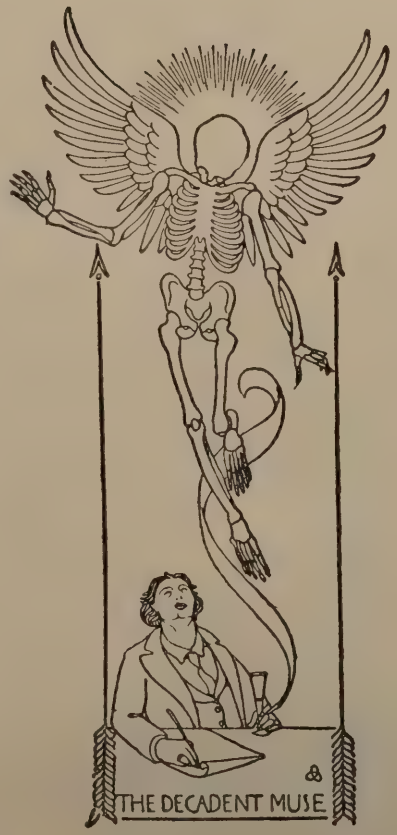
COMPOSITIONS IN PROJECTIVE ORNAMENT BY CLAUDE BRAGDON, FROM "OLD LAMPS FOR NEW".

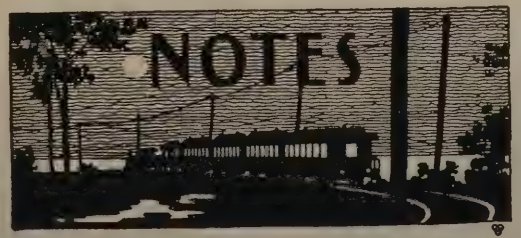




A Priest of Ra









THE SUICIDE

PEN-AND-INK DRAWINGS SELECTED FROM CLAUDE BRAGDON'S SCRAP BOOK

(These sketches were all originally reproduced in "The Chap Book")



BOOK PLATE

some atmospheric or transitory mood. He is essentially a draftsman. It is in the intellectual quality of pure line that he has excelled, a contribution that is as unique as is the man himself. Architectural drawings, he holds, should never flatter their subject but instead should be austere, truthful representations of the essentials of the design.

Of the point of view of the young draftsman he has always shown a fine understanding. His own architectural education was received in the offices, including a term of employment under Bruce Price of New York, and Greene and Wickes of Buffalo. He also came under the influence of Harvey Ellis. While specially employed for the purpose he won many competitions for various firms. The President's Medal of the Architectural League of New York, was awarded to him upon three different occasions, and the silver medal of the Chicago T-Square Club.

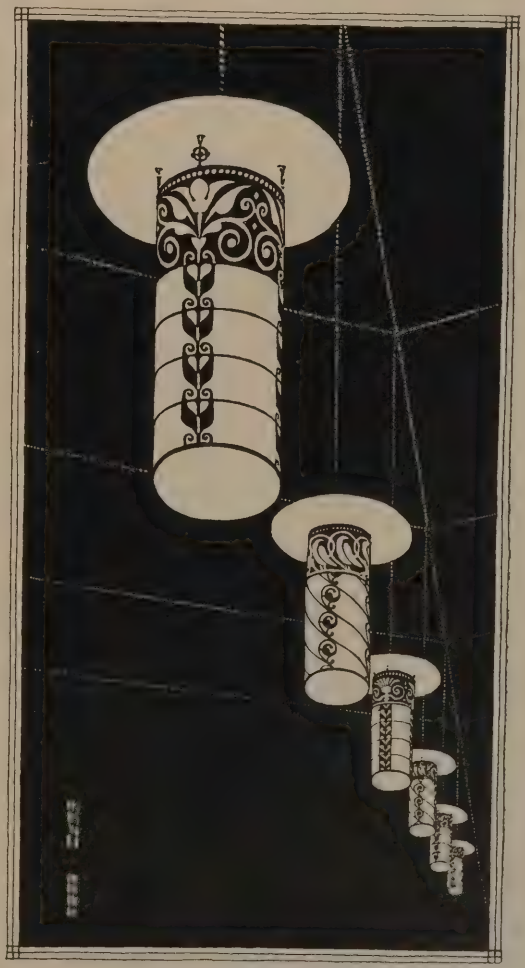
Claude Bragdon's position in American Archi-



"A WILDE NIGHT"
A Burlesque of Aubrey Beardsley's "Yellow Book"



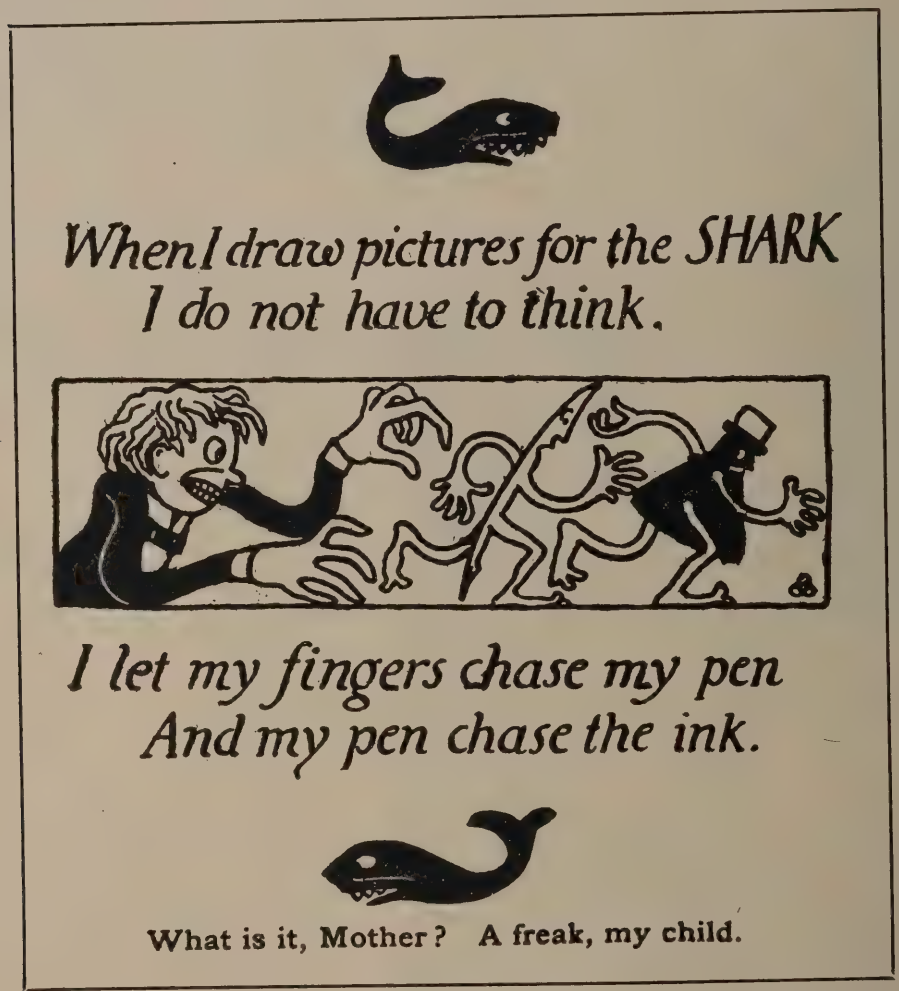
From "Architecture and Democracy", (Second Edition)
EPISODE IN A "COLOR SYMPHONY"



From "The Christian Science Monitor"
A SCHEME FOR STREET LIGHTING

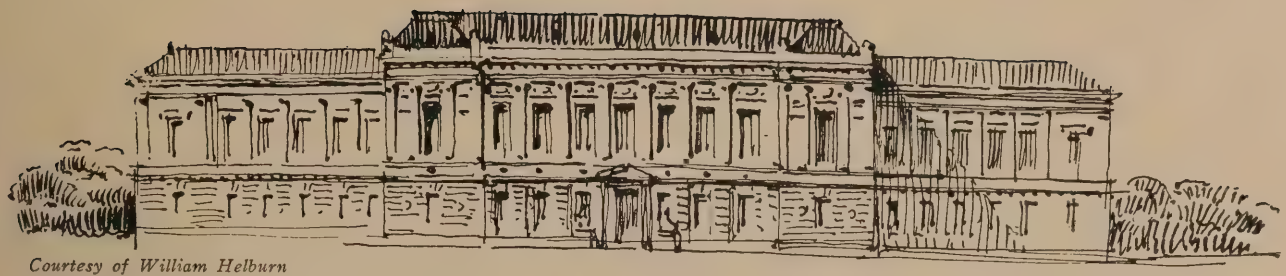
tecture is with the radicals. Long a friend of Louis Sullivan, he wrote the introduction to his *Autobiography of an Idea.* Yet in spite of this necessary classification with Sullivan, Frank Lloyd Wright and Harvey Ellis, Mr. Bragdon has always valued and has never under-estimated the discipline to be gained from the study of the masters of the past. It is with the indolent rehashing of the old motifs that he has never shown the least sympathy. This point of view is well developed in such of his books as are of particular interest to draftsmen; *The Beautiful Necessity, Projective Ornament* and *Architecture and Democracy.*

In conclusion it may be said that Mr. Bragdon occupies a unique position in his profession. He stands for an all-round culture and a mastery not alone of one thing, but of many, making all minister to the one, and the one to the many, as did the architects who created the Renaissance. To these artists Mr. Bragdon bears a certain resemblance, as will be seen from this sketch of his life and catalogue of his activities, and the accompanying drawings which tell his story more directly and eloquently.



DRAWING BY CLAUDE BRAGDON, PUBLISHED IN "THE PHILISTINE"

Burlesque on Gelett Burgess' "The Lark"



Courtesy of William Helburn

SKETCH BY DAVID VARON SHOWING HOW A FEW RAPID STROKES CAN EXPRESS A DESIGN

THE VALUE OF INDICATION IN DESIGN STUDY

By David Varon, S.A.D.G.

(EDITOR'S NOTE:—*Professor Varon, who is a teacher of much experience is well known as the author of two text books,—"Indication In Architectural Design" and "Architectural Composition". He will continue discussion of Indication in a second article to appear next month.*

THERE IS HARDLY any subject of study in the curriculum of a school of Architecture that does not prove exceedingly interesting to a mature mind. Whether it be history, graphic statics, structural engineering, or surveying,—all appeal in greater or less measure according to the individual. Many so-called artists decry mathematics possibly because they could not climb the ladder that leads to summits whence the mental eye can reach infinite horizons. A truly great artist-architect cannot but be imbued with love for both his own art and the science of construction which requires so much mathematics. Witness Da Vinci in the Renaissance, and in modern times men like Brune in France, who graduated first from the "Polytechnique" then entered the Ecole des Beaux Arts, which he left after four years as the winner of the architectural *Prix de Rome*. But men of this calibre, of so many parts, are the exception. And for a long time there will be among the members of the architectural profession a preference for this or that branch of study. However it may be, among the many subjects dealing more directly with the art, the one that seems to draw the largest plurality of suffrage is Architectural Sketching, or Indication. Many a "nouveau" has looked with envy upon some of his upper class friends who were skilled in the handling of the pencil when working either from an actual example or from imagination. "Oh, will I ever be able to sketch in this manner, so that I may with a few strokes suggest some remarkable edifice?" has been for years the puzzling question of the young. In the long run, after many years of pure imitation, a few finally come to possess in some measure at least, the much longed for treasure. Now they enjoy their work thoroughly at the office, before the client, and last but not least, when they go on vacation.



SKETCH SHOWING EFFECTIVE INDICATION

Now, the purpose of this article is to attempt to convince the many of the possibility of gaining knowledge of indication, much more rapidly when it is systematically taught. Many there are who believe it to be a series of knacks anyway, and therefore they rely on time to conquer them. Others starting an effort with a fine 6H pencil are somewhat surprised at their failure after having worked so hard. A good many more do not in reality even know the true meaning of the word indication. Well, since Architecture has been so often compared to Music, Literature, and so on, it may be said that what a crisp synopsis or review of a book is to literature, so is a cleverly indicated sketch to architecture. Those who are familiar with the former cannot fail to understand the latter. Anyone who is cultured enough to appre-



PEN-AND-INK SKETCH BY DAVID VARON, AMIENS CATHEDRAL

DRAWN BY INDICATING EACH ELEMENT IN ITS PROPER RELATIONSHIP WITH THE WHOLE

ciate the beauty of a short book review, will relish the more its counter-part in architecture. As a writer of merit is expected to give the public a clever, pleasing résumé of a work of several volumes in a rapid sketch, so the artist-architect may be expected to give us in a few clever strokes the impression not only of a small house, a large residence, or a great estate, but of a whole city as it stands out against its background of hills or mountains.

Some people have dubbed Architectural Indication "the architectural shorthand". Quite an amusing name, but not quite true; for there is a tremendous difference between the architectural indication and stenography, not only in the actual signs but also in the way the layman reacts to each. While a stenographed page is seldom understood by another than the author himself, and means nothing at all to the layman, an indicated sketch has a particular appeal to all, especially if shown at the proper distance. You have at some time heard the contractor exclaim in amazement, "How wonderful, when I take a close-up look at it I cannot make head or tail of what I see, but the minute you put it at a distance I can see a whole lot. Now what kind of magic is that?" To elicit such an exclamation from a future client is to insure prestige.



A LARGE BUILDING SIMPLY EXPRESSED

SKETCH BY DAVID VARON

Of course there is indication and indication as there are fagots and fagots, as the Frenchman would put it. Furthermore, as we shall see later on, the process may be altered at will, i.e., on the one hand one may sketch a beautifully finished drawing, on the other get to the point when it becomes a series of symbols.

It is hardly necessary to point out the number of occasions where this art may come in handy in everyday practice. Oftentimes a hustling client gives exceedingly short notice for the making of a set of sketches "to talk matters over." Two or three, or more, draftsmen go to work under high pressure, practically locking themselves up until the desired set is finished. Now such a practice does not seem to be always the best procedure, especially when dealing with Architecture considered as an Art, a great, Fine Art. Of course, one should expect the human mind to work many a time under greater pressure; but the technique should be adequate to the occasion. Skill at such times should consist not in the very rapid movements of the hand in drawing—as used by stage artists—but in making the most of the least. That is what indication is meant to give its user; every stroke must mean ten times as much as any line in a finished drawing. Let the prospective client exclaim, "How wonderful, my dear John. I see" . . . . and this sketch which may have taken but a few minutes to work out will often prove a hundred times more effective.

Though there are many who believe that rapid sketching is a mere knack "with which you are born, or Mother Nature ill-treated you in this respect," the fact is that the subject can be and is regularly studied. The space herein allowed is too small for detailing the process, but we may attempt at least a broad exposition of the underlying principles. To begin with, we must recall the definition of Architecture: the art of building in accordance with the laws of construction and with the principles of the Beautiful. This implies that a work of real architectural merit will have to have more than beautiful "bits" here and there. There must be more than a mere display of curios either imported or fabricated. The architecturally beautiful has its laws that must be obeyed if an architectural conception is to survive. Perfect order and proportions, perfect composition not alone for the practical benefit to be derived from it, but also for the charm to be enjoyed by the distant onlooker whose eye can more easily embrace the whole. Architecture is decidedly very similar to sculpture, the productions of which must afford beauty to the eye as soon as it can see them detached from their surroundings. Who will not remember the deep impression made by the silhouette of that unique dome of Santa Maria dei Fiori, of Florence, seen from a distant suburb, San Miniato. What majestic curves, how glorious, and how everything around it is dwarfed by it! It emerges from the masses of small structures as a beautiful and powerful melody dominates a very subdued accompaniment. One

well understands, being under the spell, Michael Angelo's wish to be buried opposite Brunelleschi's masterpiece. This master has found the secret to the creating of majestic effects. The grandeur of the "Duomo" comes out above all of its great simplicity and fine proportions. This is what makes it possible to sketch the whole edifice at small scale with a few strokes. It has been made a sort of axiom that whatever is really a piece of fine art must by necessity be very simple. It may be put in this way:— whatever is easily sketched out stands a good chance of being a true work of art. Though this sort of very brief summary of any work of art may be used in literature, or music, or in other arts, it seems that it is more easily done with architecture; at least it appears so with regard to the judgment of the multitude. It is easier to grasp the architectural scheme than, for instance, the musical theme. This very relative simplicity makes it the more appealing to the student. The latter will see pretty soon that the chief merit of a well known design does not lie in the number of beautiful details, but in the happy disposition of the various masses.



SKETCH BY DAVID VARON

This is precisely what true indicating deals with. There are a number of qualities which need not be "drawn" but merely indicated. Finding the key to the secret of properly indicating a design of some magnitude at a rather small scale means that one is not far from reaching the arcana of the thinking proper to great compositions. The one is helped by the other, and both need to be cultivated by constant practice in order to achieve success. No writer would venture to tackle a huge undertaking unless he has been able to see through the essentials of great and voluminous books, grasped their respective themes and the ways in which details have been elaborated. Nor would the great architect Garnier have tried to cope with such a huge structure as the Paris Opera House before he could sketch from memory some of the most wonderful achievements of the past and present times with a few strokes of the pencil. Though the silhouettes and details of his lifework are modern he found his inspiration in all the epochs, drawing and copiously sketching from their extant structures. It is only through this constant practice that he could wrest some of their secrets: the power of each line, of each direction, of their various combinations and contrasts. It was for him the best means of subsequently becoming independent. All great artists like him have first long admired their models, enjoying them for hours at a stretch, trying first to understand them thoroughly. Only after they had practically engraved in their minds the main traits and the various impressions of the edifice as seen at different seasons and hours, did they start to draw with analytical eye, trying at every stroke to discover by themselves a great truth. Sketching does not make the Garniers, who must be born artists. It does, however, help them immensely.



Courtesy of William Helburn

SKETCHES SHOWING TWO EXPRESSIONS OF SAME PARTI RAPIDLY INDICATED

PLANNING METHODS FOR LARGE INSTITUTIONS, II

By George R. Wadsworth,

Director—Division of Operating and Planning Research, Department of Architecture, State of New York.

FOREWORD: MINUTES FROM THE COMMITTEE ROOM.

Present — Architect (chair), Physicians, Hospital Superintendents.

CHAIR—"Gentlemen: displayed on the wall at your right is a tentative first floor plan of the psychopathic unit, incorporating features for reception, service, and diagnostic clinic, and facilities for treatment of limited scope, doctor and nurse offices, waiting rooms, etc."

VOICE—"Which is the reception suite?"

CHAIR—"There, at the lower left, adjoining the main cross corridor."

VOICE—"Isn't the plan up side down?"

CHAIR—"No, you're looking Southeast; the top's the bottom; if you refer to the layout on the table you will see."

VOICE—"What's that jut for off the middle room?"

CHAIR—"That's a shower bath cubicle off the examining room. If you will step to the wall you will observe the notations."

(All crowd about the print on the wall.)

VOICE—"Is that examining room large enough for the furniture; we need a desk, benches and chairs; and what's that cross line—there—running into the niche?"

CHAIR—"That's merely a crease in the tracing which shows on the print."

VOICE—"It seems to me that space provided for basal metabolism is far too—" (*explosive interruption*).

VOICE—"Let's stick to the reception service, the clinic is out for the present."

VOICE—"Let me in there Doctor; thank you; now we should have the X-ray viewing room here—not there."

VOICE—"That's not the X-ray outfit, that's the dark alley for the eye, ear, nose and throat, lab."

VOICE—"Well, it doesn't say so, it should be marked; and it looks too small any way. Where will you put the fluoroscope; in the corner?"

CHAIR—"We will have prepared a detailed layout for consideration at a future meeting."

VOICE—"I think, Mr. Chairman, we should all have opera glasses to view from afar or else each one have a print. It's all very misty to me; and how can we tell if there's room enough if you don't show the outfits in place?"

CHAIR—"Now to return to the reception service, is it the sense of the meeting that—"

VOICE—*(Interrupting)* — "Mr. Chairman, it's now one o'clock and I move we adjourn for lunch." Adjourned!!!

This somewhat extravagant sample of a page or two of minutes is not altogether unusual. In spite of a sincere desire on the part of committee members to give serious consideration to problems of planning and design, consideration by such methods must be more or less perfunctory.

Blue prints from pencil paper tracings generally have delineations too faint to be studied satisfactorily except at close range. Prints of floor plans to the usual ⅛ inch scale are too bulky to be handled readily for individual round table observation; sent out to committee members for study prior to the conclave they would never be unfolded. The indication of the location and arrangement of equipment and furniture on tentative design drawings to such scale would be far too arduous; and yet this very feature possibly more than any other enables the average layman to orient himself; to get himself down to scale and ramble around the plan.

For many years the writer has used with increasing satisfaction for the presentation of tabulated data, charts, diagrams, studies and tentative designs, 8½ by 11 inch sheets with faint blue section lining about five to the inch. Pencil lines only are required; erasures and corrections are made with facility; titles, notations, schedules and all lettering may be typed; the scale is impressed upon the sheet; equipment and furniture are easily shown; photostatic reproductions are highly satisfactory; and, most important, sheets are of uniform size and convenient for binding, mailing and study.

Sets of photostat copies of appropriate studies may be sent to committee members with agenda for the meeting. In the committee room each member has before him his personal copy whereon delineation is positive, notations legible, and equipment indicated when consistent. The task of the chairman is simplified, time is conserved, consideration is intelligent and discussion constructive. The plan is growing.

The illustration on the following page shows the layout study and ward analysis for a 690 bed psychopathic hospital at a scale approximating 150 feet to the inch, and a portion of the first floor plan of the main building at about 20 feet to the inch. The scale of the hospital group study shown with the first article in this series was 500 feet to the inch. Detailed studies of limited scope and compass are prepared at scales of 5 or 2½ feet to the inch. The greatest latitude as to scales is facilitated by the section lines which show faintly upon the photostatic copies.

STATE OF NEW YORK — STUDY HP2-7S

DEPARTMENT OF ARCHITECTURE - DIVISION OPERATING & PLANNING RESEARCH

949 BROADWAY - NEW YORK

TENTATIVE DESIGN - PSYCHOPATHIC UNIT - SECOND CLASS

NEW YORK STATE HOSPITALS FOR THE INSANE

WARD ANALYSIS

3 Type -N- Wards at 21	63 Beds	Patient Classification	#1
9 Type -G- Wards at 27	243 Beds	" "	#2-3
12 Type -F- Wards at 32	384 Beds	" "	#2-3-4-17
24 Wards	690 Beds	Wards - Two Floor Units.	

MAIN BUILDING- Three Floor Unit.

Basement - Service facilities - Physic-Hydro-Therapy.

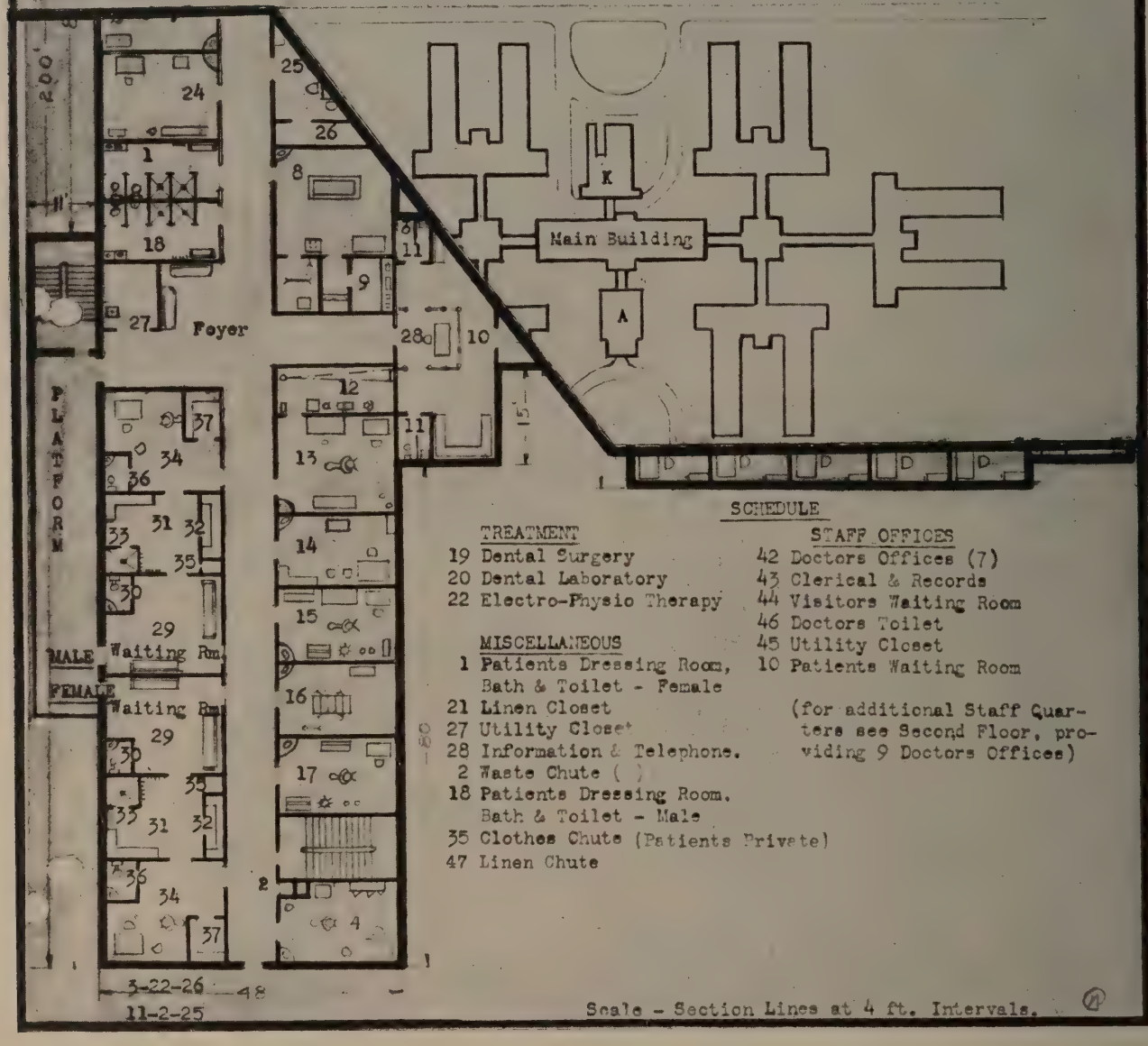
First Floor - Patient Reception Service
Diagnostic Clinic - Treatment Facilities.

Second Floor - Four Patient Dining Rooms at 96 seats 384

Third Floor - Two Patient Dining Rooms at 84 seats 168 552
Two Attendants Dining Rooms 48
Two Rooms for Occupational Therapy.

ANNEX- "A" Two Floor Unit with 16 Doctors Offices.

KITCHEN UNIT- Single Floor, Detached, with provision for service by food truck via elevator and connecting bridge.



SCHEDULE

TREATMENT
19 Dental Surgery
20 Dental Laboratory
22 Electro-Physio Therapy

MISCELLANEOUS
1 Patients Dressing Room, Bath & Toilet - Female
21 Linen Closet
27 Utility Closet
28 Information & Telephone.
2 Waste Chute ( )
18 Patients Dressing Room, Bath & Toilet - Male
35 Clothes Chute (Patients Private)
47 Linen Chute

STAFF OFFICES
42 Doctors Offices (7)
43 Clerical & Records
44 Visitors Waiting Room
46 Doctors Toilet
45 Utility Closet
10 Patients Waiting Room

(for additional Staff Quarters see Second Floor, providing 9 Doctors Offices)

Scale - Section Lines at 4 ft. Intervals.

PSYCHOPATHIC HOSPITAL, SULLIVAN W. JONES, NEW YORK STATE ARCHITECT

DIAGRAM AND WARD ANALYSIS, 690 BEDS, AND SECTION OF FIRST FLOOR, MAIN BUILDING

PENCIL POINTS SERIES
of
COLOR PLATES

This drawing was made on green tinted paper in brown ink and then rendered with transparent water color and Chinese White. It suggests that there are great possibilities in this style of rendering for producing striking effects rapidly and economically. Mr. Polhemus uses a variety of different tinted papers for his renderings, choosing his color for the effect he wishes to attain. This example measured 18" x 10" *in the original.*



SKETCH OF A RESIDENCE FOR W. ROSS PROCTOR, JR., POLHEMUS AND COFFIN, ARCHITECTS

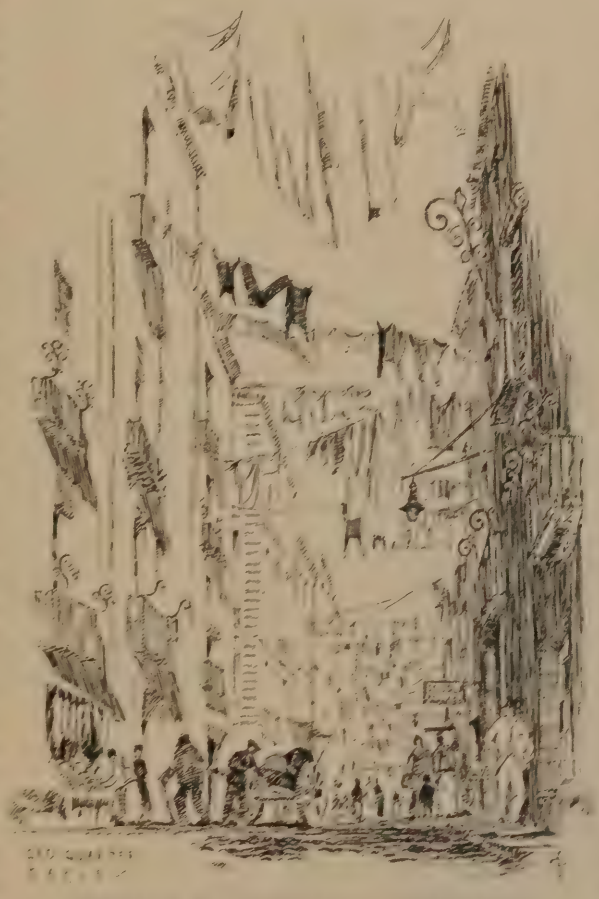
By Henry M. Polhemus

WROUGHT IRON PRECEDENT, VII

ITALIAN IRON WORK

By Gerald K. Geerlings

THE FANFARE OF architectural trumpets has ever acclaimed the glories of Italian edifices, paintings, frescoes, and sculpture, so much to the exclusion of the minor arts, that the traveler going to Italy by boat or by book has in general paid but passing attention to its iron work. Venice, for example, is too gala a pageant, the color too rich and varied, for humble wrought iron grilles to receive concentrated attention. Who would halt his gondolier to study a grille on the Grand Canal when the Ca' d'Oro beckons a few strokes further? In Verona the Loggia del Consiglio hypnotizes all one's time while the marvels of the wrought iron Scaligeri Tombs languish around the corner. In Siena the architectural pageantry of the Cathedral, with all the marvels of floor, wood carvings, frescoes, mosaics, pulpit and what not, diminish to the zero point any lavish attention for the torch or standard holders on the Via de Citta. Or in the old quarters of Naples (where only carefree architects and their kind wander among the street spaghetti-stands, the intimate sights and the preposterous odors which only the Neopolitans boast), what place in the sun do the fascinating balconies hope to assume, even with their fanciful spirals?

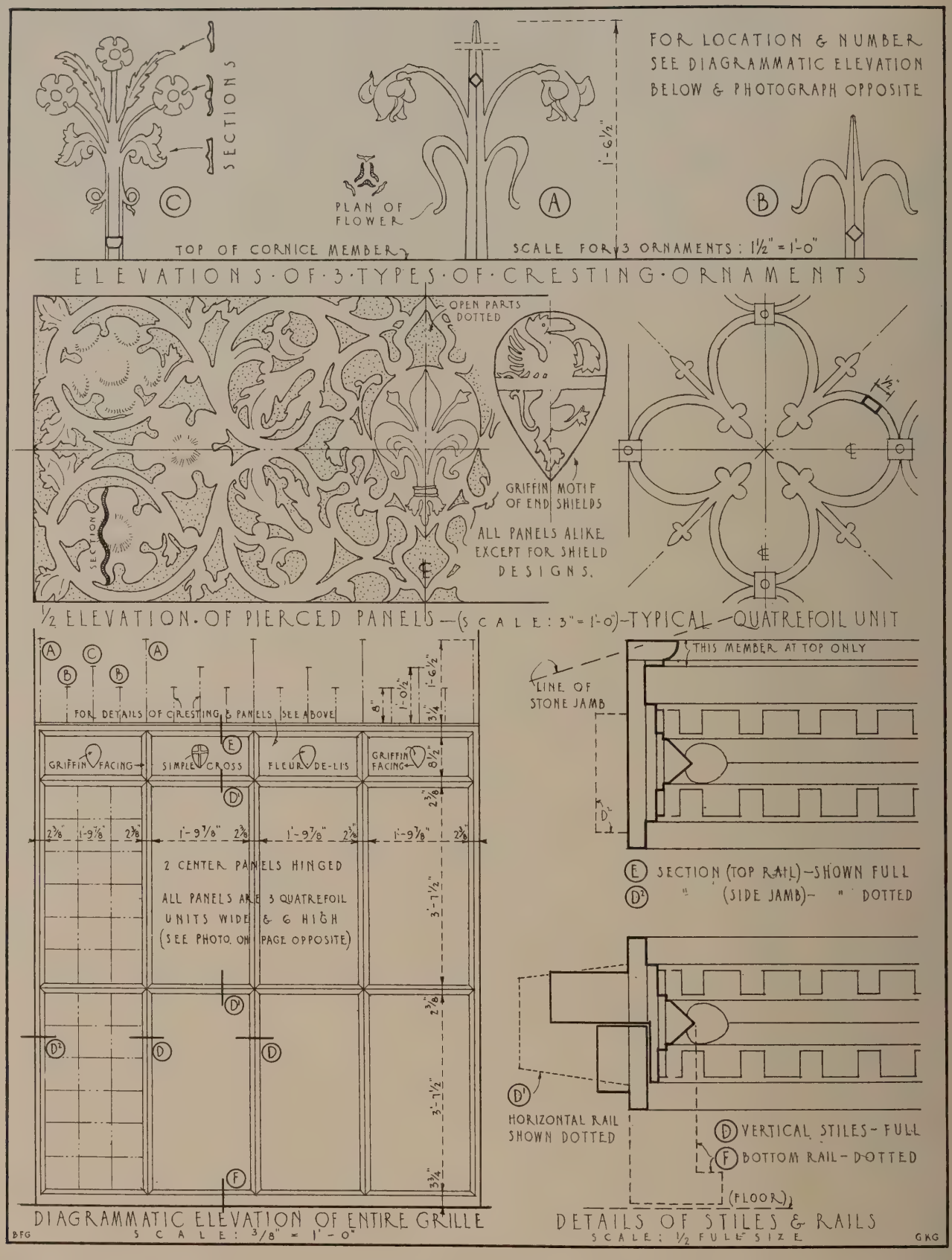


SKETCH BY GERALD K. GEERLINGS

(Note the interesting grille terminations, and the character they add to the street.)

For all the undoubted wonders of Italian art in architecture, sculpture or painting, those of wrought iron are scarcely a whit less inspirational in their realm. With a little effort no doubt the truth of a mathematical ratio could be proved that the well-known grille in the Palazzo della Signoria at Siena bears the same relation to the greatest achievement in wrought iron as the Cathedral façade does to the ultimate in mosaics. The fact that the grille be less widely known than the Cathedral façade should not relegate it to a lower position in proper appreciation. Yet over and over again in the study of a modern building, it is deemed all-important that the profiles of entablatures be given careful study while the metal work is considered outside the pale of the designer's necessary consideration or knowledge. A haphazard small scale sketch or two is supposed to suffice for the metal work, and the consequent result is often to mar the possible distinction which the *ensemble* might have had but for the shoddily designed grilles.

The determining factor in the failure of any iron work, particularly Italian, is not that the *parti* may be entirely wrong (with plenty of material to draw upon this may be simple enough to settle upon), but rather insufficient care in selecting ornament and detail. The relation of stiles to the field of ornament (pages 225 and 229), the height of a running band to cresting ornaments, the proportion of solids to voids in pierced répousé panels (pages 224 and 228)—in a word, the finesse of the component parts largely determines the success of the design. The same conscientious attempt should be made to achieve a thing of beautiful and distinguished enrichment in wrought iron as would go toward developing an entablature which would do credit to Trajan's Forum. The proper design of an Italian grille is not merely a matter of jotting down the possible *motifs* which appeal to the designer's particular fancy, and then combining them in luckless fashion—such procedure would never produce the desired effect. Not that it is desirable to re-use old masterpieces in the identical atomic sequence, for it might easily happen that such a reproduction would look entirely out of place in our modern setback architecture! But just as old Classic or Romanesque *chefs-d'oeuvre* are studied and analyzed in order to determine wherein lies their successful composition before applying their *motifs* to a modern problem, in the same fashion it is not only desirable but essential to the creation of a "modern" grille, that the old precedents be examined and assimilated before attempting to combine their

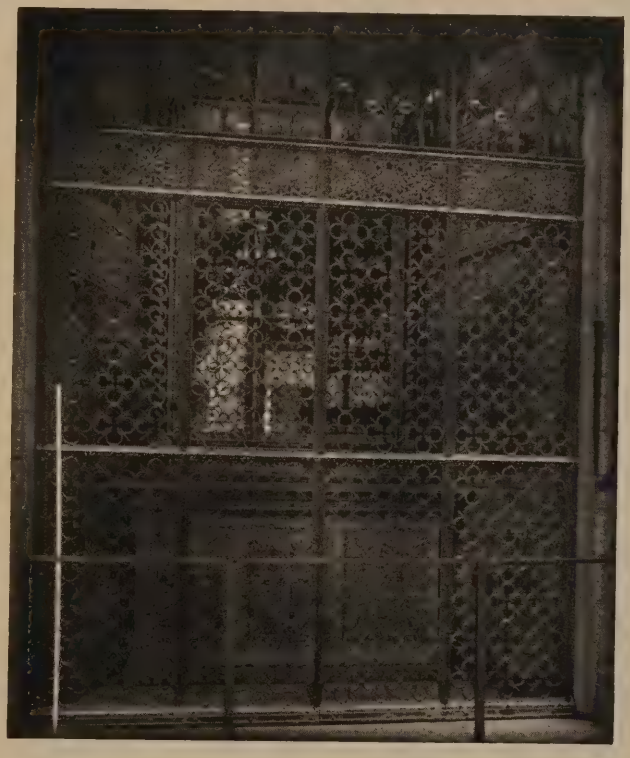


WROUGHT IRON GRILLE IN FRONT OF 14TH CENTURY SHRINE TO SANTA MARIA DELLA TROMBA

EXTERIOR OF PALAZZO DELL' ARTE DELLA LANA, FLORENCE

devices in creating an iron design which will harmonize with the architectural setting.

The Italian work here illustrated is confined principally to the 14th, 15th and 16th centuries. Before the 14th century there are but rare, outstanding triumphs in iron, while after the 16th century wrought iron takes on such a decided French influence that it is better to consider that style at its source in a later chapter. During the period stated there were definite characteristics developed, some more confined to localities than others. In ecclesiastical work Tuscan grilles divide the whole into regular rectangular panels by characteristic stiles and rails, and fill the intervening spaces with some form of the quatrefoil *motif*. Window grilles are usually of the simple "basket" type; that is, a regular division into squares, with the series of vertical bars piercing the horizontal, and the face of the grille projecting slightly ahead of the face of the stone. Balconies of iron do not figure prominently in and around Florence, but at Bologna the Palazzo Bevilaqua has what may be termed not so much a typical grille as a common general *parti*, with corbels and floor of stone. Lombard iron work cannot be said to possess any marked characteristics, yet in Venetia (see page 230 for additional notes), marked differences appear in grilles with all-over scroll designs.



GRILLE OF PALAZZO DELLA LANA, FLORENCE

In general Italian workmanship closely adhered to the attributes of the metal and employed only those forms which the forge could readily achieve. There are but rare occasions of "carving" iron into arabesques, or fashioning difficult capitals or bases, which so frequently and amazingly occur in Spanish work. Neither is the split bar, a favorite of the Spanish *reja*, or a series of interesting twists used to any extent. The Italian grille was fond of dividing itself into regular rectangular panels by stiles composed of dentils on each side of a triangular center rib (refer to drawings on pages 224 and 229). Between these stiles and rails the quatrefoil disported itself in a variety of forms, with its parts welded together in Tuscany and banded in Venice. This scheme of grille, of which the one in the Palazzo della Signoria is an outstanding example, having its main portion as described above, usually is crowned by a repoussé frieze, and surmounted finally by cresting flowers, spikes or animal heads.

Two grilles of the 14th century, fortress-like Palazzo dell' Arte della Lana at Florence illustrate in general the salient features of the typical northern Italian manner. The exterior wrought iron grille in front of the 14th century shrine to Santa Maria della Tromba (across the narrow street from Or San Michele), pages 224 and 225, typifies the oft-repeated Italian tradition of rectangular panels filled with repeating quatrefoil units, divided by stile and rail, sections described above, the whole surmounted by a pierced repoussé panel and topped by a vivacious variety of cresting forms. The quatrefoil units are interesting in the manner the parts are welded together. The repoussé design is identically repeated in the four panels except for the shield decorations, two having pouter-pigeon griffins, one a *fleur-de-lis*, and one a simple cross. The cresting devices are inspirational singly but even more so collectively. They complement and supplement each other in being high or low, severe or foliated, curving up or stooping down.

The wrought iron grille at the sidewalk level (page 229) also of the Palazzo dell' Arte della Lana, Florence, assumes a singularly modern air with its economically designed panels of twisted bars, relieved only by rosettes at their intersections and leaves at the junction with the stiles. The crowning top member, the stiles, and bottom rail follow the usual Tuscan variety of triangular mid-rib flanked with dentils. The cresting bids for 20th century favor in angularity and brevity which should have its low production cost appeal. In spite of its militant look it succeeds in keeping company with the remainder of the grille—at least it is difficult to evolve a better solution with fewer motions and less iron. A five-foot rule slouches at the left in the photograph.

Italian Renaissance feeling for strict adherence to architectural forms asserted itself by the 16th century, as exemplified by such standard holders as of the Strozzi palace (page 226) and del Turco (page 227). The lamps of such palaces as the Strozzi, Ricardi and Guadini, are all designed along rigid architectural lines, and the designer has always kept in mind good usage of his material. For instance, dentils are flat and not as deep as they would have been if executed in bronze or stone. Even scrolls are designed in a manner plainly bespeaking the material.

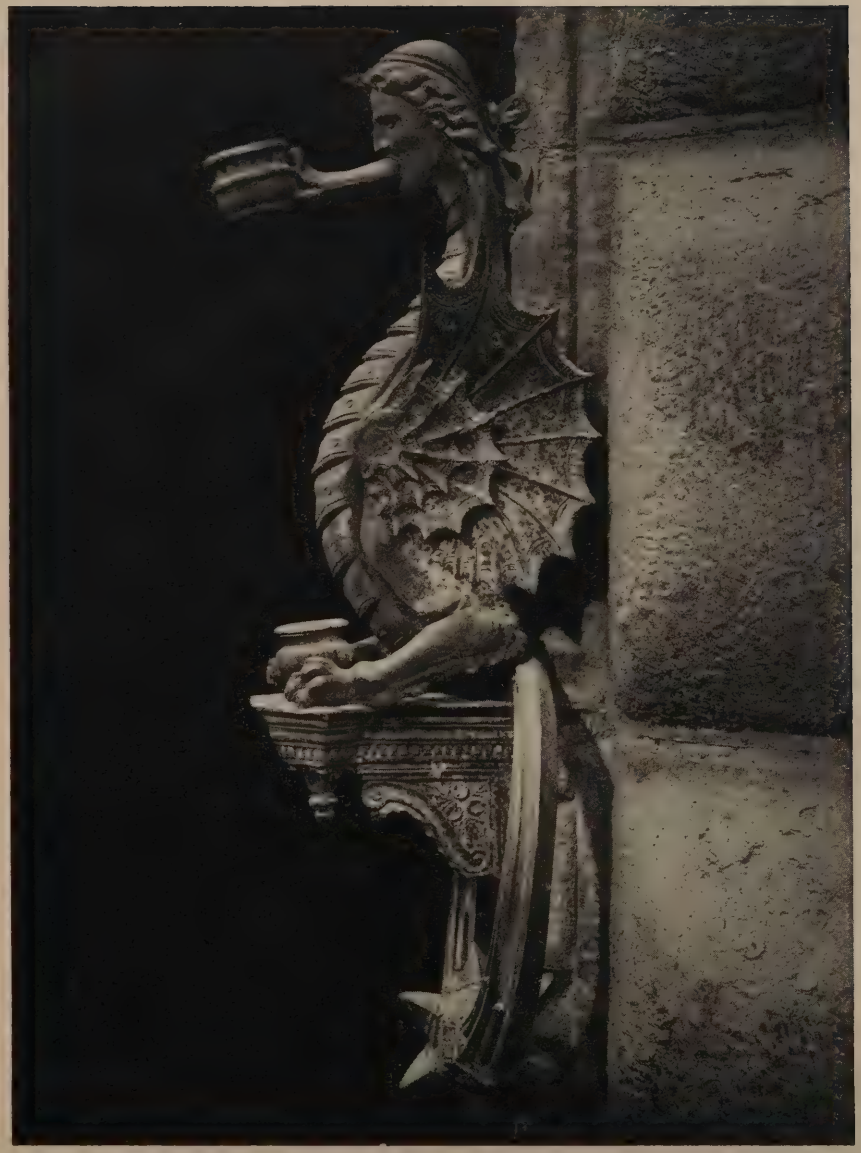


Photo by Alinari

WROUGHT IRON TORCH OR STANDARD HOLDER

PALAZZO STROZZI, FLORENCE

A singularly beautiful example of wrought iron modeling, craftsmanship and composition. Although the bracket is reminiscent of similar motifs in stone and bronze, it is decidedly wrought iron in the profile of mouldings, the shallowness of dentils, and a narrowness in width, stamping it as excellent precedent. The tool marks on the lady's frontal vertebrae and the edges of her webbed wings are good wrought iron technically and decoratively.



Photo by Alinari

WROUGHT IRON STANDARD HOLDER (14TH CENTURY)

PALAZZO GRISOLI, FLORENCE

A silent oration on the virtues of chisel-mark decoration and simple wrought iron modeling, not to mention an advance on 20th century humor in architecture. The gallant monitor is frankly assembled for all the world to see where his joints occur, and freely exposed for several centuries of weather to ruin, yet he is none the worse for either.



Photo by Alinari

WROUGHT IRON STANDARD HOLDER, (16TH CENTURY);

PALAZZO DEL TURCO, PIAZZA SS. APOSTOLI, FLORENCE

A more sophisticated high-Renaissance standard holder, exemplifying most commendable composition and refinement of detail in architectural design, and with all superb craftsmanship. The various members are composed so that their profiles, ornament, texture and modeling express the potentialities and happy accomplishments of the material.



Photo by Alinari

WROUGHT IRON STANDARD HOLDER, (16TH CENTURY);

PALAZZO MANCINI, CORTONA

Compared to the Palazzo Turco holder this is a radical departure from orthodox high-Renaissance, yet it is especially noteworthy in its pleasing variety and excellence of ornament. The twist of the upper necking differing from that on the upper half of the ring, the delicate chisel-mark decoration on the central band surrounding the socket, the structural yet graceful leaves below the latter, the simple grooved mouldings—all are outstanding examples of what may be accomplished when wrought iron is humored into the best expression of its good nature.



Photo by Alinari

WROUGHT IRON CHANCEL SCREEN, ORVIETO CATHEDRAL



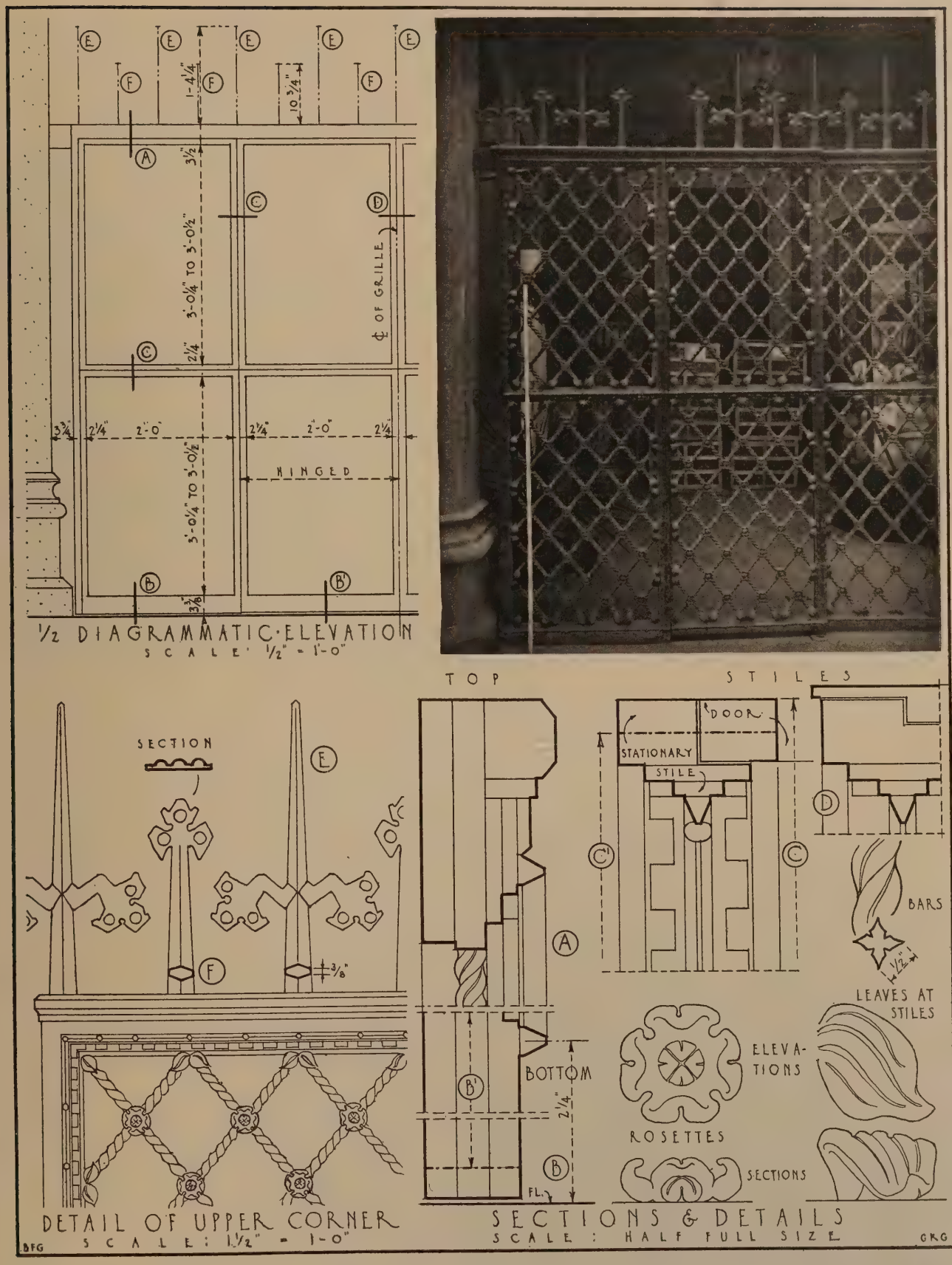
Photo by Alinari

CHANCEL SCREEN, ORATORIO DEL LORETINO

PALAZZO COMUNALE, SAN MINIATO

The interesting Gothic screen reproduced above, by Conte di Lello da Siena, 1337, is noteworthy for its delicate scale throughout cresting, repoussé panels and quatrefoil units. Not often are the vertical stiles so prominently marked or the *fleur-de-lis* given the interest in a third dimension by a spike application as here. The pierced repoussé panels maintain a simple solidity and excellent "spotting" by means of the leaf forms, which might have been lost as in later and mediocre work where leaves are subdivided and so small in scale that the eye fails to grasp any sense of rhythm in the composition. Note the unusual cornice ornamentation.

At the left is another grille by Lello da Siena—a simple *motif* for cresting, running frieze and quatrefoil which might not be so easy to reproduce unless the relations of the various ingredients were thoughtfully considered. The lightness of the cresting spikes and quatrefoil are complemented by the bulk of the solids in the frieze—a clever bit of design in combining the curved movement of the quatrefoil with the angular bristling of the spikes.



WROUGHT IRON GRGILLE AT SIDEWALK LEVEL, PALAZZO DELL' ARTE DELLA LANA, FLORENCE

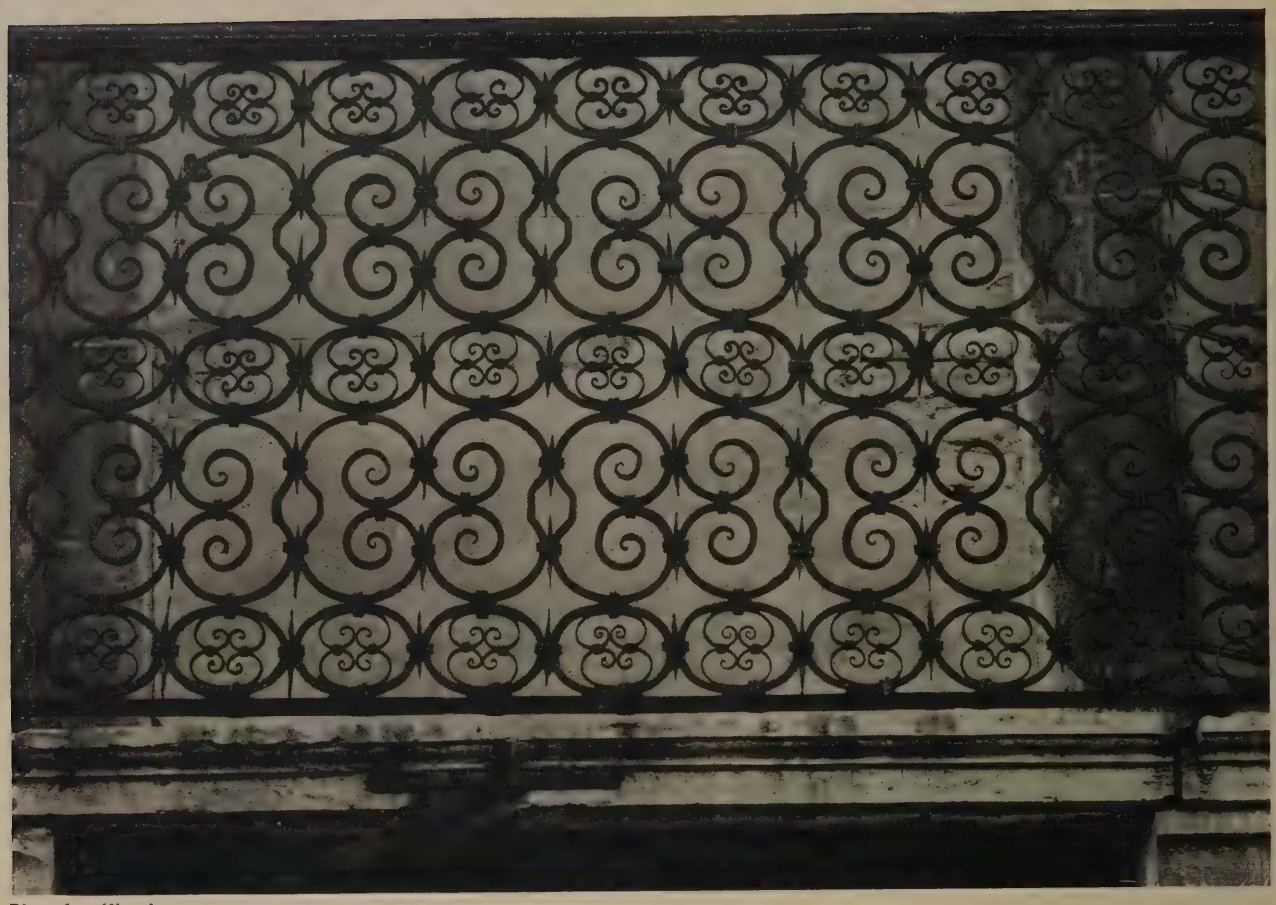


Photo by Alinari

DETAIL OF WROUGHT IRON BALCONY ON HOUSE OPPOSITE I FRARI, VENICE

The Venetian tendencies in employing series of scrolls of varying shapes and sizes in the make-up of grilles and balconies is fairly well represented here. Seldom if at all in Venice does one find the rectangular panels filled with quatrefoil or similar units as in Tuscany. There is a great fondness for combining scrolls with ovals as shown here, or scrolls of different sizes. Scrolls are not particular about being structural or continuing in an unbroken curve but are inclined to give a non-structural jerk at any moment and begin curving anew. Small spots of color are contributed at junctions of scrolls where they are banded together, often in the company of a small, buffer-like dart. The small bands, it may be noted, are frequently ribbed.



Photo by G. K G.

HOUSE OPPOSITE I FRARI, VENICE

The general effect of the Venetian grille is not as structural as it is sparkling, nor so useful as it is ornamental—in this respect somewhat like the very buildings it adorns. Venetian architecture is not apt to take itself too seriously, so that its iron work cannot be entirely blamed if it assumes the same liberties.

The wrought iron grille to the Sacristy of I Frari is Tuscan-like in its structural part below the spring line, but the lunette realizes it is in Venice. The window grille on the Ponte e Calle della Ostreghe is more inclined to act as becomes a son of Venice and forget his revered cousin, Siena.



Scenographia Panthei, ejusque pronai absque hodiernis restaurationibus

Vide indicem ruinar. num. 48.

Piranesi F.

ENGRAVING BY GIOVANNI BATTISTA PIRANESI
Number XXIII *of the Series, "Il Campo Marzio dell'antica Roma"*



PENCIL SKETCH BY FRANK M. RINES

OLD FAIRBANKS HOUSE, DEDHAM, MASS.

PLATE XIII

VOLUME VIII NUMBER 4

The subject of this drawing by Frank M. Rines is the second oldest house in the United States, having been built in 1636. It is now maintained as a sort of museum and is open to the public. The original bricks, brought over from England, are still in the fireplaces, chimneys, etc. The gable roofed house was the original structure, and the one with the gambrel roof, and others, were added later. The sketch was made on the spot on Strathmore drawing board, 11" x 14", and is evidence of Mr. Rines' masterly handling of the pencil.



PASTEL AND CRAYON DRAWING BY THEODORE DE POSTELS

ARCHES OF THE MUNICIPAL BUILDING, NEW YORK

PLATE XIV

VOLUME VIII NUMBER 4

This drawing, by Theodore De Postels, of the Arches of the Municipal Building, looking toward Brooklyn Bridge, was made on a heavy cream colored tracing paper, 18" x 12½". It is executed in pastel and crayon and is an excellent example of Mr. De Postels' interpretation of architectural motives.



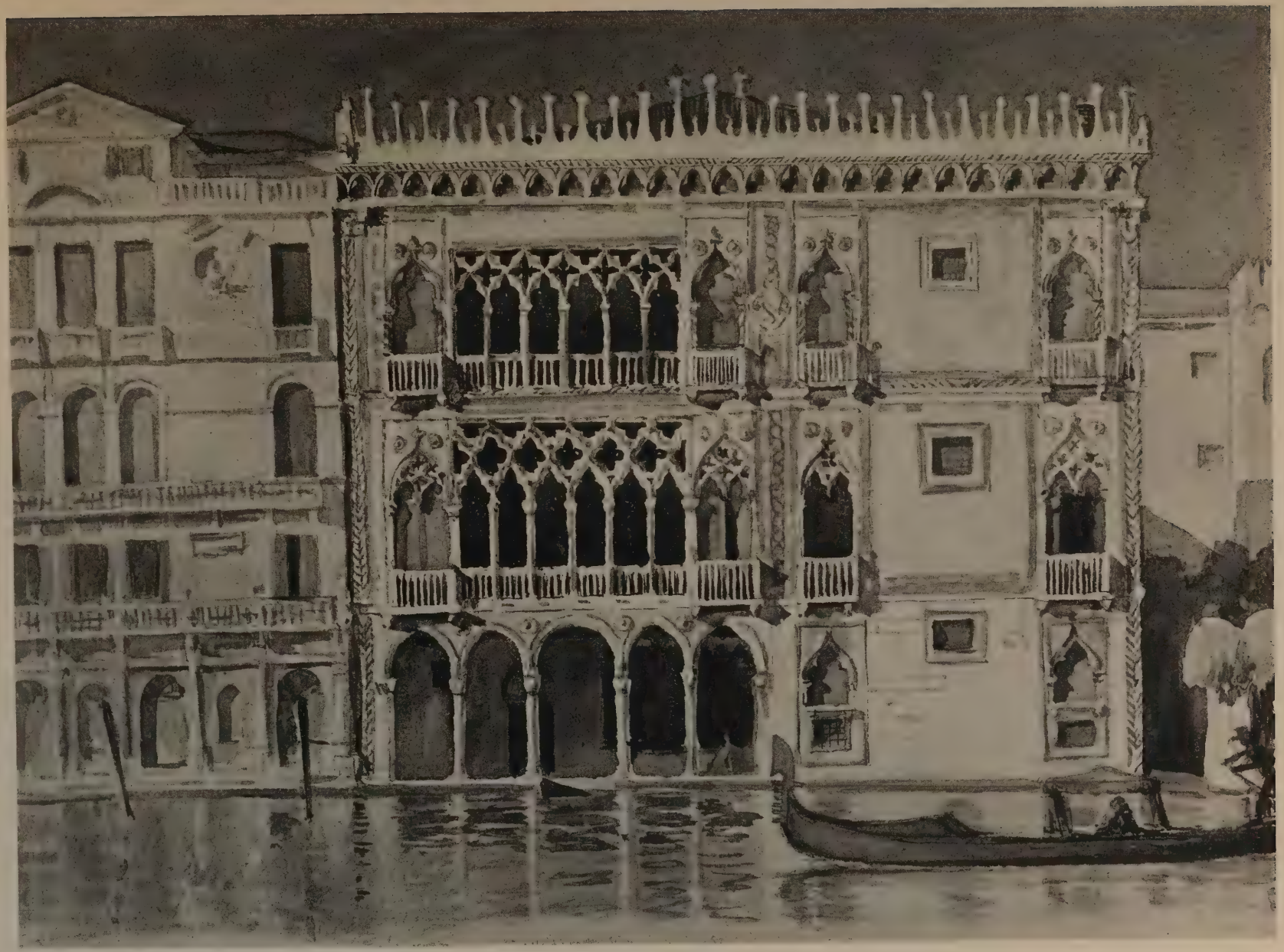
WOOD BLOCK PRINT BY CHARLES TURZAK

NEW NORTHWESTERN UNIVERSITY

PLATE XV

VOLUME VIII NUMBER 4

This original wood block print by Charles Turzak shows a unique view of the new buildings for Northwestern University at Evanston, Illinois, of which James Gamble Rogers, of New York, and Childs and Smith, of Chicago, are the associated architects.



FROM A WATER COLOR BY ELIZABETH KIMBALL NEDVED

CA' D'ORO, VENICE

PLATE XVI

VOLUME VIII NUMBER 4

A familiar subject is drawn in water color by Elizabeth Kimball Nedved with such accuracy that it has much of the value of a measured drawing. The original was made on water color paper 9" x 12".



ENTRANCE TO UNION TEMPLE HOUSE, BROOKLYN, N. Y., PASTEL SKETCH

By William Gehron, Arnold W. Brunner Associates, Architects

PENCIL POINTS SERIES
of
COLOR PLATES

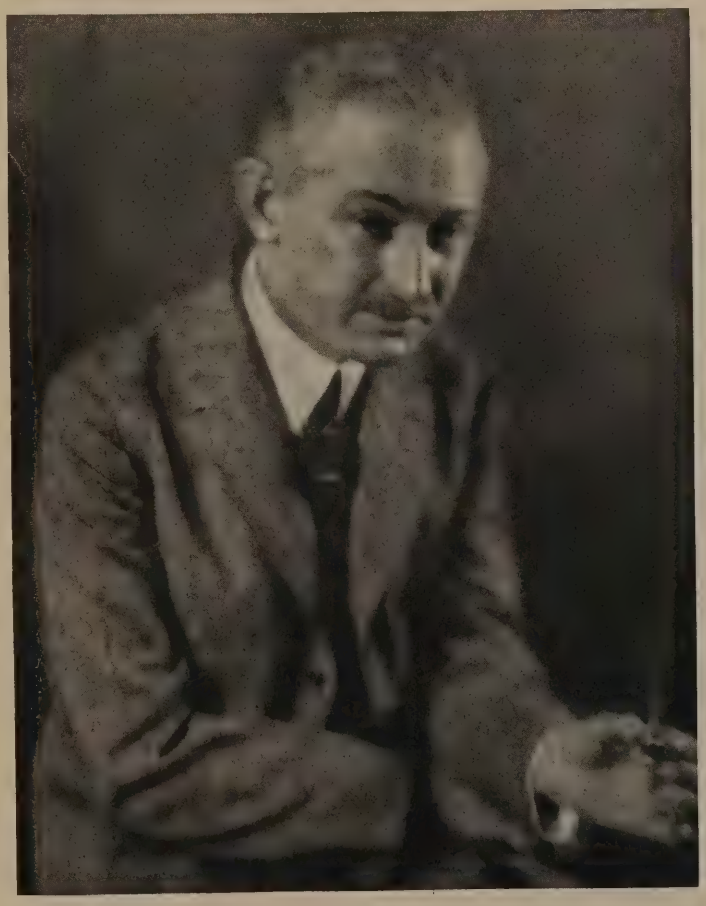
This pastel rendering, by William Gehron of the Arnold W. Brunner Associates, Architects, was made on dark brown paper such as is used for the covers of booklets. It was laid out rapidly by eye with charcoal and fixed; then rendered with ordinary pastels. Charcoal was found to be a very effective medium for the layout, as changes could be made very easily without harming the surface of the paper. This method offers a rapid and effective means of producing a color rendering and is particularly useful in the early stages of design. The original of this plate is 22¼" x 21".

BIRCH BURDETTE LONG

1878—1927

IT IS WITH DEEPEST regret that we record here the death, on Tuesday, March 1, of Birch Burdette Long. Stricken with pneumonia on Saturday, February 26th, after having lowered his resistance by an exhausting period of charretting on some renderings which "had to be done on time", he succumbed after a short, severe illness. Funeral services were held on Thursday, March 3rd.

His work as a renderer was well known to the architectural profession in this country and the many architects and draftsmen who were fortunate enough to know him will mourn the loss of an esteemed friend. Raymond M. Hood, who was among his most intimate associates, has well expressed in the following tribute the feelings of those who knew him best.



BIRCH BURDETTE LONG

"Of Birch Long's work, little need be said. His sketches, water colors, and lithographs are better known to architects than the work of any other artist. It is not perhaps an exaggeration to say that no interpreter of the creative side of architecture in this country has made a contribution comparable to his.

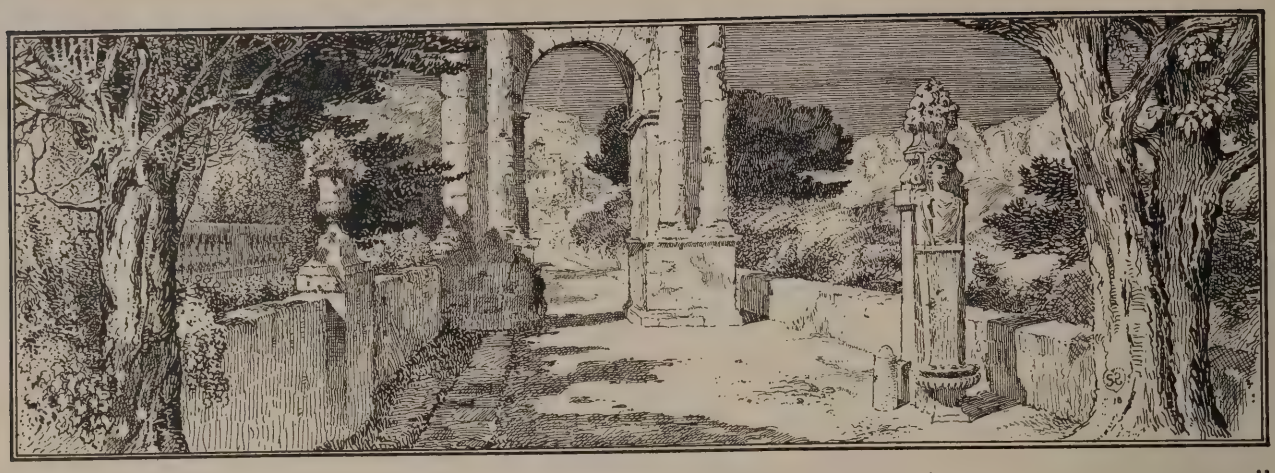
"What may not be as well known to the profession at large, although fully appreciated by every one with whom he worked, is how much he contributed, not alone by his extraordinary knowledge and skill with the brush and pencil, but by his gentleness, simplicity and generosity of character. Those were the qualities in Birch that made him more than just a brilliant, clever man—they multiplied his abilities a hundred fold.

"If there was ever any vanity, any pretention in his make-up, none of us ever knew it. He never used a drawing to parade his talents, and with all his ability, he was never patronizing or condescending. He had a single point of view in making a drawing,—that he was there to help, and to help in the way most needed. If a change was necessary, there was no petulance, no drag on his part, no matter how much of himself he had put in a drawing. He never added a balky personality to the difficulties of a problem. I have gotten him out of bed at four in the morning to save a rendering that I had ruined myself. He tackled the drawing as though it were his own and when finished, remarked, 'Probably we made a better drawing that way than if I had done it alone.'

"Do not think that all of this bespeaks a man who was pliable, because he had little interest in his work or didn't care. Rather it was the suppleness of mind of a man who had ability and courage, and confidence that he could come through. He was pliable as only a man can be to whom the tools of his profession, his imagination, his skill and technique, are second nature, and at his instant command. It was pliability and suppleness that came from strength.

"Outside of his work, he assumed responsibility in the same way, whether it was in helping young fellows in water color classes, or in taking on the burden of a League show. Such a character is rare, such was the friend we have all lost—always generous, modest, gentle, kind—always 'playing cricket'. Only a few days ago, a little group was talking about the Architectural League medals for none of which Birch could ever be eligible. 'When you've all had your medals,' he chuckled, 'I am going to give one myself, with the stipulation that the first one be awarded to me.'

"He had the medal all the time, one he had made himself, the affection of a host of friends."—*Raymond M. Hood.*



PEN-AND-INK DRAWING BY HUBERT G. RIPLEY, "APPROACH TO PLINY'S VILLA AT BANDUSIUM"

THE DIMINISHING GLASS

A DEPARTMENT FOR THE STOIC AND THE EPICUREAN

By Hubert G. Ripley

WITHOUT INCURRING the charge of pedantry, it may be as permissible to allude to the classics on occasion, as to quote Will Rogers or Emily Post. With which brief apology we desire to call attention to C. Plinius Secundus, the gifted author of the "Cyclopaedia of Natural Sciences." He was born according to Lempriere at Verona, A.D. 79, others say it was Como; the point does not now seem of prime importance. The family, though noble, was of stern Puritanical stuff, and little Caius was brought up in the most rigid discipline. He early formed the habit of devoting every possible moment to study, even having a retainer read to him from massive tomes at a meal time. The pleasures of the table were not for him and he once censured his cultured nephew, C. Caecillus Secundus, (the Secundus family was noted for its learning) because he had indulged himself with a walk; austerely observing that he might have employed those moments to better advantage. Pliny the Elder, as he is now somewhat familiarly called, and John G. Stearns would have had an awful lot in common.

The "Cyclopaedia of Natural Sciences," a colossal work in thirty-seven volumes, the progenitor of the "Encyclopaedia Britannica," "Funk & Wagnalls," "Larousse", and other similar works, is as full of erudition and as varied as nature itself. While Pliny's style has been called ponderous by some, and the gratitude of certain of his readers tinctured with querulousness in relation to a thousand subjects on which he is our sole authority, Lempriere gives him what only seems his just due. "He is happy," observes T. L., "in his descriptions as a naturalist, he writes with force and energy, and though many of his ideas and conjectures are sometimes ill-founded, yet he possesses that fecundity of imagination, and vivacity of expression, which are requisite to treat a subject with propriety, and to render an history of nature pleasing, interesting, and, above all, instructive."

A man called Lartius Lutinus, a sort of a Flavian Wallace Nutting as one might say, is remembered to this day solely for his extraordinary offer of 400 Sestertia, (about $15,691.28, an enormous sum for those days) for the manuscript of the 160 volumes of Pliny's annotations and memoranda relating to his great work. The philosopher, a man of independent means, refused the offer and after his tragic death in 135, these notes came into the possession of C. Caecillus Secundus. The "Historia Naturalis" contains here and there anecdotes that may be of interest to those inquiring minds to whom the details of a more intimate character in the lives of the great masters possess an illuminating significance.

The story about Apelles' first meeting with Protogenes is well known (35, c. 10.). It is strangely like the first meeting between Julius Harder of New York and Oscar Enders, head draftsman in Henry Ives Cobb's office in Chicago. It will be remembered that when Apelles (son of Pithius), who never spent a day without employing his pencil—whence the proverb *Nulla dies sine linea*—journeyed from Cos to Rhodes, he disembarked and repaired at once to Protogenes' studio. The master was not at home, but a large panel was upon the easel ready for painting. As the two men knew each other only by reputation, it occurred to Apelles to leave his *sigillum,* or "card." He accordingly seized a fresh brush and traced with color upon the panel an outline of singularly minute fineness. Pliny does not disclose the exact nature of the "outline", but it may be imagined as something similar to Notor's illustrations for the *"Chansons de Bilitis",* or one of H. Magonigle's exquisite little tail pieces. Upon his return an old serving woman who had been present when Apelles called, told Protogenes what had hap-

pened. The artist, remarking the delicacy of touch, exclaimed that none other than the master of Cos could have done this, and with another color and a finer pencil, traced an even more delicate "outline" within the confines of the first. He then withdrew, leaving instructions that should the visitor return he should be shown the panel as evidence that he had called at the correct address. Apelles came again that afternoon and, vexed at finding himself surpassed, grabbed a whole flock of pencils from his sketching kit, and "split both the outlines, leaving no possibility of anything finer being executed." Protogenes gazed in wonder on this marvel, admitted his defeat and at once sought out Apelles, and gave a great feast in his honor.

When Julius Harder first came to Chicago in the gay '90's, Oscar Ender, author of "Half a Dozen Songs for Draftsmen", "The New Fra Diavalo", and many other ithyphallic hymns, was the most celebrated draftsman of the Middle West, save only the great Harvey Ellis, at that time engaged in making famous the name of L. S. Buffington of Minneapolis. Oscar was a pupil of Harvey's and, like him, a master at rendering color and texture in the medium of pen and ink. For a decade or more the pages of the *American Architect,* and even the ultra conservative *Architectural Review* were illumined at intervals with their smashing drawings of courthouses, cathedrals, state capitols, and great private residences. Neither Harvey nor Oscar had time to study their creations and carry them out in detail; it wasn't expected in those days that the designer's work should be executed, it was enough that a brilliant sketch be made to show the client. This was exciting and interesting for the draftsman, the boss was proud of the office, the client's vanity was tickled, and everybody was satisfied. After that the job was turned over to a small group of flaxen haired Scandinavian engineers, and a larger one of heavy-handed Dravidians, workers in hectograph ink, and that usually did for the preliminary sketch. Cobb's office was of this type, and it was the boast that, if occasion required, a complete set of working drawings and specifications for a ten story office building could be "turned out" in three days.

Now Julius was a swift worker and could render an important competition with incredible speed, but his medium of expression was line rather than mass or texture, if you know what we mean. The New York City Hall Competition, made under the direction of Charles B. Atwood, created a sensation when first published about 1890. The drawings were a perfect maze of seemingly inchoate lines, and presented a veritably inspiring picture that only could be compared with some of the most brilliant *esquisse-esquisses* of the Paris Ateliers. Yet each mark, each dot, had its meaning.

When the World's Fair office was established in Chicago with Atwood as the guiding spirit, it was but natural that Julius Harder, in whose bosom the breath of the Vikings stirred, should go along with the boss for whom he had always the greatest admiration. Like Apelles at Rhodes in his quest for Protogenes, on reaching Chicago he sought out Oscar Enders at the first opportunity. Oscar was out, lunching at "Jingles" on Hamburger eels in jelly, cheese-cakes, and innumerable seidels of "Dark", so Julius took the blank card the office boy handed him and with a sharp pencil made a very accurate and delicate drawing of a Manhattan cocktail. The cherry, nestling in its little hollow where the stem joins the bowl was as a speaking likeness, and the rim of the glass rubbed in lemon peel glowed like frosty snow where it had been dipped in powdered sugar. A toothpick on which was impaled a tiny slice of pineapple resting half in and half out the amber bowl, completed the picture. Almost the fragrance of Angostura and Pechaud seemed to envelope the sketch like an aura. "Here, give this to the little feller when he comes from lunch," said Julius. "I'll be in again tomorrow."

Oscar, though tall and slender as a Gascony Cadet, was called the "little feller" to distinguish him from "Count Fosco" the big boss. "————", said Oscar when he saw the drawing. "That can indeed be none other than Julius Harder of New York." Seizing a crow-quill he dipped it in a convenient ink bottle and drew within the outline of the cocktail bowl a foaming beaker of Wurtzburger. The foam that ran down the side of the prismatic mug was so faithfully rendered that almost it "frou-frou" might be heard. "Hand that back to the stranger when he returns," said Oscar. The rosy cheeked office boy flushed with excitement and kept one eye on the door all next morning. The minute Julius appeared he gave him the card. Julius studied it a minute, then calling for a magnifying glass, he very carefully drew within the outline of the mug a *pousee-café* under full head of steam, sailing proudly across the bar, at the bottom a layer of grenadine, next, in equal sections, *crème de menthe,* anisette, yellow chartreuse, kummel, and cognac. On seeing this Oscar rushed out of the drafting room with a glad cry, grabbing his hat and coat on the way. "Tell Cobb I'll not be back," he said to the boy as he and Julius entered the elevator. "Step on it, George!" said Oscar to the operator. "This is Julius Harder of New York and he's in a hurry to get to the ground floor." The reason they were in a hurry to reach the street level of the Owens Building was, that, located there, was a very snappy and attractive emporium, noted for its silver gin fizzes. Of course it didn't have quite the tone and *savoir-vivre* of Conklin's, but it was a very good place indeed with skillful attendants, and Jerry certainly did know how to make a silver fizz. In season he used to shake up one raspberry in it, handing it to you with courtly politeness. (The raspberry of the '90's had not, as now, become a figure of speech.) Like Conklin's, too, Owen's Buffet was strictly a place for the tired business man and closed about 7:00 p. m. (A full report of the first meeting of Julius Harder and Oscar Enders may be found in the archives of the Architectural League of America; 12 mo., St. Louis, 1896.)

A few months later the city seemed somehow small for both Julius and Oscar at the same time, and then too Oscar, who had received a most attractive offer from Ike Taylor of Saint Louis, migrated

thence where Harvey Ellis had only shortly preceded him.

After the World's Fair office was well organized in Jackson Park, Chicago became a veritable Mecca for draftsmen, sculptors and artists from all over the world. It was great fun meeting all sorts of famous people. One could hardly cross a street or enter a saloon without stumbling against Childe Hassam, or Charles Graham, or Henry Bacon, Blashfield, St. Gaudens, MacMonies, McKim, and George B. Post with his great straw hat and Havana cigar seemed to be all over the place, while young striplings like Louis Christian Mullgardt, Birch Burdette Long, and Alfred Hoyt Granger hardly caused any comment at all, after the first excitement had died down.

Now in those days the engineers were held in but slight esteem; we tolerated them, of course, treated them kindly during office hours, and even borrowed money from them when occasion arose. There was one mild little round faced fellow named Billman who was typical of his ilk. He was known in the office as the "Human Mock Turtle," and used to fill the insides of the classic orders, which were but thin sheets of staff, with the most intricate frame work of steel angles, tie rods, and 2 x 4's, and spend days and days figuring out the mud pressure on foundations. Every noon just before the stroke of twelve he would drop his tools and prepare for lunch. Out of a large hand bag would come a quart bottle of beer, a little bottle of gin, (for dessert) a loaf of rye bread and a section of cervalot, with a couple of dill pickles wrapped in oiled paper. A generous wedge of handcase with half a dozen hard cakes full of caraway seeds made a substantial ending to a frugal but not ill chosen meal. We looked on with interest as Billman methodically consumed all these vitamins, apportioning carefully the beer to the bread, sausage, and pickles, and saving the gin to go with the cheese and seed cakes. When it had finally disappeared, he would say, "Well! I smoke!"; light a long black stogie and gaze thoughtfully out into the lagoon. We usually lunched at the commissary on beef stew or calf's heart, white soggy rolls and iron gray coffee. When, after a week or so, this became intolerable, we experimented for a while in cafés just outside the barriers that seemed to spring up almost over night. Our favorite eating place for a brief term was one that Julius named the "Fly Palace". The sculptors went there in crowds, for a great many of these gallant fellows were needed to model the thousands of statues with arms outstretched that embellished the Court of Honor, to say nothing of the miles and miles of ornament, modillions by the millions, cartouches and classic caps, and all the little shell fish, sea-horses and chambered nautiluses, with which Lou Mullgardt veritably covered the Fisheries Building.

Whenever we saw a vast man of Pantagruellean proportion wearing a great black beard and a smock, we knew he must be a sculp, and observed him with respect and a degree of awe. No doubt they looked down on us, just as we did on the engineers, regarding us as a necessary but purely utilitarian part of the operation that provided them with surfaces for carving, pedestals and niches for their statues, and mouldings for their ornamentation.

A section of the transportation building was fitted as a temporary studio for painters and sculptors, and one noon, after a most depressing lunch at the commissary (kidney pie and cup custard, as we remember it), we hastened to get out of doors as quickly as possible, for it was a warm day and we needed air, green trees, and the song of birds. What was our delight on passing the studio to see a girlish figure doing a Joyce Hawley high up in the open skylight. The heavens were very blue that day and the symphony in *bois de rose* with wayward tresses of burnished gold, smiled saucily down upon us. It seemed that Blashfield or somebody, wanted to get just the right color effect for a great mural in the dome of the Administration Building, and he had posed his model accordingly. Perfectly all right and proper as anyone could see of course, and the draftsmen from the office were naturally greatly interested, as all forms of art have their especial appeal. The soulless Columbian Guards, however, viewed the affair in a different light, pretended to be greatly shocked, and came running up to disperse the crowd, and shortly after the pink Hebe disappeared.

This little incident brings to mind another anecdote of the Elder Pliny's concerning Apelles, who, it will be recalled, was a person of great amenity of manners. On that account, as well as for his talents as a painter, he was highly favored by Alexander the Great, who by public edict forbade any other than Apelles to represent him. On one occasion when the prince was in his studio talking a great deal about painting without knowing anything about it, Apelles, who seems to have had much of the independence of Whistler and Pennell, (or perhaps they got the idea from Apelles,) quietly suggested a change of subject telling him that he would get laughed at by the boys who were there grinding the colors; so great was the influence which he rightfully possessed over a monarch who was otherwise of an irascible temperament. And yet, irascible as he was, Alexander conferred upon him a very signal mark of the high esteem in which he held him, for having in his admiration of her extraordinary beauty, engaged Apelles to paint Campaspe (or Pancaste as she is sometimes called) undraped,—the most beloved of all his concubines,—the artist while so engaged fell (sic.) in love with her; upon which Alexander, perceiving this to be the case, made him a present of her: thus showing himself, though a great king in courage, a still greater one in self command,—this action redounding no less to his honor than any of his victories. (Plin. 35, c. 10.) The naïveté of this anecdote vouches for its essential truth, though possibly Herodotus and certainly Gautier, knowing as they did all about poor Candules, would have related the incident in more detail. It seemed to us that History was all set for repeating herself that day the Columbian Guards swooped down and stifled Romance.

WHITTLINGS

JAMES J. DAVIS,

Secretary of Labor of the United States, in a letter to the Architectural League of New York pays tribute to the artistic appreciation of the American workman:

"The American worker is quick to see beauty wherever it is. He is just as quick to demand it for himself and he has the means to back his demands. Certainly the artistic sense of a people is not to be despaired of when its very artisans are artists. I regard this duty of satisfying our workers' sense of fitness and beauty, in the proper designing of their homes, as one of the highest duties the architect of today can perform."

MRS. WILLIAM H. PURDY,

President of the New York State Federation of Women's Clubs, speaking at the Grand Central Palace on "How Can a Woman Interest Her Husband in the Arts":

"I am sure that any husband, properly encouraged by his wife to do so, will be glad to engage in a course of profitable reading of works of art, architecture, painting and sculpture. I am not sure but that in providing such opportunities we may find that some modest business men might develop wonderful capabilities. There may be some undiscovered Michael Angelos in Wall Street."

HENRY M'BRIDE,

In a special article in the "New York Sun" commenting on the Architectural and Allied Arts Exposition:

"The magnificent plumbers (America's pride) always have the advantage over the architects in displays of this kind in that they can exhibit their actual masterpiece, whereas the architects must convince you of their prowess by means of photographs."

HARVEY WILEY CORBETT,

Defender of the skyscraper, offers a good suggestion in the course of an address before the Rembrandt Club of New York:

"Americans go to Europe every year to study the stories and revel in the beauty of the buildings over there. If they would only open their eyes right here in New York they would have as much fun for considerably less money."

H. L. MENCKEN,

Editor of "The American Mercury" and leading critic of contemporary American life, turns his attention to architecture in a syndicated newspaper article:

"The pearl of the whole section is obviously Atlanta, now one of the loveliest of American cities. The architects of the town seem to have a great deal of sense. Instead of covering the wooded hills of the vicinage with Tudor manor houses, Queen Anne cottages and Venetian palazzi, they devote themselves to confecting pleasant and sightly dwelling houses in the Georgian manner, with the native red brick and white limestone as materials. Nothing could be more comfortable, and nothing, against a background of dark trees and sunshiny lawn, could be more agreeable to the eye.

"The contrast with such a town, say, as Los Angeles, is striking and highly soothing. In Los Angeles every architectural abomination ever invented runs wild. Ornament is so vastly and so unintelligently overworked that whole neighborhoods look like congeries of circus wagons. People live in houses no more suitable to their native tastes and stations in life than the monastery on Mount Athos would be suitable to a Mormon, or a jewel-case to a cockroach."

LEE SIMONSON,

Of the Theatre Guild, New York, speaking at a conference on Theatre Art held at the Architectural and Allied Arts Exposition:

"Our theatres have been built by real estate speculators because they believed they could rent them. They usually have the attractive qualities of a very ordinary boarding house."

EVERETT W. NICE,

Secretary-Treasurer of Wright & Nice, Architects and Engineers, of Detroit, issues a statement justifying a proposed advertising campaign on which his firm is about to embark:

"We are desirous of telling the public our reasons for believing that they should engage architects."

FREDERIC C. HIRONS,

Architect, of New York, in an article for the public prints on the subject of Bank Architecture:

"The time is passing when a bank would purchase the best corner in the city, and proceed to put up a Bastile-like monument, with tiny windows, covered by heavy iron grilling. Efforts are made now to avoid designs of such forbidding appearance that they awe, or intimidate clients and prospective clients."

MARCIA MEAD,

Architect and first woman graduate of the School of Architecture at Columbia University, in an interview with the "New York Sun":

"The women of America are bringing a great and lasting beauty into the country through the beauty of their homes, and through their well formulated desires we are emerging from that fearful architectural period of some fifty years ago.

"Women have their place as architects, designers of homes, as well as makers of homes. While architecture is architecture and there is no sex in a public building, I believe that woman's genius for planning and detail fits her for special work such as the designing of women's hotels and clubs, and women's apartment houses."

THOMAS CADETT,

Of "The London Times", writing in the "Washington Star" on the architectural appearance of our National Capital:

"There is, I think, a certain danger in the use of too much whiteness. The age of white tiles, white teeth and white enamel may possibly run into the trap that is baited with the idea that a badly planned white building is better than a gray masterpiece. Be that as it may, it seems inconceivable that Washington will betray what, in deference to the 'bigger and better' idea, can only be an impressive beginning."

JAMES MONROE HEWLETT,

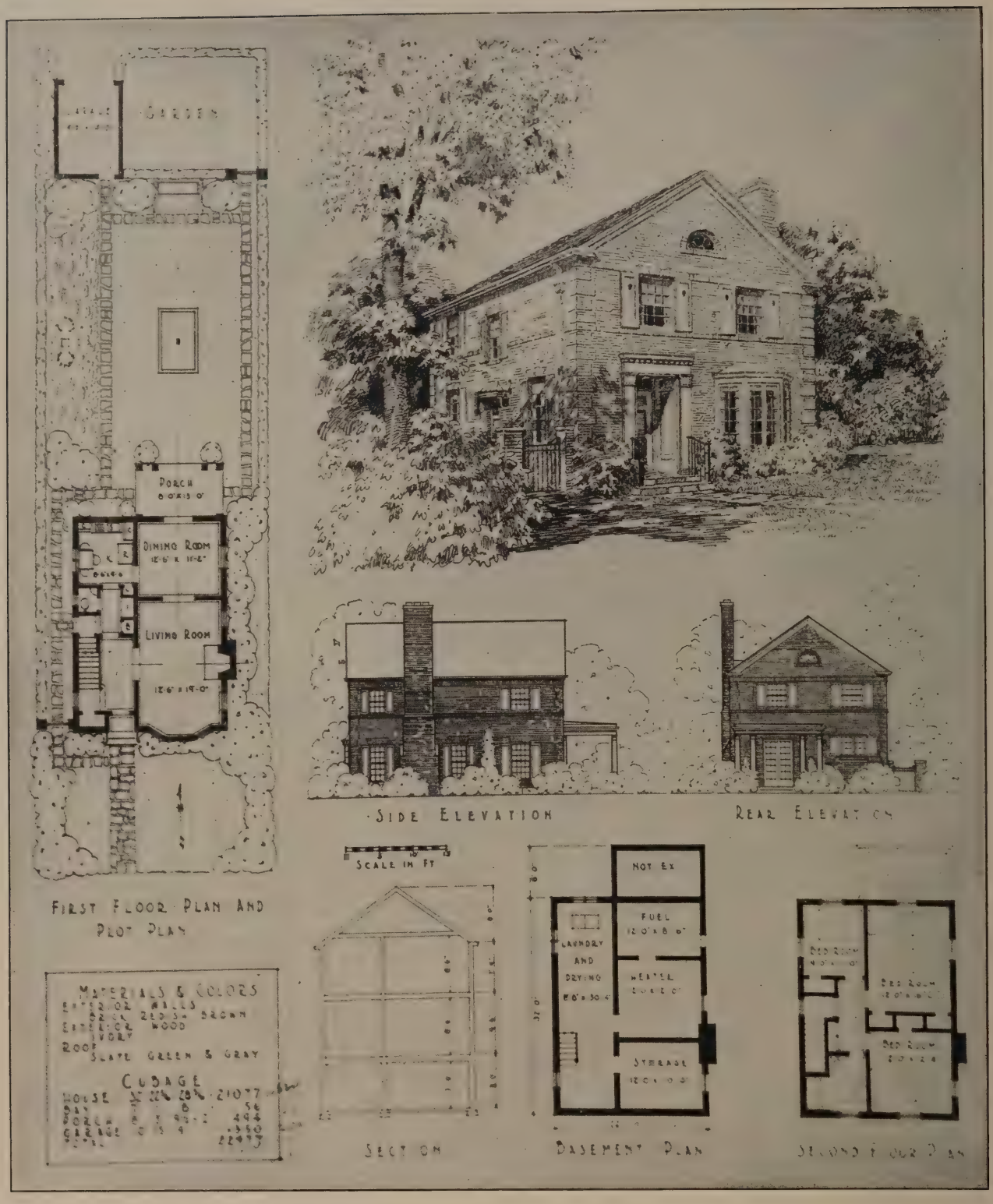
Architect and Mural Painter, speaking at a recent regional conference of the A.I.A. held in New York, warns against the haphazard use of color in Architecture:

"Color, high-keyed, pure and vibrant, is too precious a thing to cheapen by the wrong kind of publicity. And there is a very present danger that such an achievement as the Philadelphia Museum which comes about as the result of years of study and experiment by a group of men peculiarly well qualified by training and experience to solve such a problem successfully will encourage haphazard application of all the hues of the rainbow to our commercial architecture and thus destroy or at least postpone for a generation or two the availability of color in exterior design."

H. VAN BUREN MAGONIGLE,

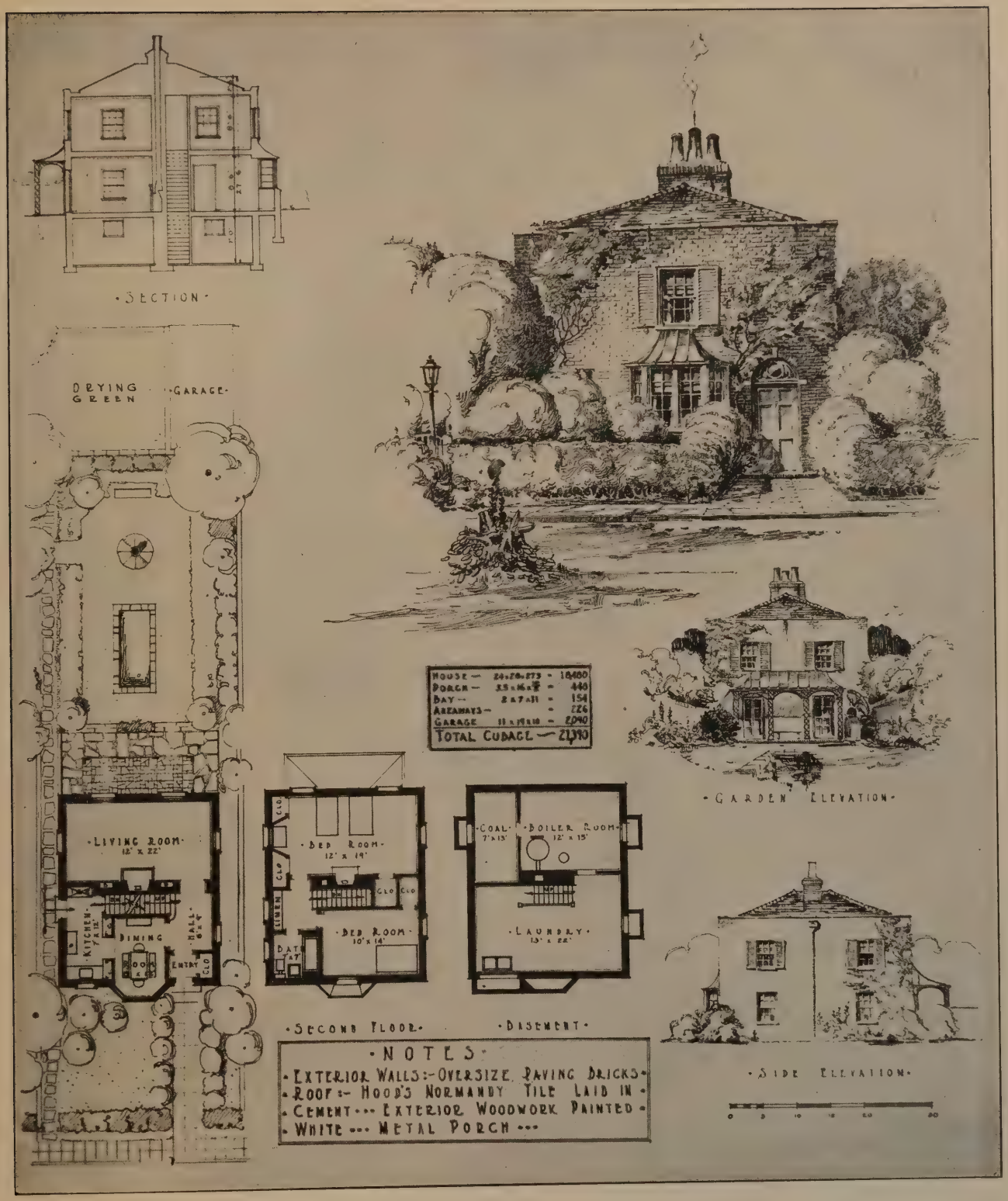
Architect, at the same meeting, takes up the cudgels for the colored skyscraper:

"Better far to risk the blatant, the vulgar and discordant, than to lose through timidity a rich, warm colored background for our lives. For, after all, time is the great harmonizer. The sun, the air, the mists, the rain and the good old dirt soften and blend all tones into an ultimate harmony; and our worst mistakes may become through their kindly alchemy our best successes."



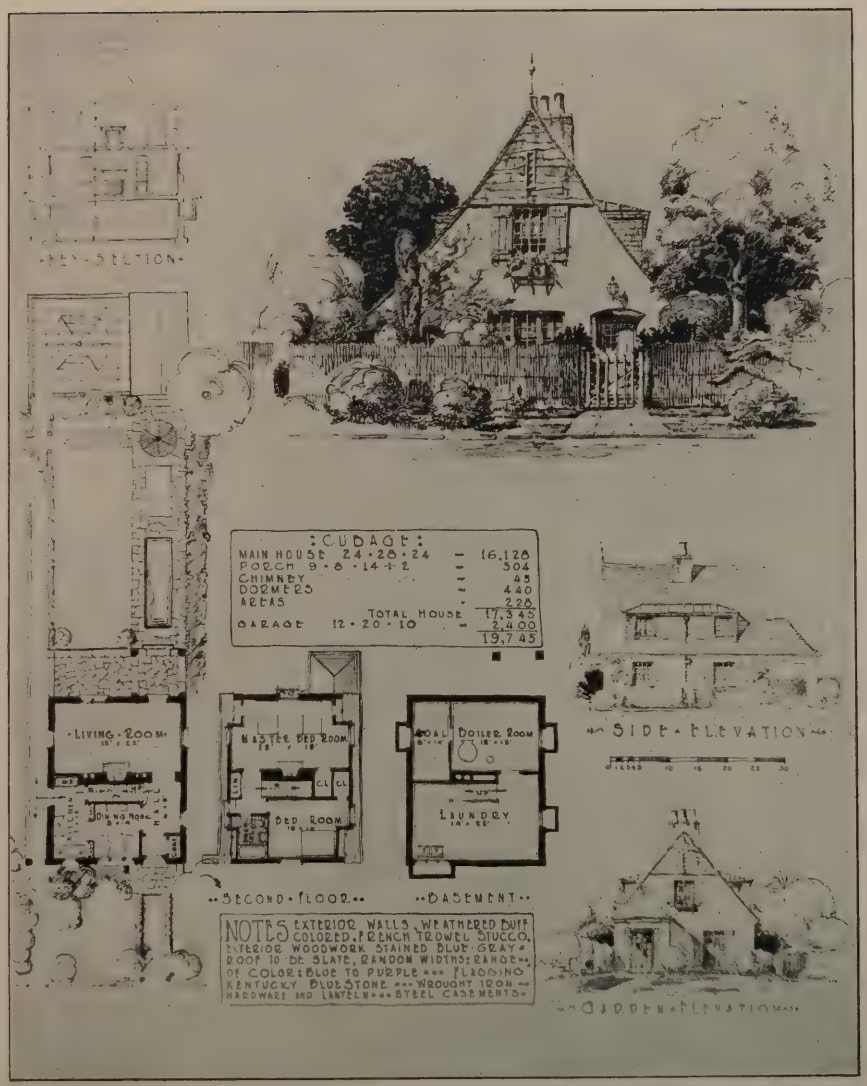
FIRST PRIZE DESIGN FOR A SIX ROOM HOUSE BY RICHARD E. BISHOP, INDIANAPOLIS, IND.

THE CHICAGO TRIBUNE SMALL HOMES COMPETITION

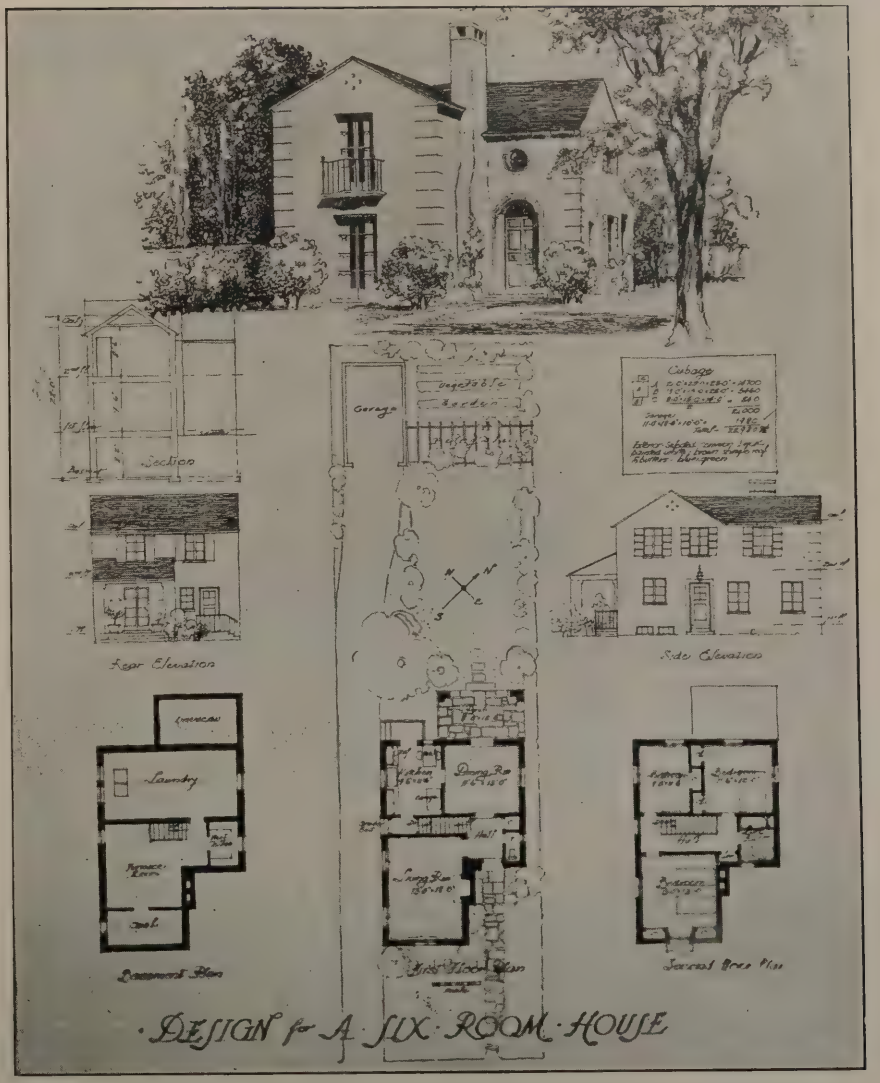


FIRST PRIZE DESIGN FOR A FIVE ROOM HOUSE BY WILLIAM J. O'CONNOR, CHICAGO, ILL.

THE CHICAGO TRIBUNE SMALL HOMES COMPETITION



SECOND PRIZE FOR A FIVE ROOM HOUSE BY GEORGE D. CONNER



SECOND PRIZE FOR A SIX ROOM HOUSE BY AMEDEO LEONE

DESIGNS SUBMITTED IN THE CHICAGO TRIBUNE SMALL HOMES COMPETITION

ALUMNI ASSOCIATION OF ECOLE DES BEAUX ARTS

An Alumni Association of the Ecole des Beaux Arts, to consist of all former students who have attended the Ecole for one year or more has recently been organized under the name of La Grande Masse. The purpose of this organization is to promote the mutual welfare of its members and to develop their interest in each other. All qualified men who would be interested in becoming members are invited to write for information to David J. Varon at 128 Madison Ave., New York City.

PROFESSOR PHELPS TO CONDUCT TOUR

Professor Albert C. Phelps of Cornell University again expects to conduct an architectural tour in Europe during the coming Summer, under the auspices of the Bureau of University Travel. This will be the sixth tour of this sort of which he has had charge and will include three weeks in England, about two weeks in France, four weeks in Italy, a short trip through Southern Germany and down the Rhine and a short visit to Holland. The duration of the tour will be from June 15th to September 10th. Full information may be had upon application to Professor Phelps, White Hall, Ithaca, N. Y.

A STATEMENT FROM THE A.I.A.

For over a year the Board of Directors of the Institute has been engaged in a study of the organization and administrational form of the Institute, with a view to their simplification and better coordination, and a Special Committee has been similarly engaged in a comprehensive study of certain functions of the Institute, one of which is the Journal.

At the meeting of the Executive Committee in New York on February 25th last, it was learned with much regret that an impression appears to have gained ground, publicly, that the Institute has the intention of abolishing the Journal and that another privately owned architectural publication was to become the official organ of the Institute.

The Executive Committee has therefore instructed the Secretary of the Institute to request that the publishers of all the architectural publications be requested, through their columns, to inform their readers that these rumors are without the slightest foundation. On the contrary, the Board of Directors is keenly intent upon a plan whereby to enlarge and expand the Journal so that it may become of even greater usefulness to the Institute and the profession of architecture.

COMPETITION FOR THE DESIGN OF A SMALL HOUSE

The Women's Municipal League of Boston is offering a first prize of $150 and a second prize of $50 for a design for a small house of five or six rooms, two stories high. The competition is being held in connection with the observance of "Better Homes Week" in Boston, May 2nd to 9th, 1927. The Competition closes at 5 P. M., April 15th. The jury will consist of Miss Eleanor Raymond, Messrs. Alexander F. Law, Gordon Allen and Frank Chouteau Brown, Advisor. A copy of the program may be obtained on request from the office of the *Women's Municipal League, 25 Huntington St., Boston, Mass.* A stamped self-addressed envelope should be enclosed when writing for the program.

CHICAGO TRIBUNE SMALL HOMES COMPETITION

In the March issue of Pencil Points the names of the prize winners in the Chicago Tribune Small Homes Competition were announced. On pages 244 and 245 of this issue we have reproduced Richard E. Bishop's first prize design for a six room house and Wm. J. O'Connor's first prize design for a five room house. The second prize design of Amedo Leone and that of George D. Conner are shown on page 246.

A CORRECTION

Louis A. Coffin, Jr., is the renderer of the residence by Polhemus and Coffin, which we have reproduced in full color after page 222. We regret that through an error we have attributed it to Mr. Polhemus of the same firm.



Union Temple House, Brooklyn, N. Y.
Arnold W. Brunner, Associates

It is interesting to compare the above photograph of the Union Temple House with the pastel rendering of the same subject by William Gehron, reproduced after page 238. Note how the finished buildinng closely resembles Mr. Gehron's sketch made in the early stages of design.

BIRCH BURDETTE LONG

The place left vacant by the death of Birch Long will not be filled for many a day. In fact it is our belief that no other man will make for himself quite the same place. We shall not concern ourselves here with his work, but rather with some of the other attributes of the man perhaps not so generally known. Though slight of physique no job was too big for him to tackle and no charrette too hard for him to undertake. If a big and difficult piece of work had to be done he did it, nor spared himself in the doing.

And no man in the whole profession of Architecture did more to encourage the young men. He not only talked about it but he did something, and he did a whole lot. He gave encouragement and advice to literally hundreds of men who are better for it today. He believed in the making of sketches as a means of self improvement and he backed his belief by acting as the patron of two competitions offered in the pages of this journal, serving on juries of award and paying the prize money out of his own pocket.

Birch Long was a real friend to every draftsman in the country. No man, so far as we know, had so keen an appreciation of their problems, desired so strongly to help them help themselves. Nor did any other man do so much of a practical nature to give effect to his ideas.

THE PRODUCERS' COUNCIL

The Fourth Annual Meeting of The Producers' Council (formerly The Producers' Research Council), affiliated with the American Institute of Architects, will be held at the Washington Hotel, Washington, D. C., on May 10, 1927.

All members of the Institute are cordially invited to be present at all meetings of the Council.

PROVIDENCE WAR MEMORIAL COMPETITION

Ninety-eight competitors submitted designs in the preliminary competition for the Providence War Memorial. From these competitors three were selected to participate in the second stage of the competition, namely, Perry, Heburn & Shaw, of Boston; Paul Cret of Philadelphia, and Clark & Arms, of New York.



MYRON BEMENT SMITH

MYRON BEMENT SMITH of Rochester, N. Y., and New York, has been awarded a Fellowship for 1927-28 by the John Simon Guggenheim Memorial foundation.

Mr. Smith studied drawing under Fletcher Carpenter and life drawing in the atelier of F. Von der Lancken in Rochester, N. Y., and attended the University of Rochester, academic work, (no degree). He served in France 1 year with U. S. Base Hospital 19. He has been employed in the architectural offices of Claude Bragdon and of Gordon and Kaelber, Rochester, and the office of Richard H. Dana, Jr., New York.

Four years study at Yale School of Fne Arts, lead to a degree in Architecture, 1926.

While at Yale Mr. Smith carried on independent study; measured the work of David Hoadley, a Colonial architect, which is now appearing in *The Architectural Forum;* became interested in Oriental art and under the patronage of Dr. Michael Rostovtzeff he pursued the subject of "Hellenic Influence in Oriental Art", a research which he carried on as a diversion during his last three years at Yale.

At the suggestion of Claude Bragdon, his first patron, he spent five weeks of his last vacation from school in the North of Italy, gathering material for the series of six articles, "North Italian Brickwork", now appearing in *The Architectural Record.*

Since graduation last June he has been with the architectural office of Cross and Cross, New York. He is now enroute to Italy where he will continue his study of Brickwork. His photographs, measured drawings and notes will be incorporated in a book, "Italian Brickwork", to be published by THE PENCIL POINTS PRESS.

CORRECTING MISTAKE IN ADVERTISEMENT OF GENERAL CHEMICAL COMPANY

WE GREATLY REGRET that a mistake was made in the main heading of the advertisement which was printed on page 35 of the March issue of PENCIL POINTS.

As published the heading reads, "Waterproofing School Floors". The correct reading is "Wearproofing School Floors."

JOHN SIMON GUGGENHEIM MEMORIAL AWARDS FELLOWSHIPS

THE AWARD OF FELLOWSHIPS totalling $143,000 for the assistance of young American scholars and artists during the year 1927-28 has been announced by the Trustees of the John Simon Guggenheim Memorial Foundation. This Foundation was established in 1925 by former United States Senator and Mrs. Simon Guggenheim as a memorial to a son who died on April 26, 1922.

The Guggenheim Foundation offers to the young, productive scholars and artists of the country opportunity to carry on research and creative work, abroad. Applicants are required to present definite projects for research in a given field of knowledge, or projects for creative work in some one of the fine arts. Six hundred applicants presented themselves for grants for the year 1927-28.

The Fellowships of the Foundation are awarded ordinarily for one year but in special cases for longer or shorter terms. The stipend is usually $2,500 for a period of twelve months, but in every case is adjusted to the needs of the individual appointed. The Fellowships are open on equal terms to men and women, being citizens of, or permanent residents in, the United States, of every race and creed. The normal age limits of Fellows are from twenty-five to thirty-five years.

The Fellows appointed will pursue research not only in Europe but as far afield as China, India, Mesopotamia, and Africa. The subjects for investigation range over many fields. They include researches into the origin and responsibility for the World War, histories of Irish and of Swedish immigration into the United States, the effects of low temperature on plants, studies of the internal factors that control the size of organisms during growth, and generally, researches in music, economics, history and medicine, as well as creative work in musical composition, painting and sculpture.

Among the Fellowships awarded for 1927-28, the following are of particular interest to the architectural profession:

John Wesley Carrol, *Artist;* Instructor in Painting, Art Students' League, New York City—for creative work in painting, in Europe.

Samuel Vance Chamberlain, *Assistant Professor of Architecture,* University of Michigan, Ann Arbor, Michigan—to study the technique of etching, in England, and to execute etchings and dry-points directly from nature.

Avard Fairbanks, *Sculptor and Assistant Professor of Art,* University of Oregon, Eugene, Oregon—for creative work in sculpture, in Europe.

Isamu Noguchi, *Sculptor,* New York City—for creative work in sculpture, in Europe.

Miss Dorothy Ochtman, *Artist,* Cos Cob, Connecticut—for study in the museums and art galleries in Europe, and for creative work in painting.

Myron Bement Smith, *Architect,* New York—for a study of Italian brick work of the Lombard period.

Among the Fellows of the Foundation appointed last year a renewal of grant has been given to Dr. Kenneth J. Conant, *Assistant Professor of Architecture,* Harvard University, Cambridge, Massachusetts—for the purpose of making an authoritative set of drawings, being restorations, of the Abbey Church of Cluny, in France.

PRINCETON ARCHITECTURAL PRIZES, 1927-1928

TWO COMPETITIVE PRIZES of eight hundred dollars ($800) each, in the School of Architecture, Princeton University, are announced for the year 1927-1928. The prizes will be awarded to the winners of a competition in design, to be held from 9:00 a. m., May 20th, 1927, to 9:00 a. m., May 31st, 1927.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University. The winners are exempt from tuition fees.

The candidates shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1st, 1927, and shall have been employed as draftsmen in architects' offices for not less than three years.

Applications to compete for the prizes must be filed on or before April 18th, 1927.

For application blanks, and regulations governing the Competition and Award, address *The Secretary,* The School of Architecture, Princeton University, Princeton, New Jersey.



CENTER AISLE TO THE COURT OF HONOR



ENTRANCE TO THE EXPOSITION

ARCHITECTURAL AND ALLIED ARTS EXPOSITION, NEW YORK

The Architectural and Allied Arts Exposition was held in the Grand Central Palace, New York, from February 21st to March 5th. On the evening of February 26th the ceremony attending the Architectural League of New York's annual presentation of medals and honorable mentions was held. Among those receiving medals which were awarded by President Alexander B. Trowbridge were: Medal of Honor in Architecture to Ralph T. Walker and McKenzie, Voorhees and Gmelin, Architects, for their Barclay-Vesey Building (the Telephone Building); the silver medal for general work was awarded to Bertram Grosvenor Goodhue (deceased) and Bertram Grosvenor Goodhue Associates for a series of exhibits in this year's exhibition. The silver medal for intimate work was awarded to Frank J. Forster for the residence of Karl Keffer, Esq., at Scarsdale, N. Y. The Medal of Honor in decorative painting was awarded to James Monroe Hewlett, architect and mural painter, for two cartoons, which designs are intended to be woven into tapestry. The Medal of Honor in sculpture was awarded to C. Paul Jennewein for his sculpture and ornament for the Philadelphia Museum of Fine Arts.

The Jury of Awards in Architecture, Decorative Painting, Sculpture, and Landscape Architecture was composed of: Alexander B. Trowbridge, *ex officio chairman;* Herbert Adams, Chester Beach, Harold Hill Blossom, Charles Butler, Arthur Covey, Richard H. Dana, James L. Greenleaf, John Gregory, Everett V. Meeks, Eugene Savage, Thomas W. Sears and Ezra Winter.



Photos of the Exposition by Samuel H. Gottscho

COURT OF HONOR, ARCHITECTURAL AND ALLIED ARTS EXPOSITION, NEW YORK

UNIVERSITY OF TORONTO

THE ARCHITECTURAL CLUB of the University of Toronto has been flourishing healthily during the term which is now nearing its close.

The first meeting took place early in the year and took the form of a dinner. According to custom, the "freshmen" were duly initiated into the most sacred order in a way rather amusing—to the onlookers. Professor C. H. C. Wright, head of the Department of Architecture, spoke briefly to the Club in his characteristically interesting way and pointed out the progress of the Club since its inception. He also called to the attention the honor brought to our club by three recent graduates in the persons of Messrs. Horwood, Steele and Ryrie, who were successful this past summer in winning the three highest awards in design at the Summer School of Fontainebleau, France. On the occasion the President, Mr. Robert S. Hanks, also gave a short talk on matters of current interest.

At the next meeting we were fortunate in getting Mr. J. A. Pearson, a prominent Canadian architect, to speak to us. He gave a very instructive talk on the new Parliament Buildings at Ottawa, one of the projects of his firm. The talk was most informal and supplemented with the interjected questions which he answered, it proved very interesting and educational.

The third and latest meeting took place recently and Mr. Wilson, the Building Superintendent of the firm of Darling & Pearson, Toronto, gave an enlightening talk on an entirely new side of the work—the actual construction. He too answered the questions that the members put regarding his work. It is felt that the nature of the last two meetings has been such as to merit their continuance in the future.

ST. LOUIS NEWS

THE OUTSTANDING EVENT of the past month in architectural circles in St. Louis was the testimonial dinner tendered Thomas Crane Young, of the firm of Eames & Young, at the University Club. This affair was given by the Saint Louis Chapter, American Institute of Architects, and consequently it cannot come under the heading of Club activities.

The dinner was formal and was given in the main dining room of the University Club. Mr. L. Baylor Pendleton, President of the St. Louis Chapter, American Institute of Architects, made a brief speech and then turned the chair over to William B. Ittner, the Toastmaster for the occasion.

Guy Study spoke on the subject of "The Work of Eames & Young". He was followed by Dr. Arthur E. Bostwick, Librarian of the St. Louis Public Library, who spoke on "Architecture—A Civic Asset". Mr. Paul Brown, Editor of *"America At Work"* and formerly editor of the *St. Louis Republic,* told us of "The Architect's Duty to the Public" and Mr. George D. Markham spoke of the work of St. Louis architects from the layman's point of view. The last speaker on the program was Professor Frederick M. Mann of the University of Minnesota who gave a scholarly address on the subject "The Profession of Architecture".

CLEVELAND SUCCUMBS TO BOWLING BUG

THE CLEVELAND Architectural Bowling League has been organized with Chairman Joseph P. Neppel and Secretary-treasurer C. W. Kuehny representing eight offices of Cleveland as shown below with their present standings:

	Won	Lost
City Architect	11	1
Walker & Weeks	8	4
Small & Rowley	7	5
Charles S. Schneider	6	6
Warner & McCornack	5	7
Howell & Thomas	5	7
Hubbell & Benes	4	8
Corbusier, Lenski & Foster	2	10

Bowling seems to be one of those insidious evils that has such an effect as some one once said of sin, "We first pity, then endure, then embrace". Now things have become so bad that they can best be described by the remark of one of our members that was overheard the other day, to wit: "After looking with disdain upon the scores of Architectural Bowling Leagues of other cities, the Architects of Cleveland have come to the realization that to become champions of the United States among the members of the profession, it would require but little organization and less practice." This they have decided to do. What do you think of that?

PRATT ARCHITECTURAL CLUB

DEAR ALUMNUS:

The Publicity Committee, feeling guilty after a month's vacation and realizing that perhaps, in fact very certain are we, that this will be the last squawk that the present personnel will make as far as publicity is concerned, decided to make every effort to get this completed in time for our considerate and patient magazine. We will be violating no confidences when we state that during the coming May a general election of officers will be held and also a reappointment of Committees. So maybe we had better resign before we are fired? Guess we had better stick until the end at that.

On May 10th, there will be an "old timers" luncheon at the Fraternity Clubs, 38th St., and Madison Ave., New York. The day is Tuesday as usual.

The Board of Governors at their last meeting voted to reduce the dues of resident members to five dollars and those of the non resident members to three dollars, with the usual two dollars for initiation fee. This was done after taking into consideration our very young graduates and our desire that they would be able to join us without the necessity of hurdling too large a financial hurdle. Those joining now will be credited with membership through to May 1928.

The month of February included one important luncheon. Eighty men from the present '25 and '26 Classes, under the paternal care of Messrs. F. C. Edminster and F. O. Price, journeyed over from Pratt Institute.

On Feb. 26th, our esteemed President, Eric A. Anderson, attended a dinner, invitation naturally, of the Pratt Institute Alumni of Industrial Chemical Engineering, held at the Fraternity Clubs. He admitted freely that he had a most enjoyable night and related with great enthusiasm that there were over 250 men present. All right, Prexy, give us a chance, we are only a year old and still crawling, just wait until another year passes and we will show you. We extend our thanks to the chemists for their courteous invitation to our Club through our worthy President. President C. J. Knudsen presided for the Chemists.

In closing we might mention that we had the pleasure of meeting an out of town grad, Kieswetter '15, who makes it his business to drop in at the luncheons every time he gets to New York. This incident we submit as a very good example for all to follow.

So knowing in our own hearts that as Committee we could have accomplished a whole lot more if we would, but not very much less, we wish the next P. C. all the luck that they can have.

THE COMMITTEE
p.g.k. '12 *Chairman*
ULRICH '11
GRAY '11

DETROIT ARCHITECTURAL BOWLING LEAGUE

ANOTHER MONTH HAS slipped by with but little change in the position of the teams. McGrath, Dohmen & Page are now holding down first place by a small margin, but this does not mean that the other contenders have given up hope of landing the pennant and it promises to be a veritable fight to the finish.

The standings of the teams on March 4th were as follows:

	W.	L.
1. McGrath, Dohmen & Page	42	24
2. Malcomson & Higginbotham	39	27
3. Frank H. Nygren	38	28
4. Louis Kamper	37	29
5. Donaldson & Meier	34	32
6. Smith, Hinchman & Grylls	33	33
7. Janke, Venman & Krecke	31	35
8. Albert Kahn	30	36
9. Weston & Ellington	28	38
10. VanLeyen, Schilling & Keough	18	48

Through the efforts of Keith Fraser, of the Donaldson & Meier team, we have an excellent prize list this year, consisting of $1,000 in cash alone, as well as golf clubs, drawing instruments, window ventilators, asbestos table mats, etc. The donations were made by the architects represented in the league and the representatives of various building products. We certainly appreciate having such loyal support.

Our plans for the banquet and tournament, both of which will be held near the close of the season, are nearly completed and both promise to excel all previous attempts.

LESTER S. MANNING, *Vice-President.*



Subscriber Bernice Jamieson wants to know just what prizes are offered every month for contributions to this department, and just what it is all about. Maybe others have forgotten.

Four prizes of ten dollars each are offered monthly in four different classifications: 1—Sketches; 2—Verse; 3—Cartoons and caricatures; 4—Anything else properly belonging in this department but not falling within the other classifications. Book plates, covers for magazines, ideas for short cuts in the drafting room interpreted either in drawing or in text, little yarns and stories all have won a prize in Class 4. There is no entrance fee and anyone may compete for these prizes whether a subscriber for Pencil Points or not, and this department is just as wide open to those living in foreign countries as to those who live in the United States. The prizes are awarded on the fifteenth of each month, all contributions not accepted are returned and the prize winners, together with a selection of other material of merit, are published in the next succeeding number.

Well, Pencil Points, finally got up in the air at last. Which being interpreted means that broadcasting station WAIU of Columbus, Ohio, recently, through Marie W. Vandegrift, Editor of the *American Insurance Magazine*, told all about our new book "The Treatment of Interiors". Our thanks to station WAIU.

No Prizes were awarded in Class 3 or Class 4 this month. The prize winners in the other classes are as follows:

Class 1. Students of Sketch Club Atelier
Class 2. Rudolph L. Wilson



Pen-and-ink Drawing by Dave R. Shotwell
"The Bootlegger's Dream"

Things were a little slow this month. Guess everybody was charretting on the small house competition which closed with a bang on Monday, March 14th, with 309 drawings under the wire. Guess the jury is going to have some fun and a lot of work picking the prize winners. Names of the successful competitors and reproductions of their drawings are scheduled for publication in the May issue.

Our genial and active subscription representative in Australia, G. Gervis Manton, tells us that he has just moved to the new Nicholas Building, Melbourne. Mr. Manton modestly admits that this is the newest, best, and most centrally located building in Melbourne so he should be easy to find. Good luck, Mr. Manton. And this goes for our Australian subscribers. You have sent some very nice material for this department in the past and you are hereby invited to do it again!

EPITAPH

He was a thorough anti-hick
Who always with care was dressed.
But he put on spats and carried a stick
In a little town out West.

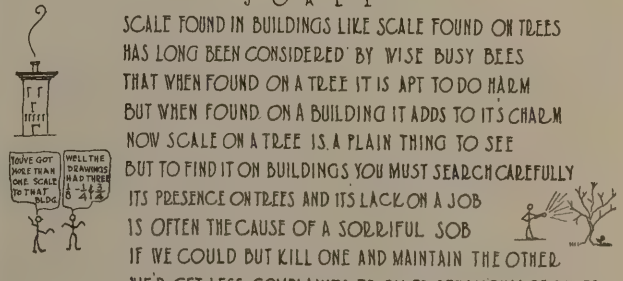
Here in this little trail-side tomb
He lies in his dreamless rest.
He was heard to use the phrase "than whom"
In a little town out West.

No blot his reputation mars,
And ever he did his best.
But he broadened his a's and dropped his r's
In a little town out West.

Strckland Gillilan

That there is no end to the possibilities of electrification was brought home to us by a young architect who lives in the suburbs and who is, himself, no mean electrician. "I have fixed up a great way of getting into the house easily," he said. "When I step on my doormat it lights a little bulb over the keyhole. Inside the keyhole is a tiny electromagnet. When the key is near it is drawn right into the hole. It is immensely convenient. All I have to do is to get the right house."

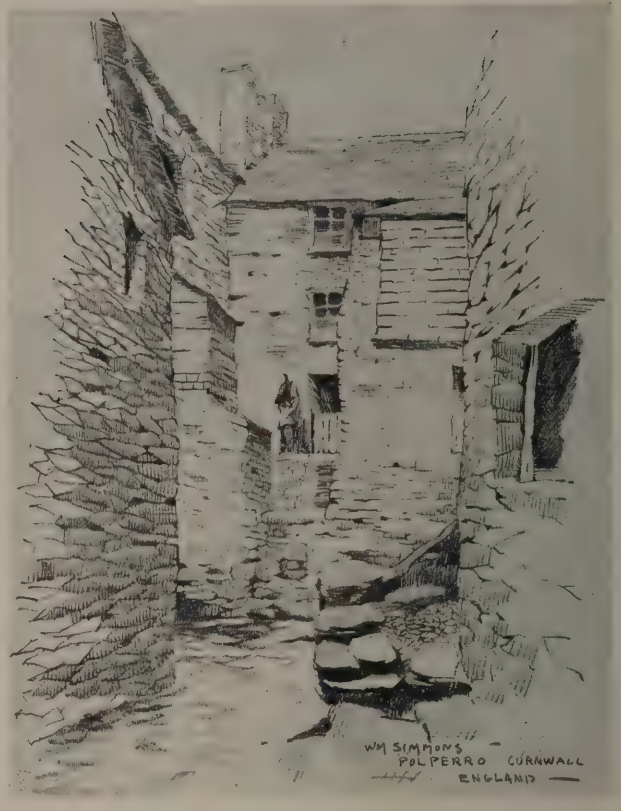
The Carnegie Steel Company has recently placed on the market a new series of beam and column sections, which have a number of advantages over earlier sections. A pamphlet describing these sections can be secured by applying to the General Manager of Sales, Carnegie Steel Co., Carnegie Building, Pittsburgh, Pa.



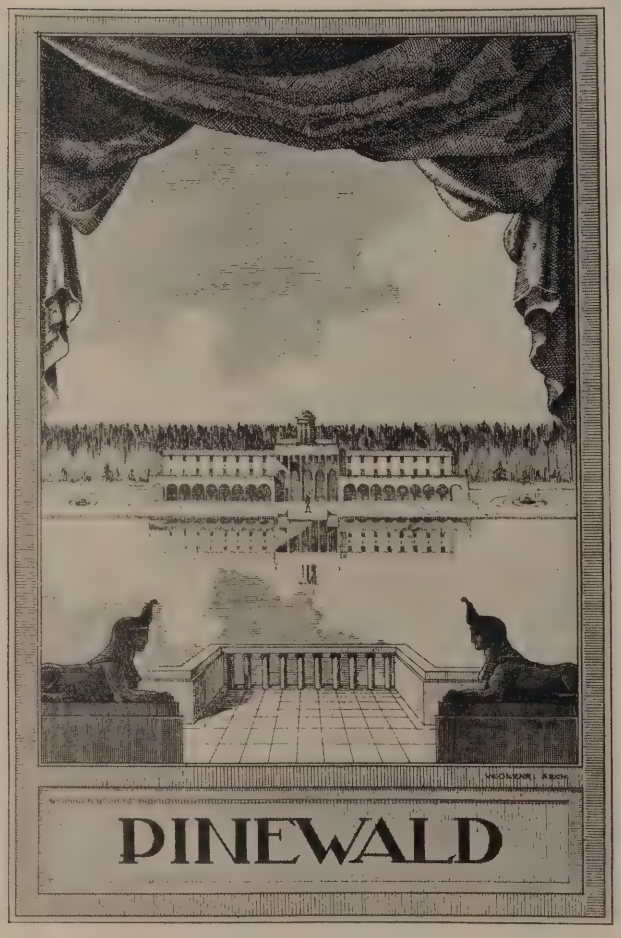
By Rudolph L. Wilson
(Prize—*Class Two—March Competition*)



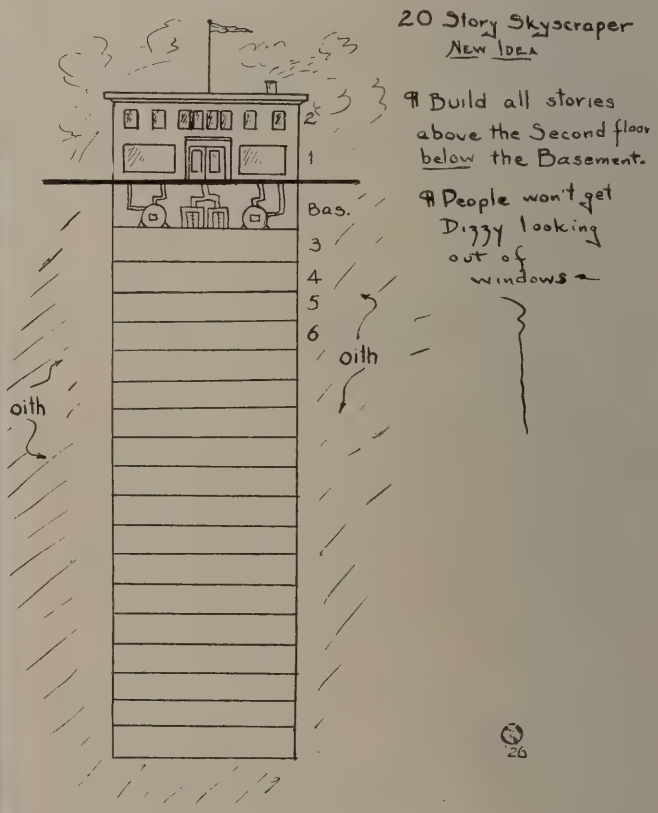
Sketch by Robert Mosley Williams



Sketch by William Simmons



Cover Design by W. Oltar-Jevsky



Submitted by Seymour Muteldorf



By H. W. Billings



By H. W. Billings



By J. W. Roberts



By Norman R. Morrison

WORK OF STUDENTS OF THE SKETCH CLUB ATELIER, NEW YORK—ERNEST WATSON, INSTRUCTOR
(PRIZE—*Class One—March Competition*)



ORGANIZATION OF LOCKWOOD, GREENE & CO., INC., ARCHITECTS, BOSTON, MASS.

1. *C. W. Porter;* 2. *Wm. Ohlsson;* 3. *J. A. MacKay;* 4. *E. J. Hurley;* 5. *R. W. Munroe;* 6. *E. N. Barker;* 7. *J. N. Holden;* 8. *T. F. McDonough;* 9. *C. E. Heptig;* 10. *G. F. Blount;* 11. *J. E. McCann;* 12. *M. A. Joyce;* 13. *O. H. Chase;* 14. *E. R. Brigham;* 15. *C. D. White;* 16. *J. F. Fitzpatrick;* 17. *D. W. Gibbs;* 18. *W. W. Cook;* 19. *G. H. Hutchins;* 20. *M. L. Kemp;* 21. *B. N. Sadler;* 22. *F. M. Thomas;* 23. *L. E. Sparrow;* 24. *T. F. Waters;* 25. *G. W. Taylor;* 26. *O. R. Freeman;* 27. *M. E. Sullivan;* 28. *F. C. Laurie;* 29. *G. R. Mitchell;* 30. *W. C. MacDermott;* 31. *G. L. Rice;* 32. *A. J. Frappier;* 33. *S. L. Ware;* 34. *G. W. Anderson;* 35. *H. R. McGeoch;* 36. *A. R. Nadell.*

THE SPECIFICATION DESK

A Department for the Specification Writer

"OR EQUAL" IN A SPECIFICATION

By Charles A. Scheuringer

THE ART OF SPECIFICATION WRITING, for it is indeed an art, requires, as the term "Art" implies, skill in applying known principles to an end or purpose. No better training can be gotten for this most important task than that of working on the boards as a draftsman, supplemented by frequent inspections on the "job". As the designer visualizes the completed building from his drawings, so must the specification writer have a similar vision. The specifications are correlative to the plans.

Broadly speaking, the specifications may be said to treat of but two subjects: namely, that pertaining to the materials and workmanship in the building, and the legal aspect. The latter item is equal in importance to the former since the specifications become part of a written contract and, as such, must contain definite provisions covering all contingencies that may arise during the execution of the contract.

Much has been written concerning clarity of expression, briefness and unnecessary description. Further comment would be superfluous repetition.

There is one phase of the specifications which the writer considers of vital importance and which has been the subject of considerable controversy, namely, the term "or equal". The writer realizes that in bringing this term up for discussion he is possibly inviting further controversy. Nevertheless it is of sufficient importance to warrant an effort to suggest a proper usage. It becomes necessary from time to time to explain to contractors just what is implied by this term, because to each architect it seems to have a different meaning. This fact was quite forcibly demonstrated recently in one of the architectural publications. A number of architects were asked to give their opinions of this term and the publishers received as many different opinions as there were replies.

The phrase "or equal" in itself is weak, indefinite, and suggests uncertainty in the mind of the one who uses it. Let us therefore consider why some term is of value and how it might be properly used.

The specifications largely serve to describe the kind and quality of material desired. Where one has used a certain product with success, he comes to fix that product in his mind as one which has given satisfaction and the desired results. In order to avoid endless description and minute details it is customary to mention the product either by its trade name or the manufacturer's name. To mention by name but one product and insist upon its use is to stifle competition. Competition is the life of trade and only by means of competition is it possible to obtain the best materials and workmanship at the lowest cost to the client. There are, however, many materials manufactured by as many companies which are similar and equal in quality, but to name them all throughout the specifications would result in virtually copying the business directory.



CHARLES A. SCHEURINGER

Mr. Scheuringer is connected with Heacock & Hokanson, Architects, of Philadelphia. He is a registered architect in the State of Pennsylvania and an instructor of Architecture in the evening school of Temple University.

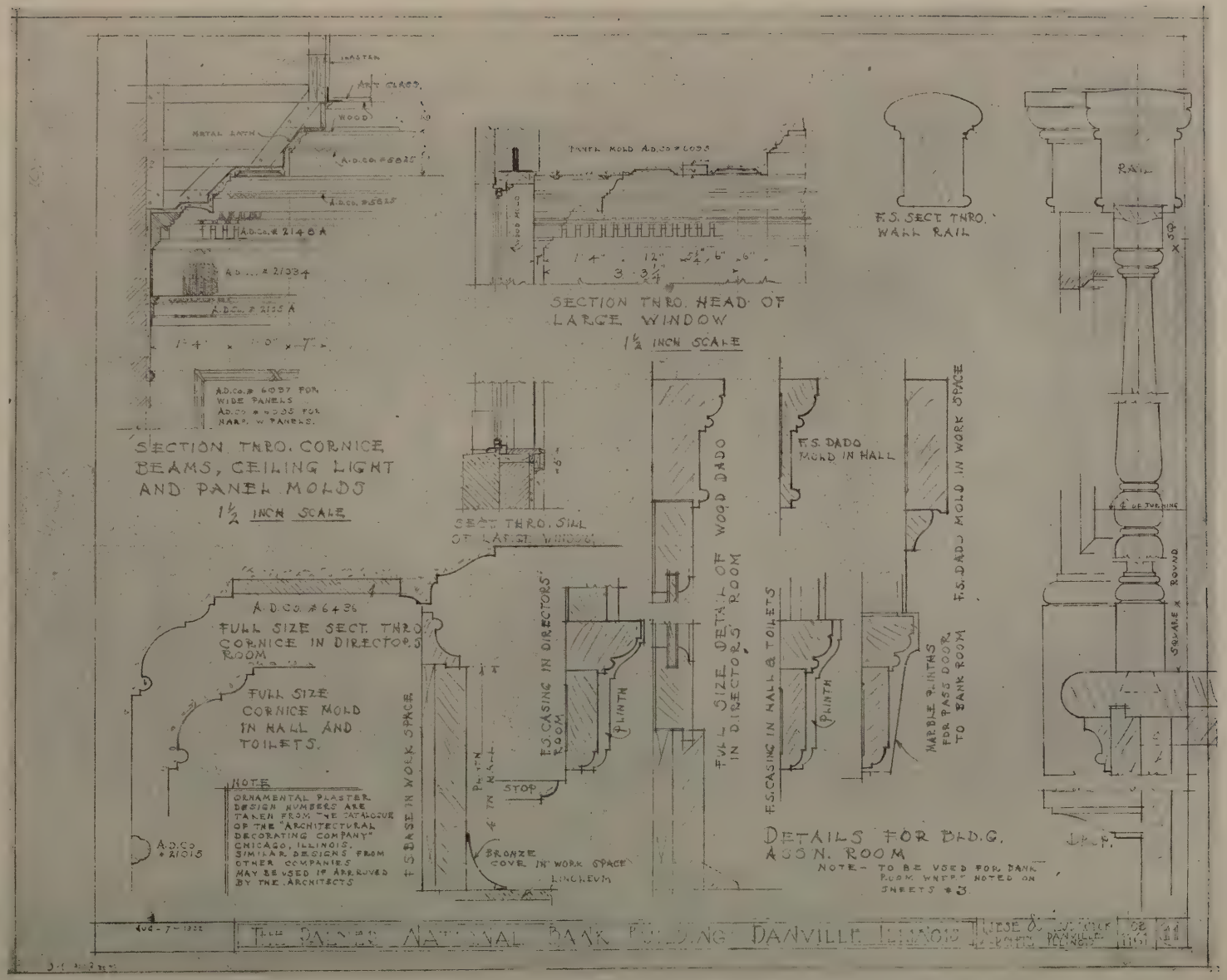
In the interest of competition and for the sake of brevity the "or equal" or similar phrase is employed. Its use in the above form is the beginning of endless misunderstanding and controversy between the architect and the contractor or material man. Estimates are only truly competitive when all the contractors are estimating on the same thing. To attain this end the writer suggests that when the need for such a phrase exists it be made to read "or *approved* equal". This puts an entirely different phase upon the matter and places the responsibility of deciding the equal where it really belongs, namely, upon the architect. It eliminates controversy and the possibility of the contractor assuming this responsibility for his own ends.

A step further is to include in the general conditions a paragraph explaining the meaning of the term as used, supplemented by a qualifying paragraph which may be phrased along the lines of the following:

"The Contractor shall base his estimate upon the use of the product or materials which are specifically mentioned by name. When more than one is mentioned, the option shall be with the Contractor. Should the Contractor desire to make a substitution, he shall state in his estimate the name of the company whose material he wishes to substitute, stating what effect such substitution shall have upon his estimate. No substitution shall be made except by the written consent and approval of the Architect."

The architect should consider such requests for substitution with an open mind and should he be convinced of the

(*Continued on page* 260)



DETAILS OF CONSTRUCTION—THE PALMER NATIONAL BANK BUILDING, DANVILLE, ILLINOIS

Liese and Ludwick, Architects

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notice will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Those seeking positions are invited to call to inspect this bulletin board at any time between the hours of nine and five. Notices submitted for publication in this department must reach us before the fifteenth of each month if they are to be inserted in the next issue.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge. Such notices should reach us before the fifteenth for insertion in the forthcoming issue.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

Harry S. Voyta, care of Holabird & Roche, 1400 Monroe Bldg., Chicago, Ill., wants all copies for the year 1920 and a copy of December 1924.

Harry J. Scott, 2031 Vallejo St., San Francisco, California, wants a copy of November 1926.

Vance Wm. Travis, Lawndale, Calif., wants a copy of February 1926.

Robert L. Harris, 516 N. Charles St., Baltimore, Md., wants a copy of January 1921.

Norman Gross, 43 Dawson Ave., Mansfield, Ohio, wants a copy of January 1924.

B. C. Turner, 2 Winthrop Hall, Cambridge, Mass., wants a complete set for 1926.

Vilsack Martin & Co., 3222 Penn Ave., Pittsburgh, Pa., wants copies of September and November 1926.

Detroit Public Library, Detroit, Mich., wants a copy of April 1925.

Armour Institute of Technology, Chicago, Ill., Att. Miss Steele, wants a copy of April 1926.

Henry B. Purchase, 127 Park St., Medford, Mass., has for sale the following at $3.00 per volume: Volumes 1, 2, 3, 4 all complete and Volume 5 complete with the exception of December.

A. J. Daidone, 342 Madison Ave., New York, has for sale 5 copies of October 1920 PENCIL POINTS, 50c. each; 15 copies *American Architect*, text bound, $1.00 each; 2 copies *Engineering Record*, text bound, $1.00 each; 2 copies *American Builder*, text bound, $1.00 each; 2 copies of *Building*, text bound, $1.00 each. Magazine Plates dating as far back as 1889 at twenty-five cents a dozen post paid on all subjects mixed. The bound copies date back to 1889.

Francis H. Barry, 1757 Undercliff Ave., Bronx, N. Y., wants to buy the following copies of the *White Pine Series*: Vol. 1, Nos. 2, 3, 4, 5, 6; Vol. 5, No. 6.

FOR SALE: Works of Alexander Dumas—Nelson Edition—as follows: *Count of Monte Cristo* (2 vols.), *Memoirs of a Physician* (2 vols.), *Marguerite de Valois, The Queen's Necklace, La Dame de Monsoreau, Ange Pitou, The Two Dianas, Chevalier de Maison Rouge.* All in excellent condition. Price $10.00 for the set.

Also the works of Jane Austen complete in four volumes. In excellent condition. Price $5.00. These books may be seen at this office or will be forwarded, prepaid, upon receipt of check out of town. Money refunded if not found to be satisfactory. For further information address Katherine Green, care of PENCIL POINTS.

FOR RENT. Alcove space 6'8" x 15'6" with large outside window in Architects' office in Grand Central section including general office service, use of telephone and stenographer if desired. Address Box No. A. G. care of PENCIL POINTS. (*adv.*)

QUERIES and ANSWERS

Query: I am interested in the design and construction of the modern moving picture theater and am seeking all available information. One thing particularly desired is the determination by mathematical formula of the exact sight line both straight and diagonal. I should also like to know if any book has been published recently on the design and construction of the modern moving picture theater.

Answer: We have endeavored to secure the information desired concerning the mathematical formula for working out sight-lines. We have found, however, that the architects who have this information are reluctant to give it out for publication. We invite any of our readers who may have developed mathematical formulae for determining sight lines, which they are willing to have published, to send them in.

An excellent book on the modern motion picture theater is *Moderne Kino*, by Zucker, published by Ernst Wasmuth of Stuttgart, Germany, in the German language and which sells for $10. This is the most up-to-date book on the subject and is highly recommended. If you cannot procure this book through your local book dealer it may be secured from E. Weyhe, 794 Lexington Ave., New York.

PERSONAL NOTICES

CHARLES A. MITCHELL, ARCHITECT, has moved from 304 University St., to Room 102, No. 1 Burnside Place, Corner Union Ave., Montreal, Canada.

ERNEST J. MATTHEWSON, ARCHITECT, has opened an office at 704 Bulletin Bldg., Philadelphia, Pa.

LAFAYETTE A. GOLDSTONE, ARCHITECT, has removed his offices to 420 Madison Ave., New York.

HARRY W. WACHTER, ARCHITECT, has moved to 1220 Madison Ave., Toledo, Ohio.

THEOBOLD ENGELHARDT, ARCHITECT, has moved to 101 West 31st St., New York.

ATWOOD & NASH, ARCHITECTS and ENGINEERS, have moved their offices to 803 Odd Fellows Bldg., Raleigh, N. C.

FRANCIS Y. JOANNES, ARCHITECT, and R. C. DUNBAR AND HENRY C. HAHN, ASSOCIATES, have moved to the Graybar Bldg., 420 Lexington Ave., New York.

CARL ADE, ARCHITECT, has moved his offices to 89 East Avenue, Rochester, N. Y.

WALTER H. SIMON, ARCHITECT, has moved to 1526 Lincoln St., Denver, Colo.

DOUGLAS ORR announces the retirement of Mr. George Del Grella, and the continuation of the business under the firm name of Douglas Orr, Architect, 956 Chapel St., New Haven, Conn.

MAURICE G. USLAN, ARCHITECT, has opened an office at 76 Canal St., Stapleton, Staten Island, N. Y., and would like manufacturers' samples and catalogues.

RAPHAEL & SIZER, ARCHITECTS, have opened an office for the practice of architecture at 121 Lyman St., Springfield, Mass., and would like manufacturers' samples and catalogues.

DOMENIC A. VALVANO, has opened an office for the general practice of architecture at 88 Broad St., Elizabeth, N. J., and would like manufacturers' samples and catalogues.

NATHAN MYERS, FREDERIC BIGELOW and JOSEPH S. SHANLEY, announce that they have associated themselves for the general practice of architecture under the firm name of Myers, Bigelow & Shanley, with offices at 24 Walnut St., Newark, N. J.

CARL H. KASTRUP, ARCHITECT, 637 Elgin Ave., Forest Park, Ill., wants manufacturers' samples and catalogues.

MICHAEL J. BROCK, formerly of 820 Cauldwell Ave., Bronx, N. Y., please communicate with PENCIL POINTS, immediately.

A. M. STRAUSS, ARCHITECT, has moved his office to 415 Calwayne Bldg., Ft. Wayne, Indiana.

SAMUEL A. LIEBERSON, ARCHITECT, has opened an office at 113 West 42nd Street, New York.

LUDLOW & SCHWAB AND C. J. PALMGREEN, ASSOCIATED ARCHITECTS, announce the removal of their offices to Suite No. 504-505 McCance Block, 305 Seventh Ave., Pittsburgh, Pa.

JACK B. HOSFORD has opened an office at 24 West Central Ave., Sierra Madre, Calif., and would like manufacturers' samples and catalogues.

W. P. LAKE, ARCHITECT & ENGINEER, has opened an office for the practice of architecture at 1041 Third National Bank Bldg., Dayton, Ohio, and would appreciate manufacturers' samples and catalogues.

FREE EMPLOYMENT SERVICE

(*Other items on page 80 of the advertising*)

University and library school graduate with six years' experience in the Technical and Art Departments of a large public library desires position in an architect's library. Box No. 106 care of Pencil Points.

Young man, Technical School graduate, four years' practical experience, wishes position with architect as draftsman and detailer. Samples of work submitted. Box No. 111 care of Pencil Points.

Position Wanted: Junior draftsman, 3 years' technical training, 1 year practical experience, thorough knowledge in all departments. Box No. 112 care of Pencil Points.

Superintendent wishes position for contractor or as outside man for architect. Well qualified in all branches of the building trade and also experienced estimator. Twenty years' experience in the building game. Box No. 113 care of Pencil Points.

Architectural draftsman, 5 years' experience, 2 years as building inspector, experienced in reinforced concrete and structural steel design, desires position in the vicinity of Albany, N. Y. Address 93 Westerlo St., Albany, N. Y.

Position Wanted: Architectural draftsman, age 24, married, American, University training, 5 years' experience on all types of buildings, particularly schools and public buildings. Box No. 114 care of Pencil Points.

Available at once.—Secretary experienced in architectural work. Also beginners. Apply Gertrude R. Stein, Inc., Vocational Service Bureau, 18 East 41st Street, New York, N. Y. Telephone Lexington, 2593. (*adv.*)

Young lady wishes position as bookkeeper. Eight years' experience. Box No. 115 care of Pencil Points.

Architectural renderings in pen, pencil, water color, etc., Henry R. Diamond, Room 1618, 109 West 57th Street, New York City. Circle, 7831.



PENCIL POINTS' BOOTH AT THE ARCHITECTURAL AND ALLIED ARTS EXPOSITION, NEW YORK

With René, Janice, Katherine, Helen, and Peggy—Five reasons why you sometimes miss your copies of PENCIL POINTS

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free, unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

Flushwood Doors.—Handbook of information and details for architects A.I.A. File No. 19-E-12. Illustrates and describes this new type of sound resistant door for hotels, hospitals, institutions, public buildings, apartments, residences. Color plates, sections showing construction of door, specifications. 16 pp. Standard filing size, 8½ x 11. Morgan Sash and Door Co., Blue Island Avenue and Wood Street, Chicago, Ill.

Concrete Hardening and Waterproofing.—Folder containing a complete set of specifications under the general headings of Mass Concrete, Plaster Coat Cement Mortar, Stucco, Dampproofing, Dustless Concrete Floors. Also contains individual copies for filing under various subdivisions of your file, as well as important table for steel reinforcement. A most valuable document for the specification writer and drafting room. A.I.A. File No. 3-B. Anti-Hydro Waterproofing Co., 265 Badger Ave., Newark, N. J.

Drafting Room Furniture.—Catalog 'U'. Comprehensive catalog illustrated in color showing complete line of special furniture for the drafting room. All types of drawing tables, blue print cabinets and many other types of special furniture and equipment. 64 pp. Ask for Catalog 'U'. Hamilton Mfg. Co., Two Rivers, Wisconsin.

Ornamental Glass.—Handsome booklet in sepia showing illustrations of glass ceiling lights, leaded tiles and grille effects, in modern and period styles. Perspectives. Old Historic and Medieval Glass. Church, Mausoleum and Memorial Windows, Medallions for Church and public buildings, tracery with metal and lead cames, designs for residences, clubs, hotels, etc. Lanterns and special detailed fixtures also illustrated. Lead applied units, rosettes, etc., theatre lighting specialties and signs. 30 pp. 8 x 11. W. A. Daunt Co., Inc., 110 East 42nd St., New York City.

Hauserman Movable Steel Partitions.—Folder No. 28-A-3 containing complete information on this type of steel partitions. Horizontal sections, typical ceiling elevations, typical cornice high elevations, unit assembly. 9 x 11. The E. F. Hauserman Co., Cleveland, Ohio.

Valves.—Catalog No. 83 shows the complete Walworth line of valves, fittings and tools, wrought pipe and supplies for steam, water, gas, oil and air. Profusely illustrated, tables, dimensions, measurements, rating and data, etc. Bound in stiff cover, 715 pp. 5½ x 7¾. Walworth Mfg. Co., Boston, Mass.

Specifications for Exterior and Interior Lathing and Gypsum Plastering.—These two new specification documents deal completely with the problem of lathing and plastering the moderate sized dwelling. Work sheets for specification writers are included. A.I.A. File No. 21-A-2, standard filing size, 8½ x 11. Beaver Products Co., Inc., Buffalo, N. Y.

Signs and Inscriptions in Architecture.—Brochure in sepia covering lettering and inscriptions as applied to buildings. Reproductions of many old inscriptions are presented together with suggestions for their application in modern buildings. An unusual and valuable document. Flexlume Corporation, 1600 Military Road, Buffalo, N. Y.

Berloy Metal Lumber.—Catalog No. 27, A.I.A. File No. 13-G, just off the press. Handbook for architects and draftsman on fireproof construction for modern buildings. Profusely illustrated, tables and sections, tables of safe loads, weight of floor construction, details of design and construction, general erection information, description of structural details, specifications, supporting partition construction, erection instructions, attachments and accessory materials. Also shows a line of Berloy steel shelving and steel lockers. 36 pp. 8½ x 11. The Berger Mfg. Co., Canton, Ohio.

The Cal Book.—Booklet containing a practical consideration of CAL for use in Portland Cement mixtures to obtain high early strength; to improve curing, for densifying, for easy workability, as a hardener and for placing in cold weather. 32 pp. 6 x 9. North American Cement Corp., Hagerstown, Md.

Thorn Casements.—Catalog No. R-C-3, A.I.A. File No. 16-E-1, illustrates and describes this type of solid steel casements for residences and apartments; full size sections, specifications, exterior elevations, half size details. 8½ x 11. 20 pp. J. S. Thorn Co., Philadelphia, Pa.

Published by the same firm "Thorn Manor Casements" and "Thorn Casements, Heavy and Medium Types".

Spencer Central Cleaning Systems.—Attractive booklet illustrating and describing permanently installed Multistage Turbine Vacuum Cleaning Apparatus for all purposes in buildings of all types. 31 pp. 8½ x 11. The Spencer Turbine Co., Hartford, Conn.

Better Buildings at Less Cost.—Leaflet explaining and illustrating the "Stockade" System of reinforced concrete construction. This is a new type of construction with especial adaptability to residence work. Stockade Corporation, 103 Park Ave., New York City.

Todhunter Mantels.—Brochure with beautiful series of loose-leaf illustrations showing a wide variety of mantels and chimney pieces. Arthur Todhunter, 414 Madison Ave., New York City.

Sectional Unit Steel Dressers.—Three blueprints presenting details of the Whitehouse line. Valuable in the drafting room. Janes & Kirtland, Inc., 133 West 44th St., New York City.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsman. Vol. 8 No. 11 contains an article on the Philadelphia Museum of Art at Fairmount Park, Philadelphia, with a frontispiece in color of two figures in polychrome, forming part of the Pediment of the Museum. Also contains architect's perspective drawing and Pediment Panel Detail. A most interesting number. A.I.A. File No. 9. Atlantic Terra Cotta Co., 19 West 44th Street, New York.

Cold Spring Granite.—Folder containing detail sheets of columns, pilasters, and balusters, steps and terraces, piers, base courses, reveals, window sills and door sills, also typical details for a small bank building faced with Cold Spring Granite. Also contains color reproductions of Rainbow Granite, and color reproduction of the American Insurance Building in Columbus, Ohio. Cold Spring Granite Co., Cold Spring, Minn.

Substance, Form and Color Through Concrete.—Handsome Brochure in color containing a discussion of the problem confronting the architects for the Shrine of the Sacred Heart at Washington, D. C., how that problem was met; and what this solution means in terms of modern building. Contains also illustrations of other notable buildings in Washington where concrete is a main factor. 42 pp. 11 x 14. Bound in an attractive stiff cover. Copies will be sent to architects applying on their letterheads. The Atlas Portland Cement Co., 25 Broadway, New York.

Bloxonend Flooring.—Standard specifications for Bloxonend Flooring, and detailed information. A.I.A. File No. 19-E-9. Also supplement No. 1 to Standard Specifications containing specifications for laying Bloxonend Flooring in gymnasiums, assembly rooms, auditoriums, armories and play rooms. 8½ x 11. Carter Bloxonend Flooring Co., Kansas City, Mo.

Manual of Revolving Door Construction and Architectural Design, with Standard Specifications.—Contains illustrations, details, cross sections, capacity tests, construction features, special features, floor plans, operating chart, tables of weights, etc. 24 pp. 8½ x 11. A.I.A. File No. 17-a-1. Van Kannel Revolving Door Co., 250 West 54th St., New York.

Zenitherm Floors.—Attractive booklet telling the story of Zenitherm and its general desirability as a material for floors. Profusely illustrated. Also contains chart of Zenitherm Standard Colors, and folder of architectural and decorative ornaments. A.I.A. File No. 23-g-2. 14 pp. 8½ x 11. Zenitherm Co., 405 Lexington Ave., New York.

Published by the same company, "Zenitherm Walls" and "Contractor's Handbook".

Stairs, Spiral or Circular.—Booklet, A.I.A. File No. 14-D, containing line of Duvinage stairs. Typical shop drawings, tables showing sizes of spiral stairs, specifications, detail of platforms, etc. 8½ x 11. Duvinage Spiral Stair Co., 1200 Bush St., Baltimore, Md.

Interior and Exterior Decoration.—Booklet illustrated in color containing suggestions for decorative treatments that beautify and protect. Specifications. 8½ x 11. 24 pp. Benj. Moore & Co., 231 Front St., Brooklyn, N. Y.

Through the Ages.—Monthly magazine dealing with marble for both exterior and interior use. The February issue contains an illustrated article on the Atlantic National Bank of Jacksonville, Fla., Also an article on the use of marble for floors, radiator tops, mantelpieces and elsewhere. 90 pp. 8½ x 11. National Association of Marble Dealers, 648 Rockefeller Bldg., Cleveland, Ohio.

The Electrozone System of Ventilation.—Leaflet, A.I.A. File No. 30-d-5, illustrating and describing this system of ventilation for public buildings, schools, churches, office buildings, etc. Systematic layouts. 8½ x 11. Electrozone Corporation of New York, 5949 Grand Central Terminal Bldg., New York City.

Protection.—Booklet giving full information on the subject of "Steelcrete" Armored Vaults. Tables of live load carrying capacities, illustrations of buildings where "Steelcrete" installations have been made, typical "Steelcrete" Armored Vault Construction illustration, method of installation, typical details of design. 24 pp. 8½ x 11. The Consolidated Expanded Metal Companies, Braddock, Pa.

Window Shade Standard Specifications.—Complete details and method of installation. Correct filing size. Shade cloth and samples and specimen roller sent with the specifications. Columbia Mills, 225 5th Ave., New York City.

Effico Roof Ventilators.—Booklet, A.I.A. File No. 12-K, illustrating and describing the Effico rotary ball (oil flooded) bearing fan-equipped roof ventilators, the Effico Internal Louver Unit, and Effico Wind Electric Ventilators (full automatic). Tables of dimensions, cross sections, specifications, list of installations. 8½ x 11. 32 pp. W. F. Hirschman Co., Room 2104 Greeley Square Bldg., New York, N. Y.

Norton Floors.—Attractive little bi-monthly publication, the January-February issue of which is devoted to Fraternal Buildings, both exterior and interior views are presented together with specification data, etc. A.I.A. File No. 22-E-22. Norton Co., Worcester, Mass.

Victor Screen Ventilator.—Leaflet describing a new and interesting type of ventilator applicable to all types of buildings. Victor Parting Bead Co., Reading, Pa.

The Miles Automatic Furnace Fan.—Catalog No. 8 describes completely the method of heating buildings by the combination of a fan with a hot air furnace. Data is included on many different types of buildings for which this modern type of heating may be advantageously considered. Specifications, technical data and complete information on the subject. Warm Air Furnace Fan Co., 6511 Cedar Ave., Cleveland, Ohio.

Chamberlin Details for Wood Sash and Doors.—Folder containing full data on Chamberlin Metal Weather Strip Details, the information contained therein having been accumulated for the purpose of giving the architect complete information on standard methods of equipping windows and doors with metal weather strips. Description of equipment, adaptation and selection, sections of double hung windows, in-opening casement windows, out-opening windows, Austral windows, outside transom windows, outside doors, full size details weather strip gauges. Specifications. A very useful and handy document for the architect and specification writer. A.I.A. File 19-E-14. 8½ x 11. 50 pp. Chamberlin Metal Weather Strip Co., Inc., Detroit, Mich.

Aluminum Paint.—Illustrated hand book covering subject thoroughly. Specifications for a variety of uses. 36 pp. Aluminum Company of America, "Wear-Ever" Building, New Kensington, Pa.

Iron, Bronze & Wire Work News.—Monthly journal covering subjects indicated. The February issue shows an extremely interesting series of drawings in full page plates indicating metal work of good character. National Association Ornamental Iron & Bronze Mfrs., 614 Race St., Cincinnati, Ohio.

Artstone Stucco.—Folder showing textures and giving complete information regarding this subject. Artstone Products Co., 52 Vanderbilt Ave., New York City.

Expansive Screw Anchors.—Little booklet describing completely this device having many applications in buildings. Tables of sizes, prices, etc., drawings and suggestions for use. Ackerman-Johnson Co., 53 Park Place, New York City.

Clinton Grilles.—Attractive folder showing nine different designs suitable for various uses. Wickwire Spencer Steel Co., 41 East 42nd Street, New York City.

Durabilt Steel Lockers.—Illustrated loose-leaf sheets covering all types of lockers for schools, industrial uses, club houses, etc. Conveniently arranged for the specification writer. Durabilt Steel Locker Co., Aurora, Ill.

The Heatilator Fireplace.—Folder illustrating and describing this heating and ventilating unit. Cross sections, details, specifications. Heatilator Co., Colvin Station, Syracuse, N. Y.

Trane Unit Heaters (Industrial Type) Bulletin No. 23.—A.I.A. File No. 30-C-4 illustrates and describes fully this type of heater. Dimensions, sectional drawings, specifications. Trane Co., La Crosse, Wis.

Philippine Mahogany.—Leaflets describing this wood for various uses. Detail sheets and much interesting data. Indiana Quartered Oak Co., Long Island City, N. Y.

Rawlplugs.—Architectural Data and Specification Details, A.I.A. File No. 27-A-41, on the subject of Rawlplug system of anchorage. Standard filing size. Rawlplug Co., Inc., 66 West Broadway, New York City.

"OR EQUAL" IN A SPECIFICATION

(*Continued from Page 255*)

equality of the substitute offered, he is in duty bound to permit its use.

The element of competition is thereby operative and the manufacturer who has earned or demonstrated his right to be mentioned in the specifications, is made to realize that he does not have an undisputed field, but must meet competition in order to insure the use of his materials. The architect obtains the desired materials and the contractor is given the opportunity of supplying them at a minimum of cost.

Unless the architect is willing to permit a substitution when equality has been demonstrated he should avoid the use of the "or approved equal" phrase, specify definitely what product he wishes used, and insist on its usage.

The form suggested has been found to be particularly efficacious in work of a public nature when a selected list of high class contractors cannot be made. Legally, any "responsible" contractor is entitled to estimate on public work in many of the states.

The writer has found that contractors in general have a high standard of efficiency, an honest desire to produce satisfactory results and a willingness to carry out the intent of the plans and specifications. It is the exception rather than the rule to find a contractor who will knowingly endeavor to gain an unfair advantage over his competitors by resorting to sharp and questionable practices.

To protect the honorable contractor from the relatively few dishonest and incompetent ones, a clear and rigid specification becomes a necessity. The dishonest contractor will be prevented from underbidding the competent contractor whose policy is, regardless of the first cost price, a desire to carry out the architect's intent and to deliver to the person most concerned, i.e., the owner, a satisfactory result.

ADDRESSES WANTED

ANYONE KNOWING THE CORRECT address of the following will confer a favor by sending them to THE PENCIL POINTS PRESS, INC., 419 Fourth Avenue, New York:

CALIFORNIA—Anton F. Grot, Beverly Hills; Daniel Gano Chittenden, Glendale; H. G. Spielman, Hollywood; Marcos F. Alvarado, Harry Briggs, Arnold Burgess, Harland Hennessy, T. Johnsen, A. L. Miller, R. E. Shepland, Los Angeles; Frederick S. Carver, Manhattan Beach; Nels Carlson, W. L. Harrison, Oakland; Lowell E. Bowen, Otto A. Deichmann, Sacramento; K. D. Church, Douglas Honnold, Santa Barbara.

COLORADO—Henry W. Wright, Colorado Springs; Carl O. Jahr, Edgewater.

DISTRICT OF COLUMBIA—P. M. Tonaca, Washington.

FLORIDA—Harold F. Saxelbye, Jacksonville; Miller Bond, Bryan Fleming, George Tomb, Miami; Joseph G. Corey, West Palm Beach.

GEORGIA—A. A. Chadwick, John H. Pritchard, Atlanta.

ILLINOIS—P. Donald Horgan, Chicago; Reimer Dethlefs, Rockford.

INDIANA—Forest M. Bryant, Indianapolis.

IOWA—W. A. Rolleston, Perry.

KENTUCKY—Emil Buehler, Louisville.

MICHIGAN—J. H. Harper, Detroit; Harry Gjelsteen, Menominee.

NEW JERSEY—M. T. Ketz, Mountain View.

NEW YORK—Burton Hall, Brooklyn; Christian Soerlie, Long Island City; J. N. Arnold, John Auer, Walter Gruber, W. M. Harvey, R. A. McKee, A. Nendtvich, G. W. Rustay, M. Sornik, C. W. D. Stillwell, New York City; J. C. Byers, Pelham Manor; H. A. Martinson, Frank J. Morgensai, F. Wainwright, Rochester; Geo. R. Barton, Syracuse.

NORTH CAROLINA—Chas. H. Clark, Asheville; Walker & Hunter, Charlotte.

OHIO—R. Mackey, S. C. Merrell, Cleveland; American Encaustic Tiling Company, Janesville; H. E. Allen, Youngstown.

OKLAHOMA—Jerome Picker, Oklahoma City.

PENNSYLVANIA—S. M. Richards, Freeport; Wm. F. Frank, Philadelphia; Kenneth Heidrich, Pittsburgh; Geo. P. McLane, Wilkes-Barre.

SOUTH CAROLINA—W. A. Pittmon, Columbia.

TEXAS—C. Jack Finney, College Station; H. A. Magnuson, Dallas; J. B. Johnson, Fort Worth; J. L. Russell, Lubbock.

WASHINGTON—R. J. Pearce, Three Tree Point.

WISCONSIN—Walter Greymont, Milwaukee.

AUSTRALIA—Walter E. Clark, Greenwich, N. S. W.

JAPAN—Nagatoshi Dobashi, Tokyo.

BOOK NOTES

THE THEORY OF MOULDINGS, by C. Howard Walker, 144 pages 6½" x 9½", illustrated. Published by J. H. Jansen, Cleveland, Ohio, price $3.50.

Professor Walker, one of the grand old men of American architecture, is so well known to the profession as an authority on the history of architectural ornament that this volume will be recognized as a most useful addition to the architect's working library. The book gives a thorough analysis of the history of mouldings showing how they were developed and discussing their proper uses. It should be of great value to the designer who wishes to design intelligently. Chapters of particular value are devoted to the "Effect of Mouldings" and the "Analysis of Shapes."

A BACKGROUND TO ARCHITECTURE, by Seward Hume Rathbun, 388 pages 5½" x 8½". Illustrated. Published by The Yale University Press, price $4.00.

The author of this work attacks the subject of Architectural History in a broad way and discusses the subject under a few simple headings. After a chapter discussing the fundamentals of architecture, the author takes up in order the civilizations and architecture of Egypt, Greece, Rome, France, Italy, and England. He establishes a direct connection between the life of each period and its architecture. A final chapter on "Possibilities" suggests what may happen in the future. This book should be valuable not only to the lay reader who wishes to acquaint himself with the story of architecture, but to the draftsman or architect who might wish to freshen his view-point without a great deal of effort.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

PENCIL POINTS COLOR PLATES

WE HAVE BEEN having some interesting correspondence lately with a number of our readers located in various parts of the country on the subject of our color plates. The subjects for the next five months have been selected in accordance with the same general considerations which have guided us up to this point in choosing originals for reproduction.

Some of our good friends have suggested that we adhere more closely in this series to the accepted types of architectural renderings in various mediums, whereas others have requested us to reproduce subjects of a more pictorial nature in which architectural considerations are of somewhat less importance than we have heretofore, in the main, insisted upon. Others have suggested that instead of publishing, as we have previously done, each color reproduction greatly reduced in size from the original rendering, we substitute the entire subject in black and white together with a small section in color at full size.

Many of our subscribers tell us that they are having the color plates framed, others are keeping the entire series in portfolio form to serve as suggestions in making their own renderings. If comparatively small sections of large renderings are shown in color at full size the series will lose much of its present pictorial value. But would there be compensating advantages to those more interested in technique than the broader considerations of composition, color, light and shade?

We can sit here and look out of the window and make a guess about such things but we would very much rather secure first hand information from those for whom the color plates are selected and published. We therefore sincerely trust that we may have your frank opinions of the color plates as so far published, together with suggestions for the future improvement of this feature of our work.

Contents

PENCIL POINTS First Architectural Competition	262
Ricker Manuscript Translations, III *By Thomas E. O'Donnell*	286
The Value of Indication in Design Study, II *By David Varon*	293
Plates	297-302
Color Plates	*Insert*
The Diminishing Glass, II *By Hubert G. Ripley*	303
LeBrun Scholarship Competition for 1927	307
Whittlings	317
Here & There & This & That	321
Specification Desk	325
Service Departments	327

BIRCH LONG MEMORIAL

IN MEMORY of Birch Burdette Long, it is proposed to make an annual award at the Exhibition of the Architectural League of New York for architectural illustrations of distinguished merit.

His many friends in the League feel that this proposal would properly recognize his contribution to his own art and his devotion through many years of service to the work of the League and its exhibitions.

To this end, his friends, whether or not they are members of the League, are invited to subscribe to a fund that should total at least $1,500.00, the income of which amount would be devoted to this particular award under the jurisdiction of a committee to be appointed by the President of the League. Contributions of any amount will be welcomed and should be sent to Ely J. Kahn, *Chairman*, 215 West 57th Street, New York.

PENCIL POINTS—*Yearly subscription, payable in advance $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Single copies, 35 cents. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach the publishers before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive and examine manuscripts, drawings, etc. We will use due care while the material is in our hands, but we cannot hold ourselves responsible for damages. Publication office, Stamford, Connecticut; Editorial and Advertising offices and Subscription Department, 419 Fourth Avenue, New York.* PHILIP H. HUBBARD, *Advertising Manager. Chicago Office, 1050 Straus Building.* *Copyright, 1926, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



CUBIC CONTENTS	
MAIN HOUSE	
25 x 40.5 x 22 − ½(3.5 x 9 x 9.5) =	21702.5
STAIR PROJECTION	
8 x 17.5 x 19	2660.0
BASEMENT	
A (8.5 x 11 x 15) + B (8.5 x 11 x 7.5)	1402.5
GARAGE 10 x 16 x 10	1600.0
TOTAL CUBAGE	27365.0

NOTES

GREENISH-TAN SHINGLE ROOF LAID 4" TO THE WEATHER. SIDE WALL CLAPBOARDS, BOARDS AND BATTENS TO BE LIGHT LAVENDAR-GREY IN TONE. CHIMNEY OF RED BRICK WITH STONE COPING. ENTRANCE DOOR, TRIM AND LEADERS TO BE MEDIUM-TONED LAVENDAR-GREY. WINDOW SASH TO BE WHITE. YELLOW BLINDS. SHUTTERS LIGHT BLUE. FENCES AND GATES TO BE MEDIUM-TONED LAVENDAR-GREY

COMPETITOR



FIRST FLOOR PLAN

SCALE

SECOND FLOOR PLAN

DESIGN FOR A RESIDENCE AND GARAGE

FIRST PRIZE DESIGN, PLANS AND PERSPECTIVE

SUBMITTED BY RICHARD F. KING, LOS ANGELES, CALIFORNIA

PENCIL POINTS

Volume VIII May, 1927 Number 5

PENCIL POINTS FIRST ANNUAL ARCHITECTURAL COMPETITION

Judged at Hot Springs, Virginia, April 1st, 2nd and 3rd, 1927

REPORT OF THE JURY OF AWARD

Arthur I. Meigs, Chairman

"Yes, there is holy pleasure in thine eye!
The lovely Cottage in the guardian nook
Hath stirred thee deeply; with its own dear brook,
Its own small pasture, almost its own sky!
But covet not the Abode;—forbear to sigh,
As many do, repining while they look;
Intruders, who would tear from Nature's book
This precious leaf, with harsh impiety.
Think what the Home must be if it were thine,
Even thine though few thy wants!—Roof, window, door,
The very flowers are sacred to the Poor,
The roses to the porch which they entwine;
Yea, all, that now enchants thee, from the day
On which it should be touched, would melt away."

* * * *

THERE IS TOO LITTLE of the poetic in modern life, and, would there were more. Poetry and the poetic are two quite different things. Sometimes one thinks of poetry as rhyme, but there can be unpoetic rhymes and there can be poetic buildings. One is lucky if one can find a meagre stream of the poetic trickling through a suburban lot, fifty by one hundred and fifty feet, and surrounded by "neighboring houses of the usual heterogeneous kind existing in towns, small cities or the suburbs of large cities", but these conditions surround us all alike. They surround the holders of the competition; they surround the judges, and they surround the competitors, but still, one cannot help hoping and wishing that a little green shoot of the poetic would try to find its way, or would succeed in finding its way through the mass of opposition arrayed against us all.

Among the three hundred odd drawings submitted in this competition, there was altogether too little of the poetic, and, perhaps, rather than attempt to lay blame on any one particular head, we had best try to share it all alike, and in this way will the field be cleared somewhat for that which is to follow.

It is to be supposed that those most interested in reading this report will be the contestants themselves, and it is further supposed that these contestants, being sturdy fellows, are well armed to suffer the slings and arrows of outrageous fortune. That they will receive criticism with the smiles and fortitude which should be cultivated by all architects and that they will prefer to have their designs vigorously attacked rather than to accept in a reclining position honeyed words of praise for their achievements. The award of prizes and mentions is the most satisfactory form of praise which can be conferred by a jury on a contestant.

In Wordsworth's sonnet, quoted at the outset, and the name of which is "Admonition", it may be noted that he tells us rather what not to do than what to do. Wordsworth, himself, in writing the poem was performing the creative act, and all we architects, and in fact all creators, soon find out that the act of creation is followed rapidly by the act of criticism. Critics, as such, are poor creatures, and the contestants who bear the heat and burden of the day have much the best of it in the long run, if they continue to contest and create.

In this problem perhaps the man who drew the program drew it pretty fine. Certainly, a good deal was asked for. A lot such as this is not a large one, and yet the contestants are required to provide four bedrooms and two baths, plus a porch, a sleeping porch, garage, and all the rest of it that goes with modern life. The problem is hard; but then life is hard, too, and the braver the attack we make upon it, the better we will all come off.

In the sonnet Wordsworth mentions the Poor. Evidently, a man, who is going to live under the conditions as set forth, is poor, and the sooner we admit this,—that is to say the sooner the contestants admit it, the better. A house of this character should be stripped of all unnecessary details and fussiness. It should be as free as possible from pomposity. It should not attempt to blow itself up like the bull frog, but should look forth upon the world with an humble expression upon its countenance, and if it succeeds in this, it might, in the end, have another poet like Wordsworth come along and write a sonnet about it. "When love begins to sicken and decay, it useth an enforced ceremony. There are no tricks in plain and simple faith."

For reasons such as these, it ran uppermost in the minds of the jury to give preference to those designs which were frank, simple, honest and humble, and let it not be supposed that the jury considered any of the designs perfect, any more than it should

be supposed that any of the jury were perfect themselves. A great deal has been said and done on the subject of the small house upon the small lot, and sometimes it would almost appear that, after all our thought and attention, the old rows of houses were not quite so bad as they have been made out to be. As we are dealing with a lot fifty feet wide, it is obvious that the house must extend most of the way across that lot, and approach quite closely its two side lines. On a fifty foot lot a thirty foot house placed in the middle leaves only ten feet on either side. If, as is not unlikely, another house is similarly placed on each of the adjoining lots, the clear spaces between the houses would amount to twenty feet, and twenty feet is a small space, and a window which looks out to another window twenty feet away leaves much to be desired. If we cramp our house hard, or if we turn the long dimension of it the other way, we haven't bettered the situation very materially, since we are altogether too close to each other in the first place. On the other hand, if the long dimension of the house runs across the lot, the majority of the windows will obviously look out to the front and to the back. The side of the house towards its next door neighbor becomes lessened in importance, and the walls of the said side can have very few windows in them, or perhaps none at all. In short, following this idea, we approach a point where it would, perhaps, be wise to make the houses touch each other, and separate them by a party wall. By this time we have returned to the rows of houses, so much in disfavor at the present time, but really somewhat maligned. However, all this goes beyond the field of the present problem where the contestants were obliged to keep their houses off the side lines, and is introduced somewhat in the nature of an outcry against living so close together in the first place. In short, it begs the question, and is put in only to clarify the problem, and to point out its inherent difficulties.

Going back to the question of the Poor, some of the designs showed a complete failure to apprehend this aspect of the problem. One glance at the perspective, which, being the largest and most prominent, is naturally the first thing to catch a judge's eye, was sufficient, in some instances, to throw a design out, without further consideration. One house in particular (the contestant's name has escaped us, but he may recognize it from the description) looked more like an hotel than a seven room house. It had a two-story portico across its entire front, on which its beholder could almost visualize the guests of the hotel comfortably rocking themselves in a line of rocking chairs. Nothing mean about that design. May we suggest, for future competitions, that competitors seek to avoid falling into such pitfalls.

We are coming later on to a brief analysis of the designs, but it should be interesting to the contestants to know that this question of simplicity and directness stood out as of paramount importance in the judge's mind. It will again be interesting to note that of the four designs winning prizes, all present a detached garage. A garage is essentially an unlovely affair, but it has one strong characteristic, that only one side is peculiarly objectionable; the side containing the doors. The other three sides can be used as a screen or bolster to the rest of the design and, skilfully used, help rather than hinder the whole. Further, a garage placed half way back on the lot, rather than all the way back, is better, since it brings the working parts of the design into closer juxtaposition, and also obviates the loss of property in communication from the garage to the front street, which, in a problem of this kind, is fundamental from the garden standpoint. However, the design placed first did not have this arrangement, but, as we are about to point out, even this design had, in the opinion of the jurors, many faults, but won from causes about to be enumerated.

With this preamble on the general nature of the whole problem, we shall take up the designs, one by one, in the order in which they were placed, and, beginning with the winner of the first prize, we propose to criticize it even more severely than any of the others, the more to enhance the reasons why it received first place. To begin with, it has an ingle-nook. Strange to relate number two also has an ingle-nook; and we find a third ingle-nook in the first mention. Let it not be supposed from this that the jurors had a leaning towards ingle-nooks; quite the contrary. They would have preferred their absence. What does an ingle-nook achieve? An inaccessible fireplace, two uncomfortable fixed seats, and a permanent obstacle to good furnishing. This criticism is given with the hope that it may tend to abate the "ingle-nookish" tendency, but that, of course, is left to the judgment of future competitors, and future juries.

In the first-prize design three outstanding faults are apparent—first, the main staircase is sailing so close to the wind that there is barely room for a man's head to pass under the bathroom above. Perhaps the designer had in mind to put a jog in the floor of the bathroom under the washstand. We judges could not see what went on below the washstand, but we hope there was a jog there, for otherwise the designer would have been obliged to go up his own stairs on his own hands and knees.

Second, the hall on the second floor is too long for so small a house.

Third, and perhaps worst of all, is the arched porch. This porch is violently out of scale. Columns of about five feet high are unsatisfactory, and the design when built would have an uncomfortable corner bitten out of its lower story.

Why then, it may be asked, was this design placed first? It was placed first because it gives evidence, in spite of its faults, of a trend in a direction. The outside of the house looks like the inside of the house. The exterior expresses its plan. If we look at the second floor plan, the poché is a rectangle; and we find the same rectangle below, plus the wing or gable containing the stairs, kitchen and sleeping-porch. The design has a consistent perpendicularity carried throughout its entirety. It seems to be unshamed of this perpendicularity, echoed by the detail of the boards running vertically on the front;

by the distinct perpendicular quality of the single chimney and the front door; to say nothing of the lady who is coming out of it who is tall and willowy to a degree. (We should say at this point that, although the judges, according to programme, had agreed that "excellence of rendering, while desirable, should not have undue weight with the jury," yet the beauty and grace of this maiden were such that they had need of blinders in order to preserve their perfect balance.) Everything, however, is in keeping. Further, the design is woody in the extreme, and has a frankness and originality throughout which places it first.

One of the main objects of this competition is to attempt to teach men to design. Design is a difficult and large word, but Architecture is a three-dimensional subject. Architecture deals with cubic, both within and without. It is the arrangement and juxtaposition of cubic spaces placed about each other in such a manner that their relativity shall produce aesthetic emotion; and it seems as though this design were reaching out in that direction, which is the reason for its selection.

The "Breakfast Alcove" would have smelled as sweet had it been called by another name; but the Sleeping Porch—that most difficult of all tasks in the small house and one which perhaps would have been better eliminated from the problem—is admirably handled.

Coming to Number Two: It is of interest that this design came up from a lower place, in the judgment of the jurors, as the process of elimination and selection went forward. At one time it was below those considered for prizes and mentions, and Design Number Three was then occupying second position. The main reason governing this change was the question of a bedroom on the first floor. The winner of the Third Prize was lucky to do as well as he did, with one bedroom and bath on the first floor. By this arrangement he reduces his second floor to three bedrooms and a bath,—at which same bath the owner of the house gets the worst chance. The rooms have all been cleverly labeled as "Owner's," "Son's," and "Daughter's." But the design is silent about who occupies the room on the first floor with the private bath. This is a grave defect. A maid, if they had one, would have a bath all to herself, while the family suffered; and if the son were put down there, a private bath would be entirely too good for him. So that feature of the design is "not so good."

Coming back to Number Two, about which we are really talking, (but Number Two and Number Three are related in this regard) this design comes off with flying colors in getting one more bath than was asked for. By this arrangement the Gordian Knot is cut. Either a maid or guest can be housed on the first floor, and the owner is still as well off as in all the other designs. To speak colloquially, a competitor can "get away with murder" with a jury if he does it right. If he springs some brilliant idea that no one else has thought of, and which doesn't transgress the mandatory, he fullfils the real function of a competition, which is in search of ideas. Number Three reached out for this idea and missed it, while Number Two, by the simple expedient of giving something that was not asked for, hit the mark.

This house, again, is thoroughly woody, and the chimney in the interior angle of the house is placed in a most satisfying location.

The blank space on the front of the house is restful and good. We again wish that the ingle-nook had been absent as it would have eliminated the disadvantages enumerated above, and decidedly improved the looks of the chimney by taking away from the "dropsical" effect at its base.

The apparent desire of the design to throw the living room into the hall cannot be considered as anything but unfortunate, since privacy is lost and frankness suffers.

The elimination of windows from the end wall of the main bed room to make space for the beds is admirable. It would perhaps have been better if the same elimination had taken place in the living room, thereby shutting out completely the next-door neighbor—the advantages of which have been treated above.

Number Three has already been attacked, and the considerations that gave it its place are its extreme simplicity and humility. It is clearly marked as a house of wood, and is conspicuous for its simplicity, directness and modesty on the front, while most of its author's sins have been confined to the rear.

Number Four is a very old story indeed. We have all seen such designs many, many times, including the jolly fence in front, with its attendant elm. The main trouble with this design is that there are not enough faults in it to get a jury excited.

We will conclude with a rapid survey of the designs receiving mentions.

The First Mention is, obviously, admirably presented, and without too many faults in its plan, but it suffers from an ingle-nook, and, in the opinion of the jurors, it is decidedly unfortunate to pass through the living room to get to the stairs and upper story. The exterior well expresses its interior, and it has the merit of directness, combined with a pleasant degree of good taste.

The Second Mention has a good exterior, but an unexciting plan which looks as though it were a cut down plan of a house about half again as big. The hall is a little pompous, and deep door jambs to the front door achieved by hollow piers that look like chimneys on the plan are not desirable. This is what we meant by "tricks" a little way back. Wood houses do not have deep jambs. Because one has admired deep jambs on a stone house is no reason for introducing them into a wooden one. And again, see how the deception breaks down, for one glance at any window makes us wonder why a window jamb should be light and a door jamb heavy.

The Third Mention has originality in its favor, but suffers violently from the fault noted in the First Mention, as in this case it is not only necessary to pass through the living-room from the front door to the stair-case, but one must also stumble over the

furniture on the way, which would be presumably about the fireplace.

The Fourth Mention is pleasant to look at but is somewhat over-elaborate, and suffers from the fault of the long dimension running parallel to the long dimension of the lot, the disadvantages of which have been enumerated above.

The Fifth Mention has its garage attached. This places the bad smell too close under the owner's nose; but the oft-mentioned simplicity secured it a place.

Sixth Mention barely got "under the wire," and was known to the judges as the "tar baby," owing to the almost Nubian quality of its rendering.

In conclusion, we desire to make a few paternalistic remarks and to try to heal, if possible, some of the wounds which the competitors may consider themselves to have received.

It is well understood the pains that go with the designing of a house. We know how hard the various competitors have worked; how many hours of study they have put into it, and we commend both their energy and their achievements. More than three hundred enter the race and only ten are mentioned. All honor to winners and "also rans."

Mr. Stokowski, the great conductor, became vexed at a recent Beethoven concert owing to the fact that one of the audience was seized by some affliction of phlegm in his throat, which caused the same member to make what Mr. Stokowski characterized as disturbing and disgusting noises. He delivered an impromptu lecture on the subject and explained that the orchestra was at great pains to produce tender music for the benefit of the audience. He likened the orchestra's producing of music to an artist painting a picture, and explained that the painter applied his colors to a blank canvas, and that the same thing existed in music; except that the musician deals with tone and places his tone upon a canvas of silence.

We all crave success. Success does not come to one stretched out on a marble slab and being rubbed down with soothing lotions. As blank canvas is to a painter; as silence is to the musician with his tone; so is opposition to success.

Jury of Award
ARTHUR I. MEIGS, *Chairman*
HARRIE T. LINDEBERG
FRANK P. MEADE
HUBERT G. RIPLEY
ERNEST JOHN RUSSELL

Professional Adviser, RUSSELL F. WHITEHEAD

EXTRACT FROM THE PROGRAMME

PROBLEM: *Mandatory.* The design of an attractive all-year-round residence and a garage to be built of wood, not exceeding 28,000 cubic feet in contents, including garage. A maximum of convenience and utility is required at a minimum initial and upkeep expense. The house is to be lived in by a family of two adults and two children. The site is a rectangular lot with a frontage of fifty feet (50′-0″) on the street and a depth of one hundred and fifty feet (150′-0″). The grades are level. The street runs North and South. The house is to be self contained on its own lot. The neighboring houses are of the usual heterogeneous character of design existing in towns, small cities or the suburbs of the large cities. A local restriction provides that no building shall be erected nearer than thirty feet from the highway property line and that no building may be placed directly on either the north or the south lot line.

Seven principal rooms are required for use as a Living Room, Dining Room, Kitchen and four Bed Rooms. Two Baths and one two fixture Lavatory are to be provided. The necessary circulations must be included and there shall be at least one Closet for each Bed Room, also a Linen closet and a Coat closet. There is to be a Sleeping-porch and at least one Covered-porch. The garage is to accommodate one automobile. The garage may either be part of the house or be detached.

CONSIDERATIONS OF THE JURY OF AWARD:

1. Excellence and Ingenuity of Plans.
2. Architectural Merit of the Design, and Treatment of the Interior Woodwork and the fitness of both to express a wood-built house.
3. Practicability of Construction.
   NOTE—Due consideration will be given to the contestant who makes economical use of the standard lengths and widths of lumber.
4. Fitness of the design as a whole to meet the needs and spirit of the problem.

Excellence of Rendering, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the Competitor's ability, if otherwise shown.

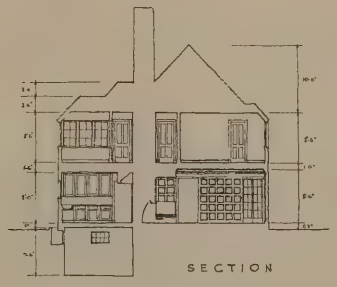
COMPUTATION OF CUBIC CONTENTS: Measurements to be taken from the outside of exterior walls and from the level of the cellar floor, or from the bottom of floor beams in any unexcavated portion, to a point at half the distance from the top of the wall plate to the top of the ridge for pitched roofs. Flat roofs to be figured to finish surface. Porches are to be figured at one half their total gross cubage, the height to be measured from the finished grade. Sleeping-porch, one story wings or bays shall be figured at their actual cubage. All cubage figures will be carefully checked before designs are submitted to the Jury.



SOUTH ELEVATION



EAST ELEVATION

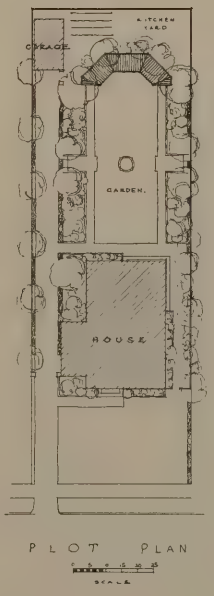


SECTION



ENTRANCE DOOR

SCALE



PLOT PLAN



FIREPLACE ALCOVE

COMPETITOR

DESIGN FOR A RESIDENCE AND GARAGE

FIRST PRIZE DESIGN, DETAIL SHEET

SUBMITTED BY RICHARD F. KING, LOS ANGELES, CALIFORNIA



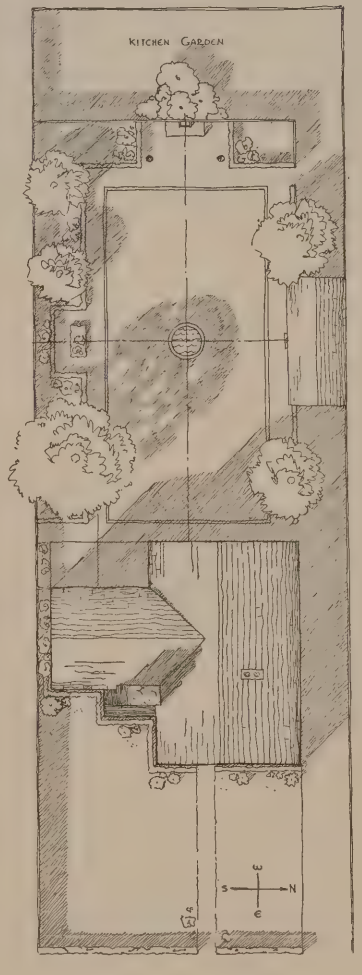
SOUTH



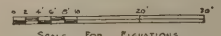
EAST



WEST



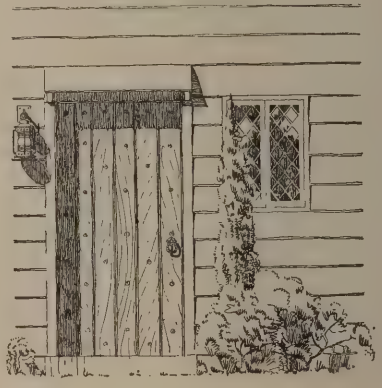


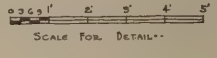


SUBMITTED BY

VESPERTILIO







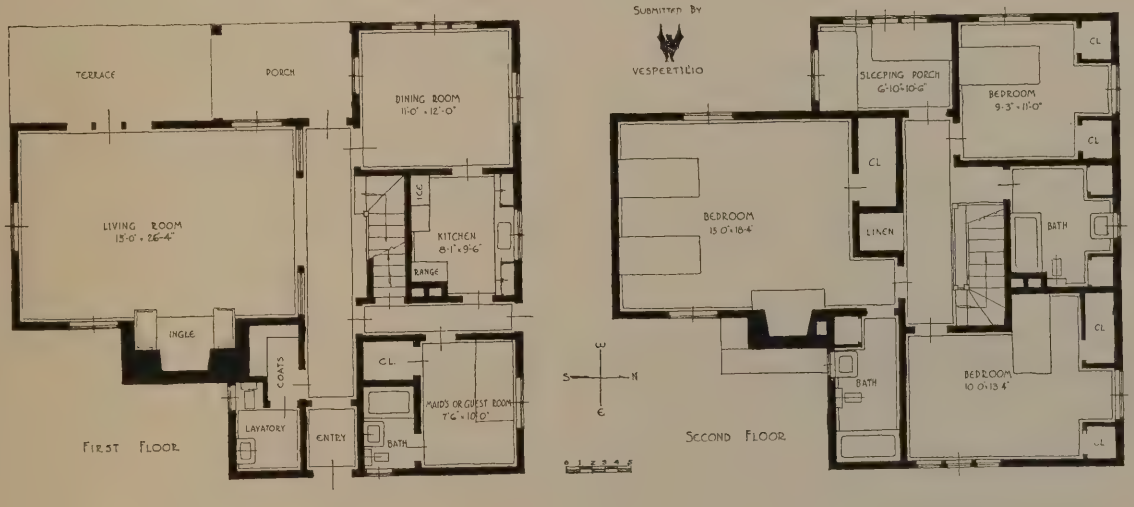
DESIGN FOR A RESIDENCE AND GARAGE

SECOND PRIZE DESIGN, DETAIL SHEET

SUBMITTED BY JOHN DONALD TUTTLE, NEW YORK, N. Y.



Main Body Of House	-23·35·22.5= 18,371	Arkansas Soft Pine
Wing	-16·13·16·21·5= 5,762	Siding Of Ivory
Basement	-13·22·6·75 = 1,930	Grey Sash Frames
Ingle	-8·25·4·8·12= 426	To Be Painted White
Garage	-9·20·10 = 1,800	Shingles Weathered
Less Porch	-7·5·11·8·5·2= 350	Chimney Of Common
	Total =27,939	Brick ···



DESIGN FOR A RESIDENCE AND GARAGE

SECOND PRIZE DESIGN, PLANS AND PERSPECTIVE

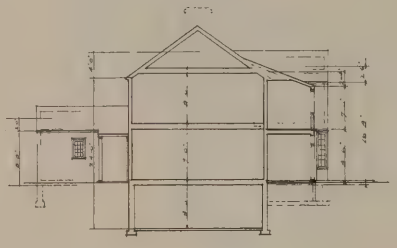
SUBMITTED BY JOHN DONALD TUTTLE, NEW YORK, N. Y.



· South Elevation ·



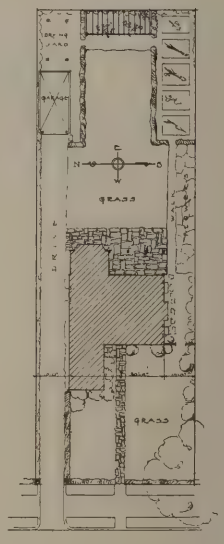
· East Elevation ·



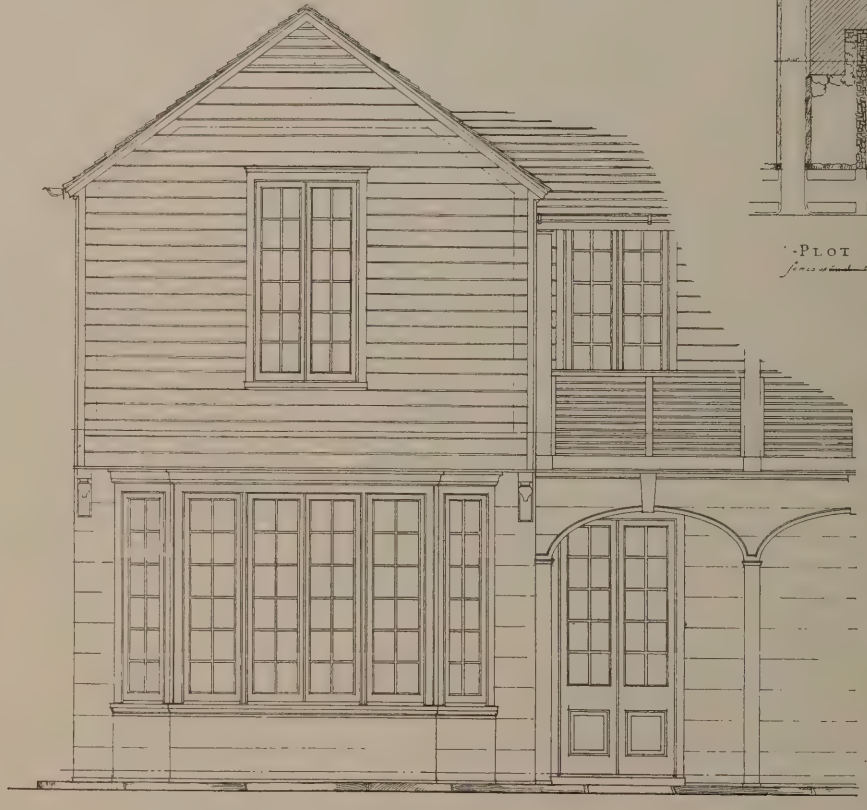
Section ·



· South Wall of Living Room ·



· Plot Plan ·



· Detail of Dining Room Wing and Porches ·

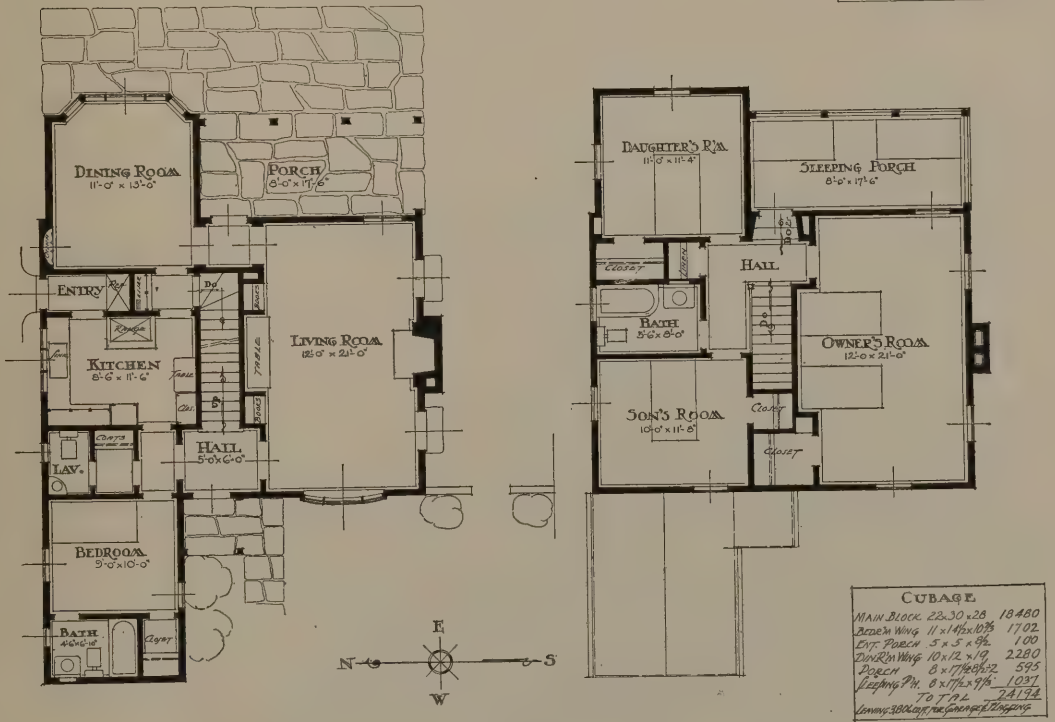
Design for Residence & Garage

THIRD PRIZE DESIGN, DETAIL SHEET

SUBMITTED BY DANIEL NEILINGER AND HENRY M. BARONE, NEW YORK, N. Y.



COLOR SCHEME
WALLS SILVER GRAY
ROOF BROWN STAINED SHINGLES



CUBAGE		
MAIN BLOCK	22.30 x 28	18480
BEDR'M WING	11 x 14½ x 10½	1702
ENT. PORCH	5 x 5 x 9½	100
DINING WING	10 x 12 x 19	2280
PORCH	8 x 17½ x 8½	595
SLEEPING PH.	8 x 17½ x 9½	1037
TOTAL		24194

EXCLUDING 3 BOILERS, THE GARAGE & THE PORCHES

· FIRST FLOOR PLAN · · SECOND FLOOR PLAN ·

SCALE OF FEET

DESIGN FOR RESIDENCE & GARAGE

THIRD PRIZE DESIGN, PLANS AND PERSPECTIVE

SUBMITTED BY DANIEL NEILINGER AND HENRY M. BARONE, NEW YORK, N. Y.



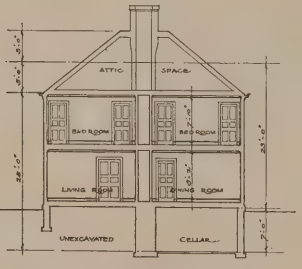
~ LIVING ROOM ~



REAR ELEVATION

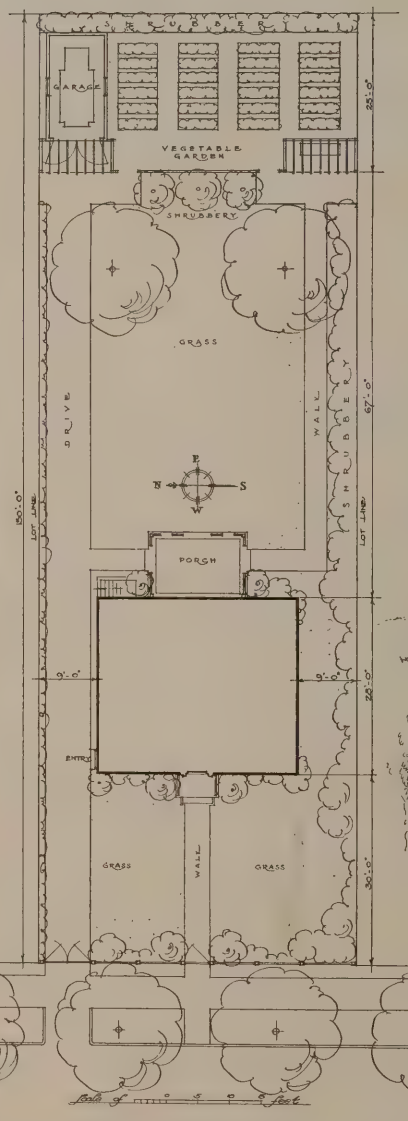


SIDE ELEVATION



CROSS SECTION

Scale of 0 1 2 3 feet



Scale of 0 1 2 3 feet





~ ENTRANCE DETAIL ~

Scale of 0 1 2 3 feet

DESIGN FOR A RESIDENCE AND GARAGE

FOURTH PRIZE DESIGN, DETAIL SHEET

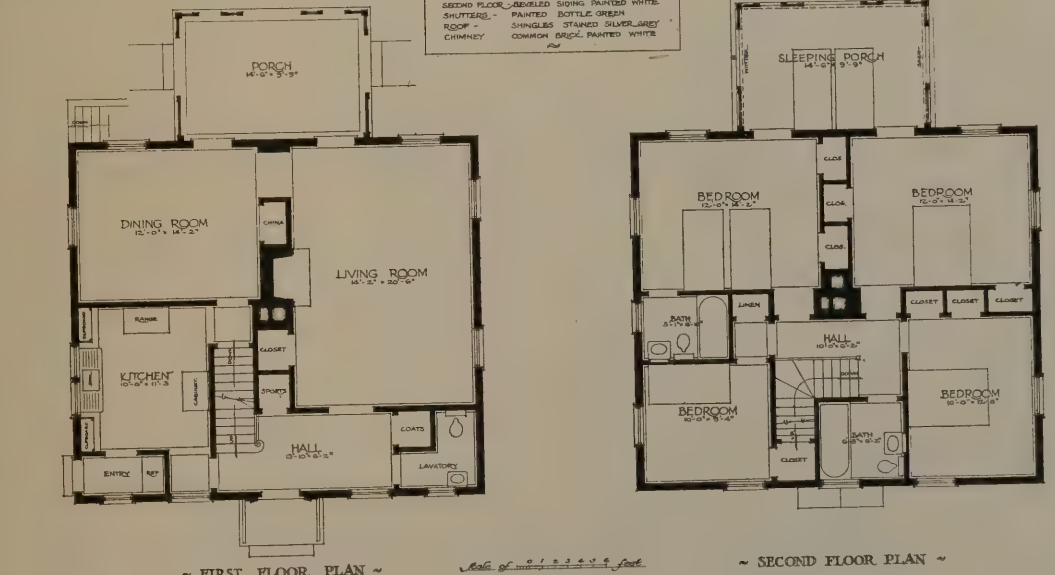
SUBMITTED BY OWEN LAU GOWMAN, NEW YORK, N. Y.



THE CUBAGE

MAIN HOUSE	32' × 26' × 23'	20,608
CELLAR	26' × 17'-3" × 7'	3,381
PORCH	15' × 10' × 10'-3" ÷ 2	769
SLEEP PORCH	15' × 10' × 9'	1,350
GARAGE	17' × 9'-6" × 10'	1,620
	TOTAL CUBAGE	27,728

FIRST FLOOR - MATCHED SIDING PAINTED WHITE.
SECOND FLOOR - BEVELLED SIDING PAINTED WHITE.
SHUTTERS - PAINTED BOTTLE GREEN
ROOF - SHINGLES STAINED SILVER GREY
CHIMNEY - COMMON BRICK PAINTED WHITE

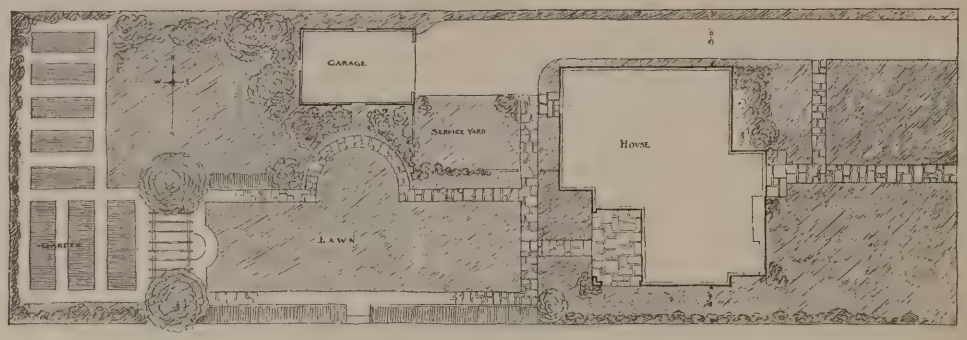


~ FIRST FLOOR PLAN ~ ~ SECOND FLOOR PLAN ~

DESIGN FOR A RESIDENCE AND GARAGE

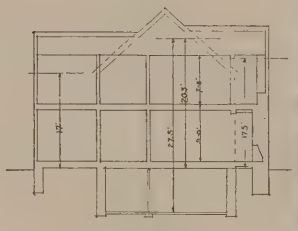
FOURTH PRIZE DESIGN, PLANS AND PERSPECTIVE

SUBMITTED BY OWEN LAU GOWMAN, NEW YORK, N. Y.



PLOT PLAN





SECTION



ENTRANCE DOOR DETAIL

DESIGN FOR A RESIDENCE AND GARAGE

SUBMITTED BY MORPHEUS



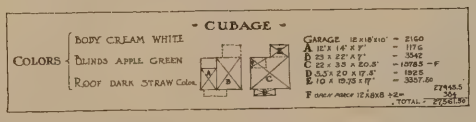
REAR ELEVATION GARAGE SIDE ELEVATION

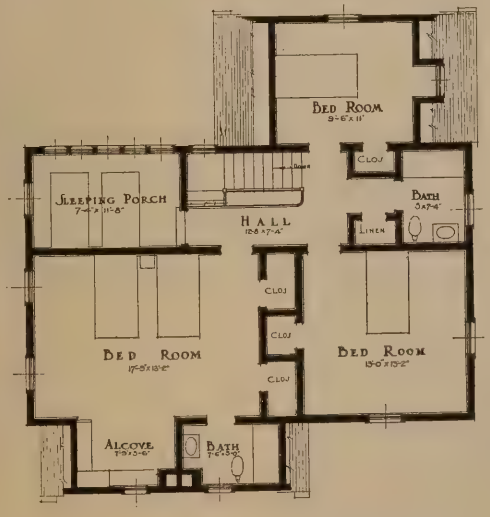
FIRST MENTION, DETAIL SHEET

SUBMITTED BY ELBERT J. RICHMOND, WATERBURY, CONNECTICUT

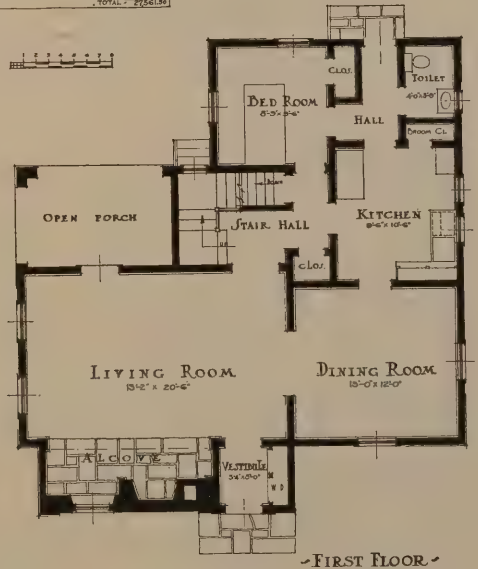


DESIGN
FOR A
RESIDENCE AND GARAGE





- SECOND FLOOR -



- FIRST FLOOR -

SUBMITTED BY
MORPHEUS

FIRST MENTION, PLANS AND PERSPECTIVE

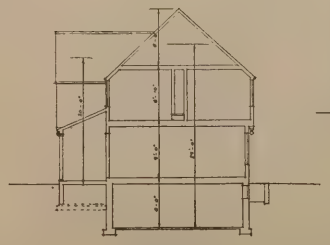
SUBMITTED BY ELBERT J. RICHMOND, WATERBURY, CONNECTICUT



~ Side Elevation ~



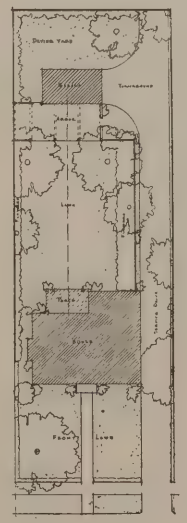
~ Rear Elevation ~



~ Section ~







~ Plot Plan ~



Scale for Entrance Detail



Scale for Elevations & Section



Scale for Plot Plan

Submitted by



DESIGN *for* A RESIDENCE *and* GARAGE

SECOND MENTION, DETAIL SHEET

SUBMITTED BY VERNE H. SIDNAM, DETROIT, MICHIGAN

CUBAGE

MAIN HOUSE----	
22'-6" X 34'-6" X 29'-0"	= 22511
UNEX PART OF MAIN HOUSE--	
9'-6" X 12'-6" X 7'-0"	= 831
	21680
OVERHANG----	
8'-0" X 34'-6" X 0'-10"	= 229
KITCHEN WING (UNEX)----	
7'-0" X 17'-6" X 20'-0"	2450
OVERHANG----	
11'-0" X 17'-6" X 0'-10"	= 162
PORCH----	
7'-6" X 13'-6" X 10'-0" / 2	= 507
CHIMNEY----	
DIMENSIONS VARY	= 267
GARAGE----	
11'-0" X 19'-0" X 11'-0"	= 2299
TOTAL IN CUBIC FEET	= 27594



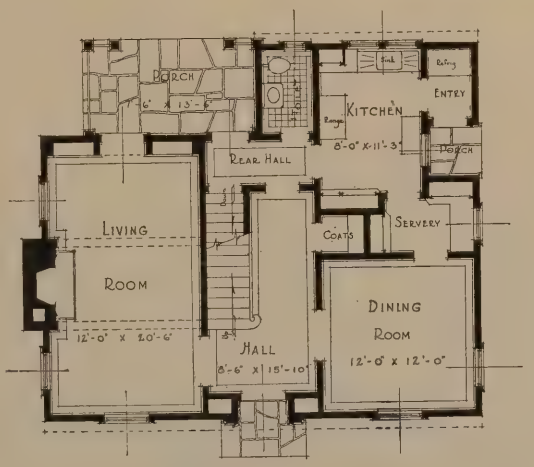
LOCATION

IN A SUBURBAN SECTION ANYWHERE IN THE NORTHERN HALF OF THE UNITED STATES

SUGGESTIONS

UPPER PART AND ENDS OF HOUSE TO BE OF NARROW CLAPBOARDS STAINED A NATURAL WEATHERED COLOR. SIDES OF HOUSE, UNDER OVERHANGS AND PORCHES, TO BE OF SHIPLAP FLUSH SIDING, ALSO STAINED WINDOW SASHES TO BE PAINTED A BLUE-GREEN
ROOF COVERED WITH CEDAR SHINGLES LEFT TO WEATHER
CHIMNEY TO RED BROWN BRICK WITH A STONE CAP

SUBMITTED BY

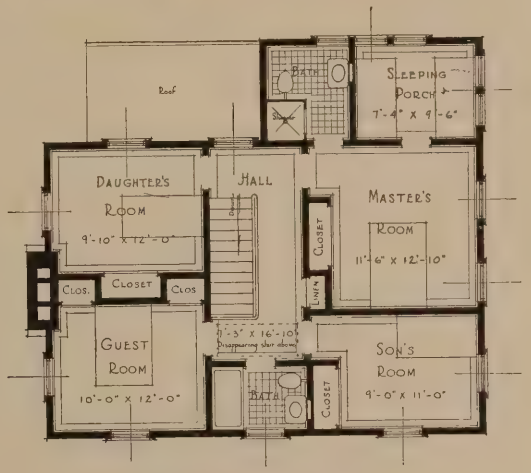


~ FIRST FLOOR PLAN ~

DESIGN *for* A RESIDENCE *and* GARAGE



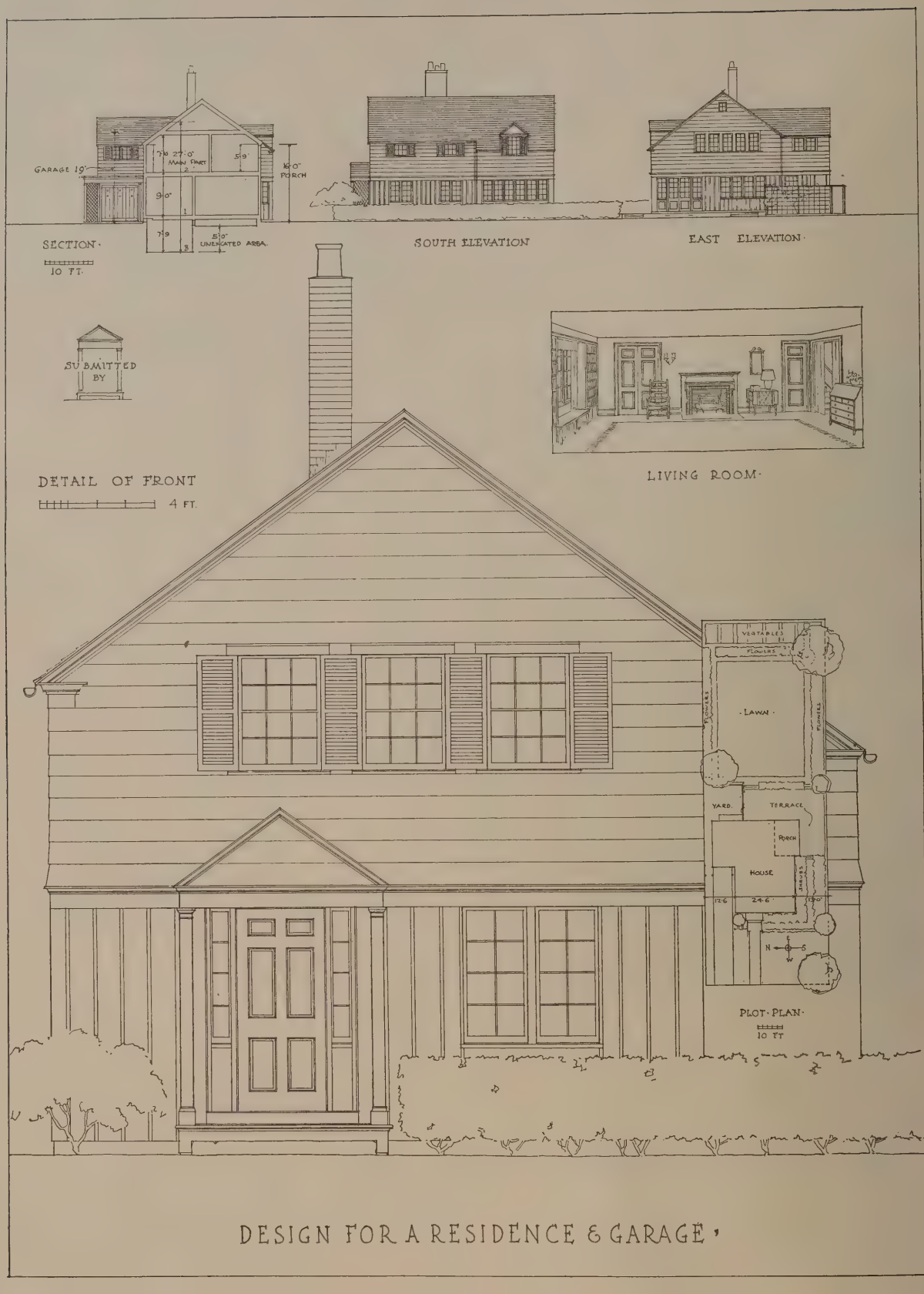
SCALE FOR PLANS



~ SECOND FLOOR PLAN ~

SECOND MENTION, PLANS AND PERSPECTIVE

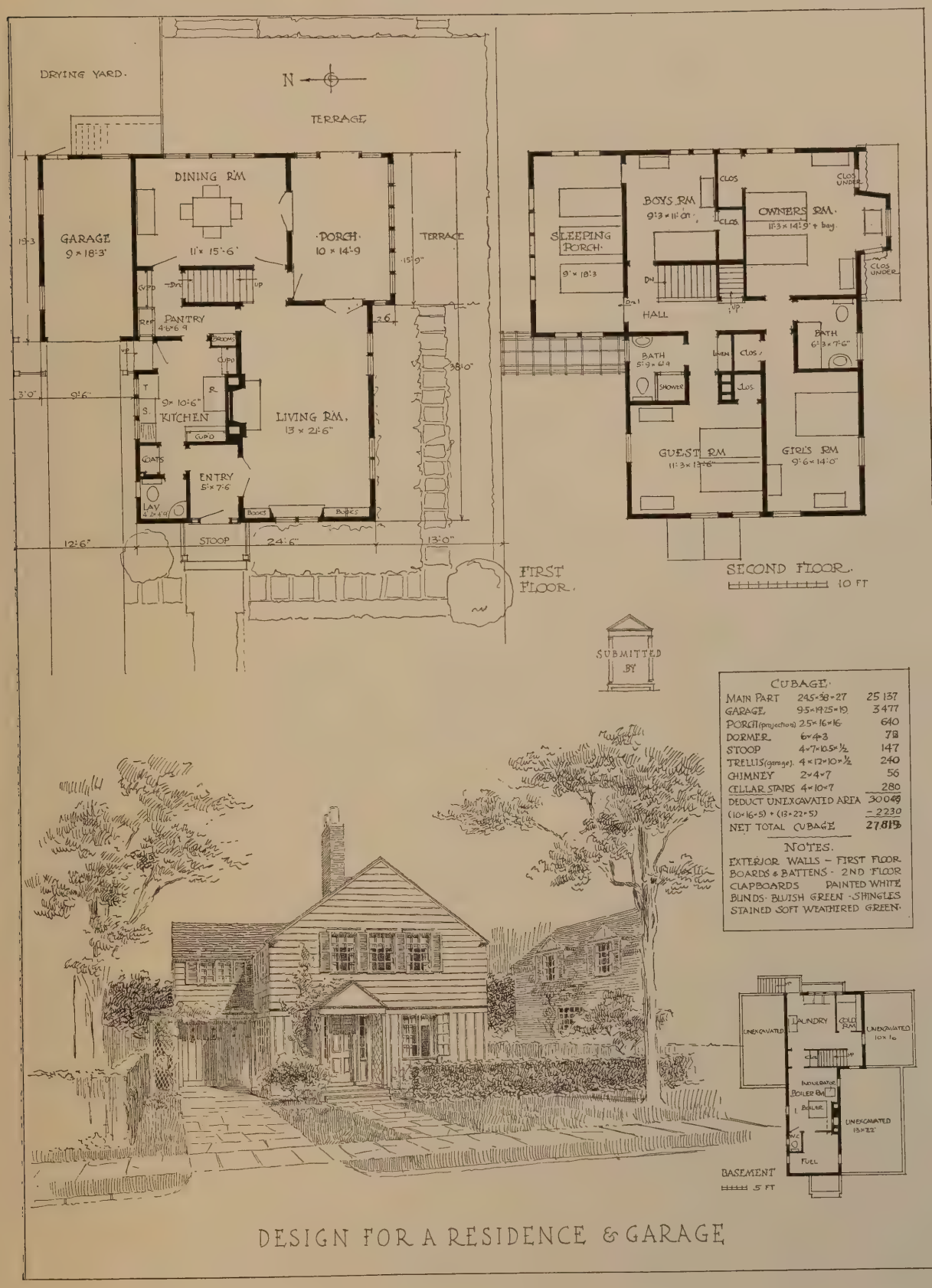
SUBMITTED BY VERNE H. SIDNAM, DETROIT, MICHIGAN



DESIGN FOR A RESIDENCE & GARAGE

THIRD MENTION, DETAIL SHEET

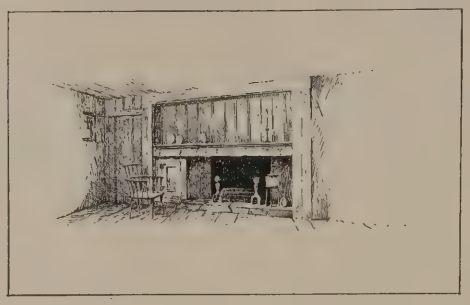
SUBMITTED BY NORTH AND SHELGREN, BUFFALO, NEW YORK



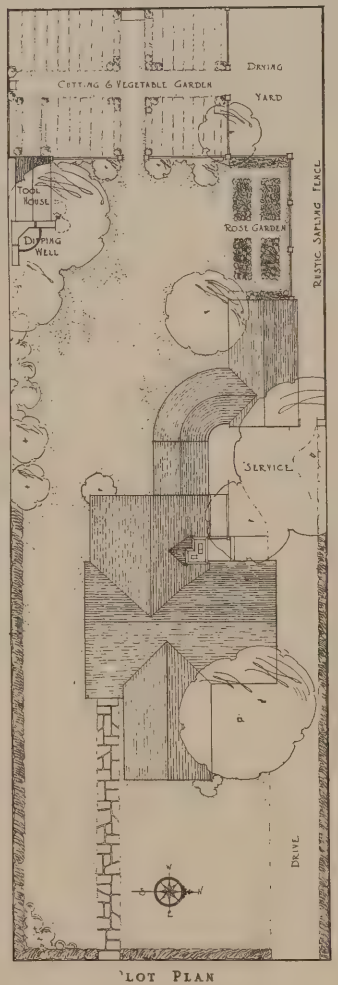
DESIGN FOR A RESIDENCE & GARAGE

THIRD MENTION, PLANS AND PERSPECTIVE

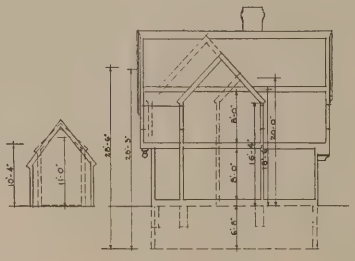
SUBMITTED BY NORTH AND SHELGREN, BUFFALO, NEW YORK



PERSPECTIVE VIEW OF FIREPLACE



LOT PLAN



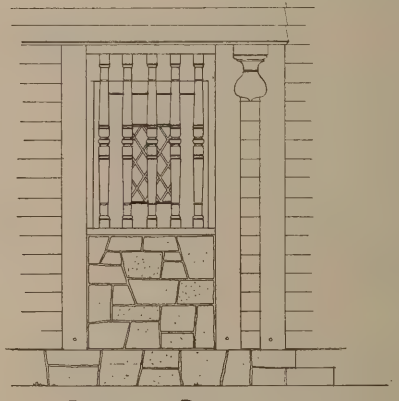
SECTION



REAR ELEVATION



FEET



EXTERIOR DETAIL

SUBMITTED BY :



SOUTH ELEVATION

DESIGN FOR A RESIDENCE AND GARAGE

FOURTH MENTION, DETAIL SHEET

SUBMITTED BY CONSTANTIN A. PERTZOFF, CAMBRIDGE, MASSACHUSETTS



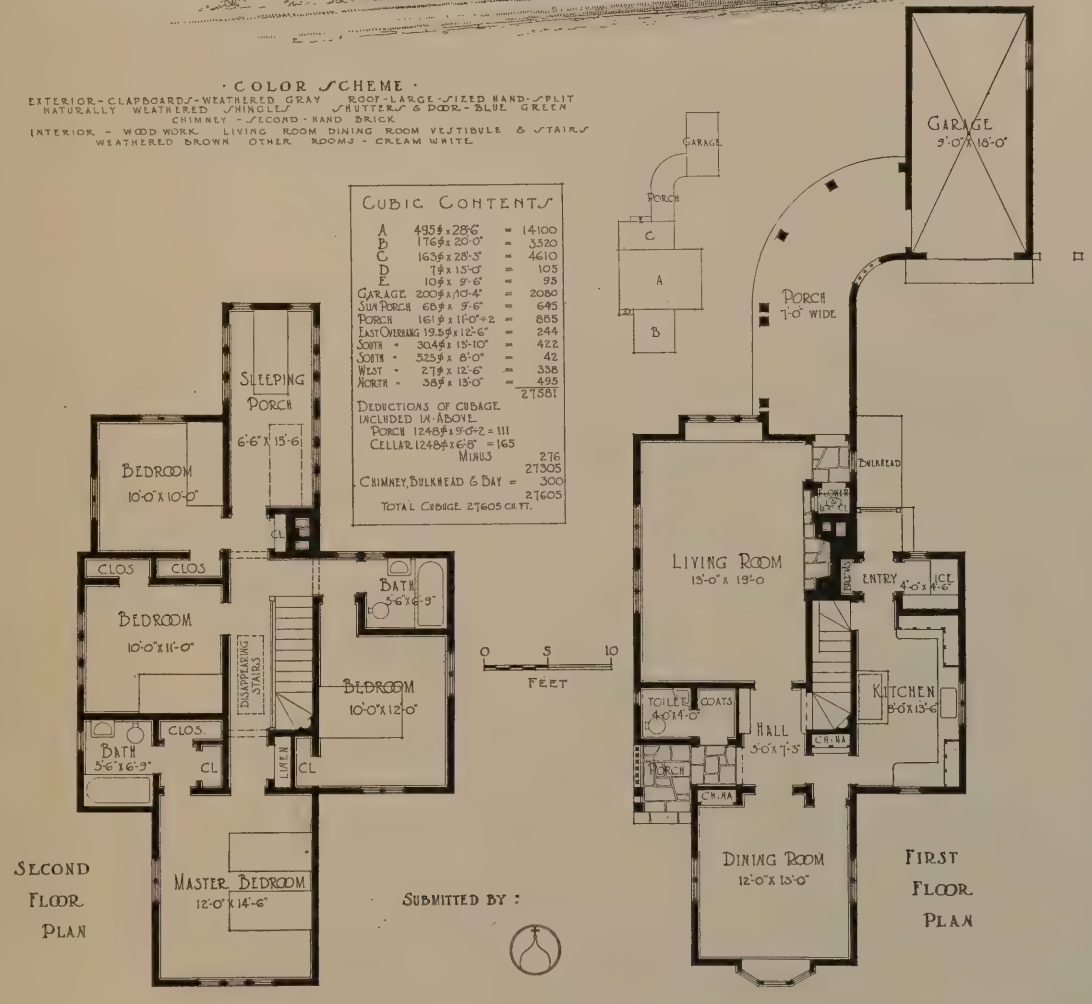
· COLOR SCHEME ·

EXTERIOR - CLAPBOARDS - WEATHERED GRAY ROOF - LARGE - SIZED HAND - SPLIT NATURALLY WEATHERED SHINGLES SHUTTERS & DOOR - BLUE GREEN
CHIMNEY - SECOND - HAND BRICK
INTERIOR - WOOD WORK LIVING ROOM DINING ROOM VESTIBULE & STAIRS WEATHERED BROWN OTHER ROOMS - CREAM WHITE

CUBIC CONTENTS

A	49.5' x 28'6"	=	14100
B	17'6" x 20'0"	=	3320
C	16.3' x 28'3"	=	4610
D	7' x 15'0"	=	105
E	10' x 9'6"	=	95
GARAGE	20.0' x 10'4"	=	2080
SUN PORCH	6.0' x 9'6"	=	645
PORCH	16.1' x 11'0" ÷ 2	=	885
EAST OVERHANG	19.5' x 12'6"	=	244
SOUTH "	30.4' x 13'10"	=	422
SOUTH "	32.5' x 8'0"	=	42
WEST "	27' x 12'6"	=	338
NORTH "	38' x 13'0"	=	495
			27581

DEDUCTIONS OF CUBAGE INCLUDED IN ABOVE
PORCH 12.4' x 9'6" ÷ 2 = 111
CELLAR 12.4' x 6'8" = 165
MINUS 276
27305
CHIMNEY, BULKHEAD & BAY = 300
27605
TOTAL CUBAGE 27605 CU. FT.



DESIGN FOR A RESIDENCE AND GARAGE

FOURTH MENTION, PLANS AND PERSPECTIVE

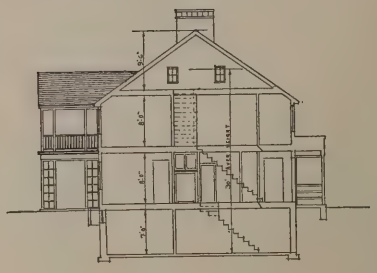
SUBMITTED BY CONSTANTIN A. PERTZOFF, CAMBRIDGE, MASSACHUSETTS



SIDE ELEVATION



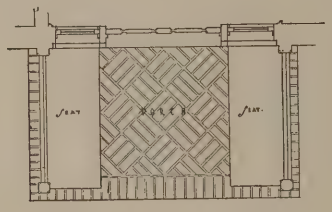
REAR ELEVATION



SECTION

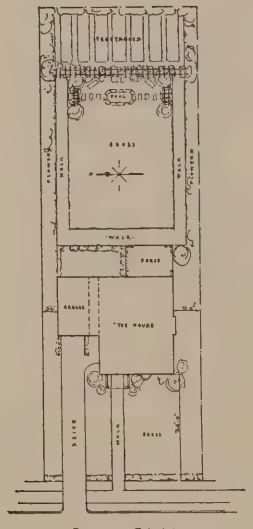


PERSPECTIVE OF LIVING ROOM

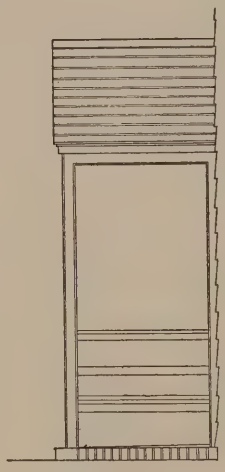


PLAN

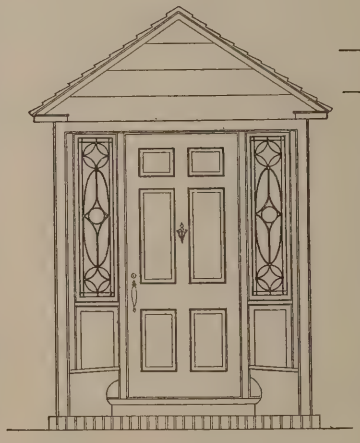
SUBMITTED BY



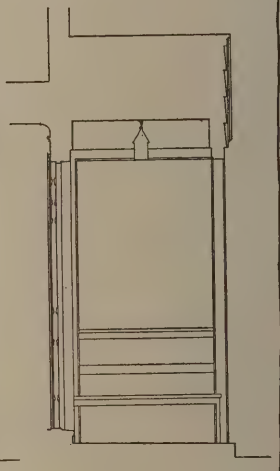
PLOT PLAN



SIDE ELEV



ELEVATION OF ENTRANCE



SECTION

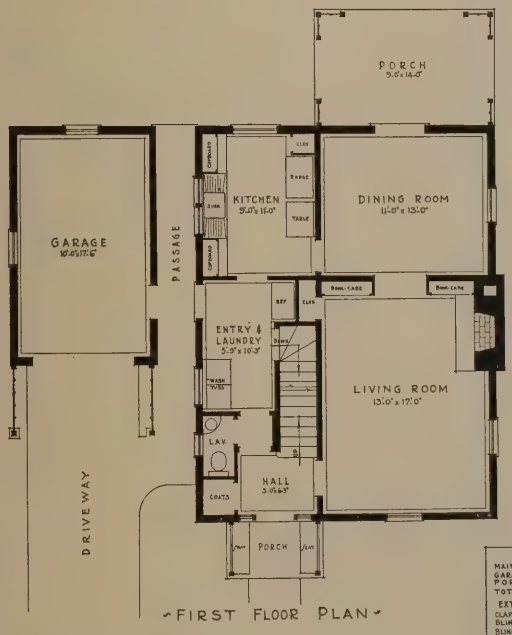
DESIGN FOR A RESIDENCE AND GARAGE

FIFTH MENTION, DETAIL SHEET

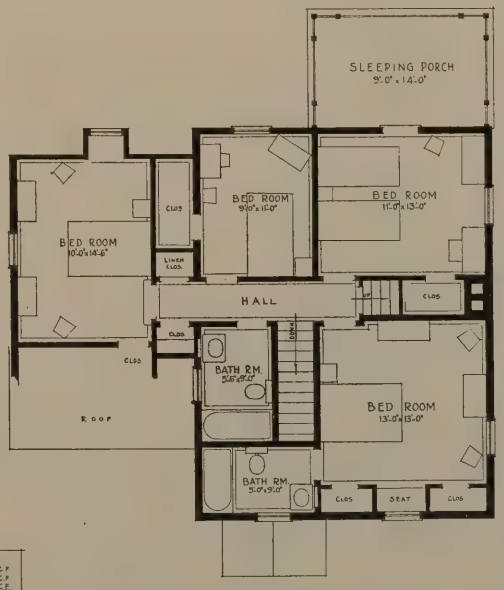
SUBMITTED BY JOHN FLOYD YEWELL AND JOHN B. WAHLQUIST, YONKERS, N. Y.



PERSPECTIVE



FIRST FLOOR PLAN



SECOND FLOOR PLAN

CUBAGE

MAIN HOUSE	21,855 C.F.
GARAGE WING	4,668 C.F.
PORCHES	1,073 C.F.
TOTAL	27,916 C.F.

EXTERIOR COLOR SCHEME
CLAPBOARDS, WHITE
BLINDS 1ST FLOOR, WHITE
BLINDS 2ND FLOOR, GREEN
ROOF, WEATHER STAIN SHINGLES
CHIMNEY, WHITE WASH

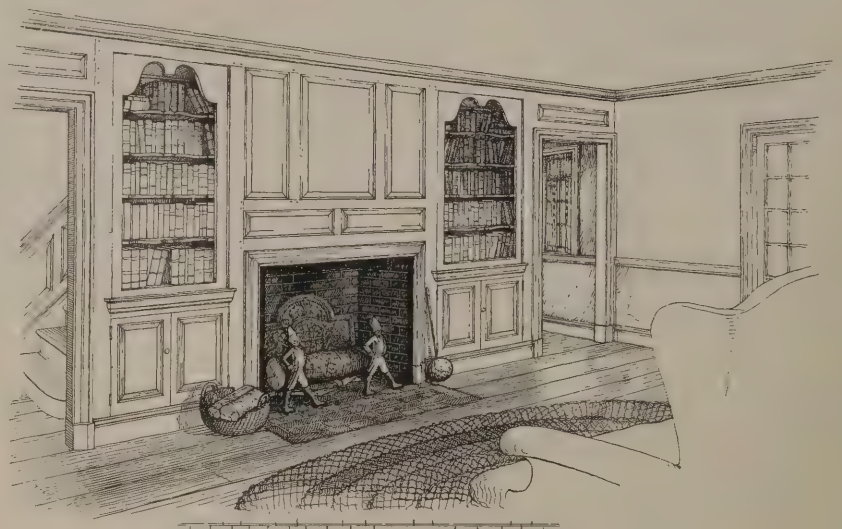
SUBMITTED BY

SCALE OF 1/8" FEET

DESIGN FOR A
RESIDENCE AND GARAGE

FIFTH MENTION, PLANS AND PERSPECTIVE

SUBMITTED BY JOHN FLOYD YEWELL AND JOHN B. WAHLQUIST, YONKERS, N. Y.







DESIGN FOR A RESIDENCE AND GARAGE

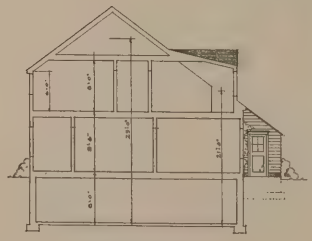
Submitted by

Plot Plan

Front Entrance



North Elevation



Section



East Elevation

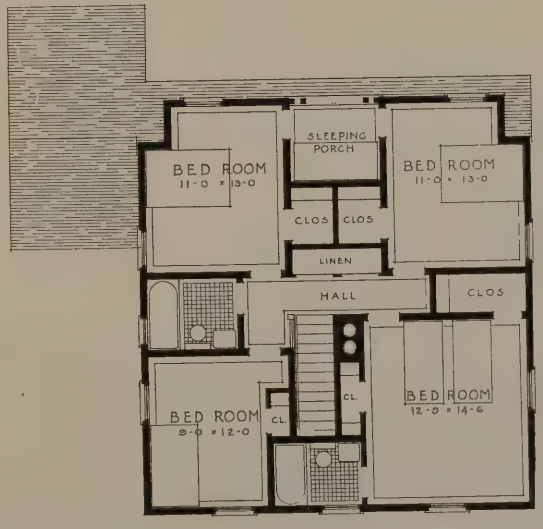
SIXTH MENTION, DETAIL SHEET

SUBMITTED BY JOSEPH B. WATTERSON, NEW YORK, N. Y.





FIRST · FLOOR · PLAN



SECOND · FLOOR · PLAN

CUBAGE —

A =	23,185.5	DEDUCTION
B =	2,845.125	FOR · PORCH
C =	867.	UNEXEMPTED
D =	1,906.25	UNDER 1763.44
E =	320.	TOTAL CUBE
TOTAL	29,121.875	27,358.4

HOUSE
GARAGE

DESIGN FOR A RESIDENCE AND GARAGE

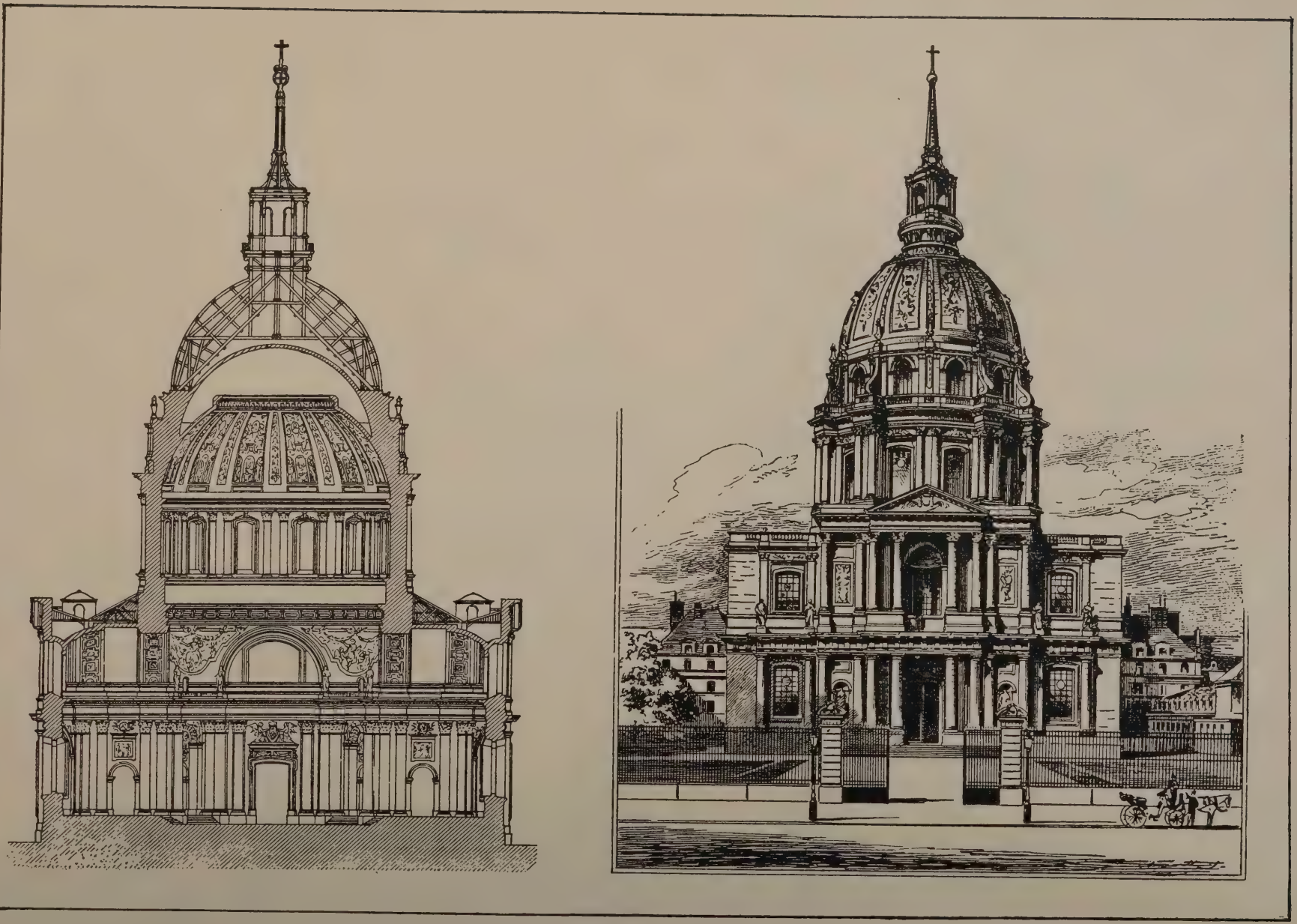
· FINISH ·

HOUSE TO BE PAINTED WHITE, WITH DARK GREEN SHUTTERS — ROOF TO BE STAINED SILVER GREY.

SUBMITTED BY

SIXTH MENTION, PLANS AND PERSPECTIVE

SUBMITTED BY JOSEPH B. WATTERSON, NEW YORK, N. Y.



THE THREE-SHELL DOME OF THE INVALIDES, PARIS, FRANCE

A further development of the dome as a means of covering a central type plan.

THE RICKER MANUSCRIPT TRANSLATIONS, III

GUADET'S "ELEMENTS AND THEORY OF ARCHITECTURE," VOLUME III

By Thomas E. O'Donnell

THE THIRD VOLUME of Guadet's work is given entirely to a study of the elements and theory of church architecture, and touches upon practically every phase of religious architecture that the designer is likely to meet. Guadet goes thoroughly and deeply into his subject in an endeavor to get at the vital meaning of each architectural element involved in religious architecture.

For the purpose of establishing the basic principles in religious architecture Guadet begins by a brief consideration of the most important religions and resulting religious architecture of the ancient peoples of the earth, particularly the Egyptians, Greeks and Romans. In these studies he searches for certain general principles which are more or less common in all the earliest temples and shows how they are applicable even to modern church types.

From these Guadet passes to a consideration of Christian religious architecture and its origins. He points out that in religious architecture, especially, one must first of all consider the history of its origin and development, in order to gain a full understanding of Christian church edifices and to design them intelligently.

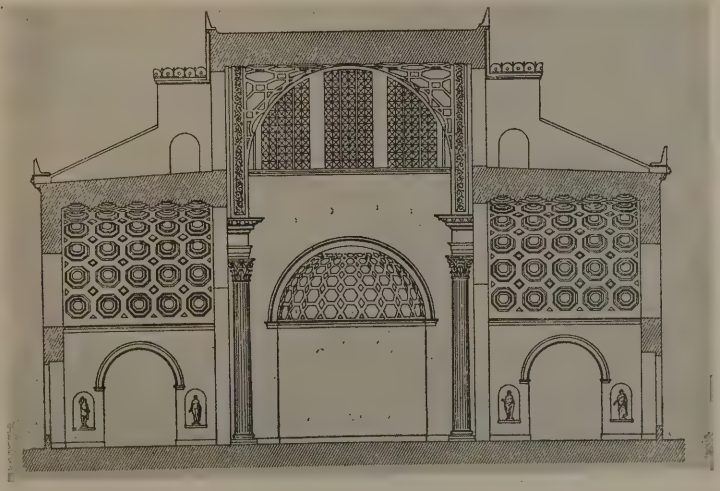
He begins his study of the Christian church by a discussion of the origins of many of the elements involved in modern church buildings. He especially refers to borrowings from Roman architecture, for this had a great influence upon Christian architecture. The early Christian did not create a new architecture. Guadet lays down this rule: "In architecture there is no spontaneous generation. An art does not improvise itself but it is always connected to the past by deep and multiple roots. Evolution is the law of all good architecture."

The Roman basilica furnished most of the important elements of the Christian church. Christianity was well developed before Christian architecture began. Not until after the Milan Decree in 313 A. D. did the early Christians worship openly in sufficient numbers to need a special type of architecture. They had been holding their meetings in the catacombs and in private houses, hence had no "architecture" of their own. Because of the natural antagonism between Christianity and the old Roman Pagan religion, it is reasonable to suppose that the Christians had no desire to use old Roman temples, even if available, or to model their churches after the scheme of any of these. The temples were also too small, for the Christian form of worship was congregational and large gathering places were needed.

There was, however, one type of Roman structure that met their purpose and that was available, namely, the Roman basilica. "These old basilicas," says Guadet, "were the first Christian churches" and this fact was largely responsible for fixing the main architectural features that have been common of most of the important churches of all time.

The old Basilicas of Julia, Ulpia, and Emilia are types that afford precedent for the simple open timber roof Christian basilicas. This was the type adopted by them in practically all of their early Christian churches in Rome and vicinity. These old basilicas contained the original elements of the later church; the nave, side aisles, apse, narthex, galleries, the clerestory system of lighting and the visible timber roof construction.

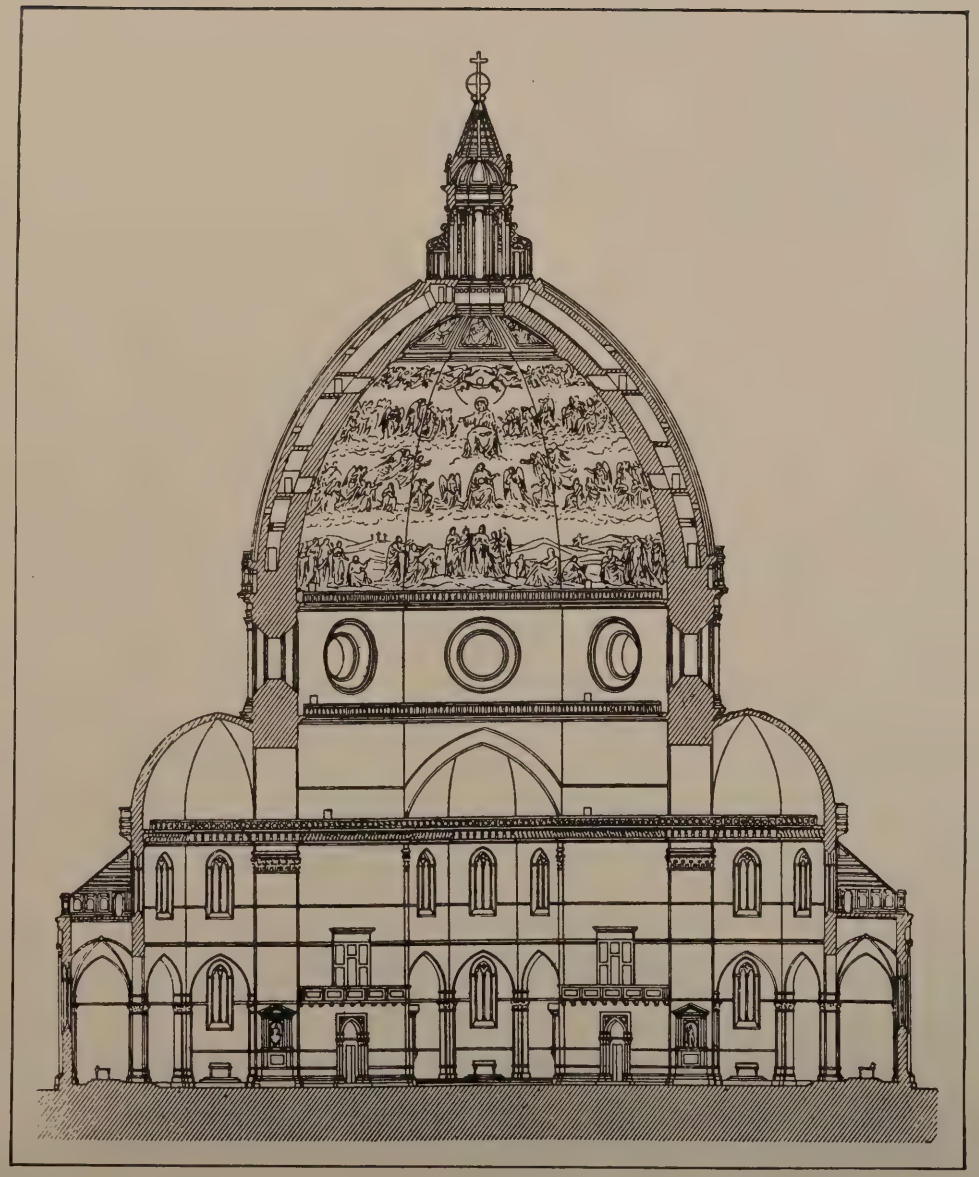
The Basilica of Constantine was the prototype for the later Christian churches, with vaulted roof construction. The simple visible timber roof type was the first to be used, for the early Christian builders were too poor to build the more expensive vaulted types, but at a later period these became dominant, and out of this type were developed the Romanesque and Gothic churches and cathedrals. There were, therefore, two original types of Roman Basilicas which served as starting points for the chief developments in Early Christian architecture.



BASILICA OF CONSTANTINE, ROME

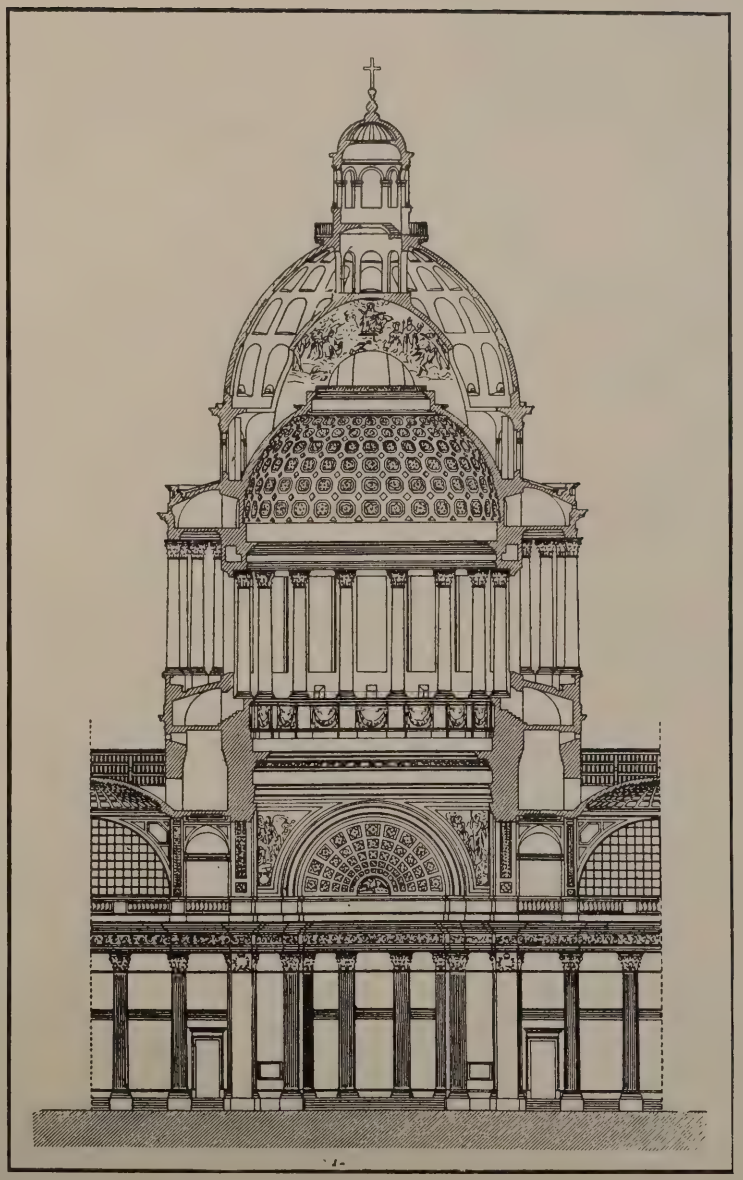
A Cross Section of the Basilica showing how the Romans, at a very early date, had solved the vaulting problem, clerestory lighting and the buttressing of concentrated thrusts.

In chapters four and five, Guadet gives a detailed analysis of churches with visible wooden roofs. In these he touches upon some of the best of the ancient examples; of the various architectural features involved; methods of construction; visible wooden roofs in the middle ages; disappearance of the galleries; the triforium; churches with visible roof framework in Italy; churches of Sicily;



THE DUOMO OR CATHEDRAL AT FLORENCE, ITALY

Showing the use of a two-shelled dome. Reinforcement at the base of the dome made it possible to eliminate the exterior buttresses.



THE PANTHEON, PARIS, FRANCE

Showing a dome of three major shells, the inner ones designed for desired interior.

churches of Central Italy; churches with ceilings; and modern requirements.

Guadet gives the Basilica of S. Clement and S. Agnes as the two best preserved examples of Christian basilicas in Rome. Their plans are well defined and show all of the characteristic features on plan. A distinguishing feature of these early churches was the court preceding the edifices, with its fountain at the center, the narthex—entrance vestibule or place of waiting—at the rear.

The use of visible timber roofs in France during the Mediaeval Period is also discussed. The original work at the Abby Church of Mont S. Michel is given as a typical example of the French work. In this church is also to be seen one of the earliest examples of the triforium. The origin and development of this feature, the roofing of the side aisle, the disuse of the galleries, the arrangement of windows, the decoration of the triforium and other interior features, the construction of trusses, tie beams, are all very carefully analyzed.

Churches with visible wooden roofs were used extensively in Italy, the idea carrying through the Romanesque into the Renaissance where the construction was slightly modified and a paneled ceiling used below the trusses.

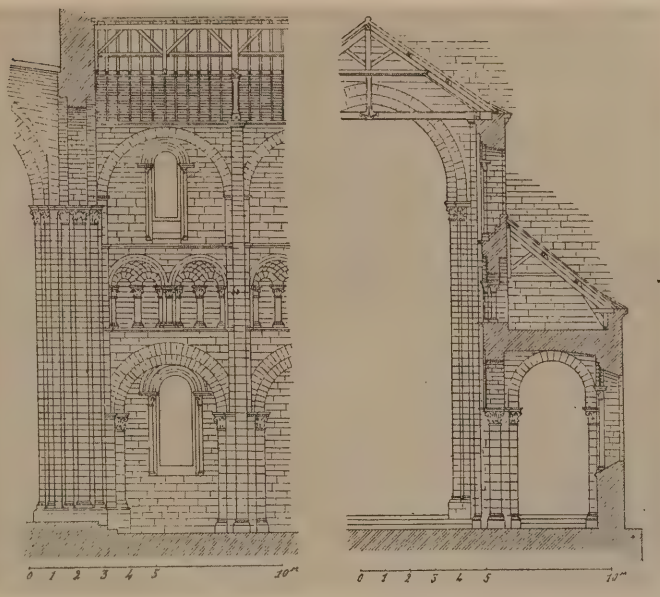
Guadet considers the Cathedral of Monreale, in Sicily, "the most beautiful and monumental example of a church with a visible framed roof." Here, as in the finer examples, the roof framing was painted.

Some very fine examples are also to be found in Central Italy, especially, the Cathedral of Orvieto and the Church of S. Miniato, at Florence.

Concerning the merits and demerits of the visible wooden roof types Guadet points out that it is cold or hot, depending upon the season, because its construction is thin, and because very large cooling or heating surfaces are exposed to the external temperature. Such churches are very difficult to heat in winter and are likely to be very hot in summer. They have one very great advantage over vaulted construction, and that is, economy of construction. At a relatively small cost large areas can be roofed. This is to be recommended rather than some false expedient, for, says Guadet, "Nothing is so lamentable as the church vaults in boards or plaster tiles seeking to imitate the faithful construction of our cathedrals. In all things, let us build churches that are truthful in construction."

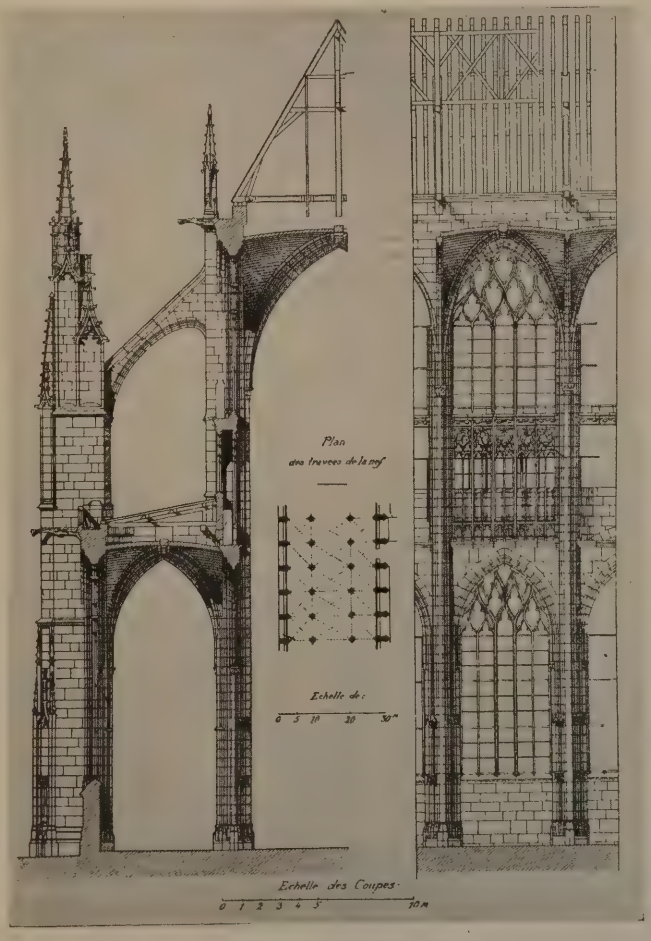
Chapters six to fifteen, inclusive, are devoted to vaulted churches, and in these Guadet goes minutely into all phases of vaulted construction as applied to church architecture.

The vaulted church is the result of a long period of evolution and development in the construction of vaults, and its beginnings we trace



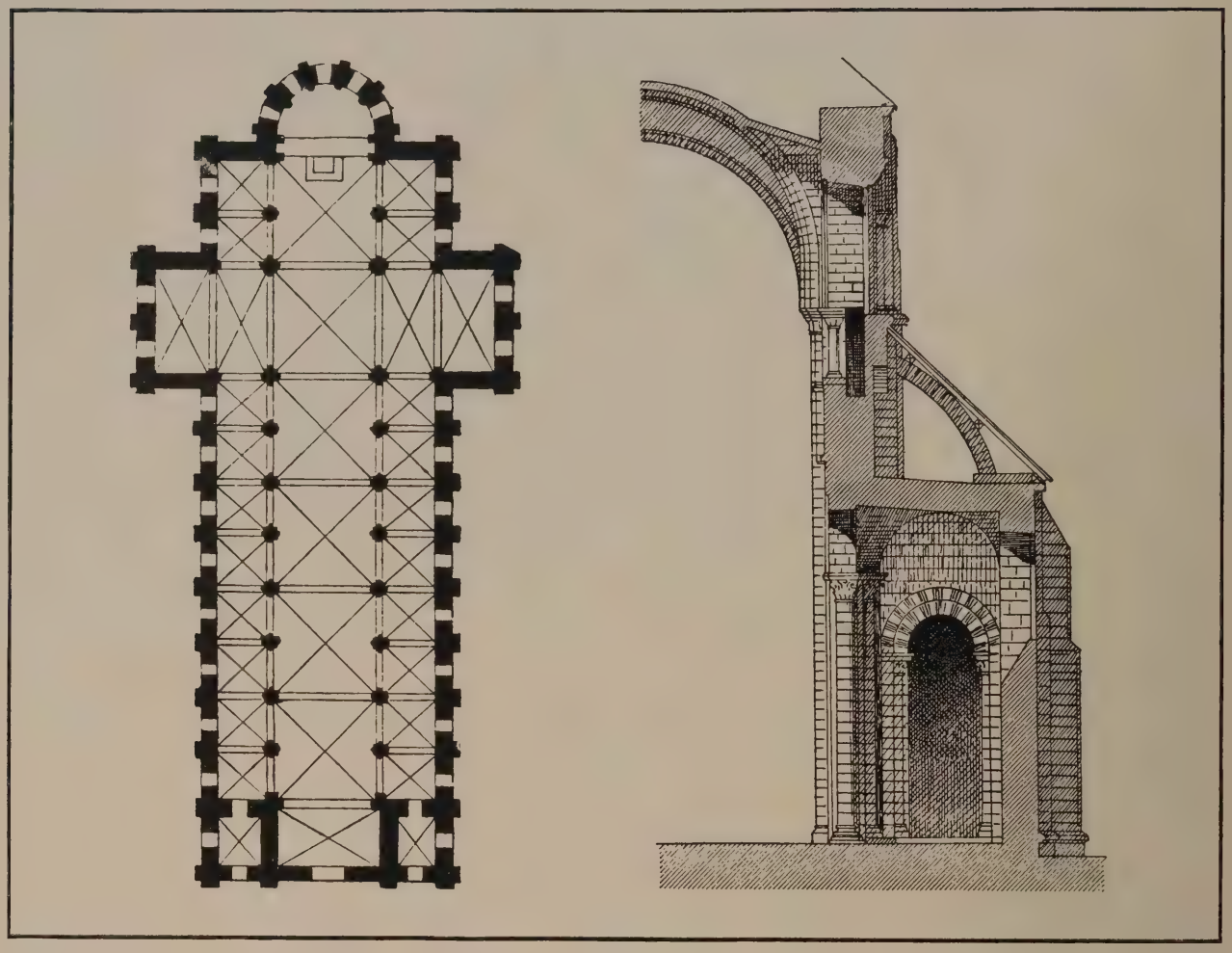
DETAILS OF MONT SAINT MICHEL

A typical example of open timber roof construction in France. The side aisles are vaulted.



SAINT-OUEN, ROUEN

Details of the vaulting and flying buttress system as used in Saint-Ouen. Showing how the vaults were protected by an outer wooden roof construction.



PLAN AND DETAIL OF THE ÉGLISE DE LA TRINITÉ, CAEN, FRANCE

Showing the concealed buttressing over the side aisles.

to Roman architecture, especially the vaults in such structures as the Basilica of Constantine, and the domes of eastern churches.

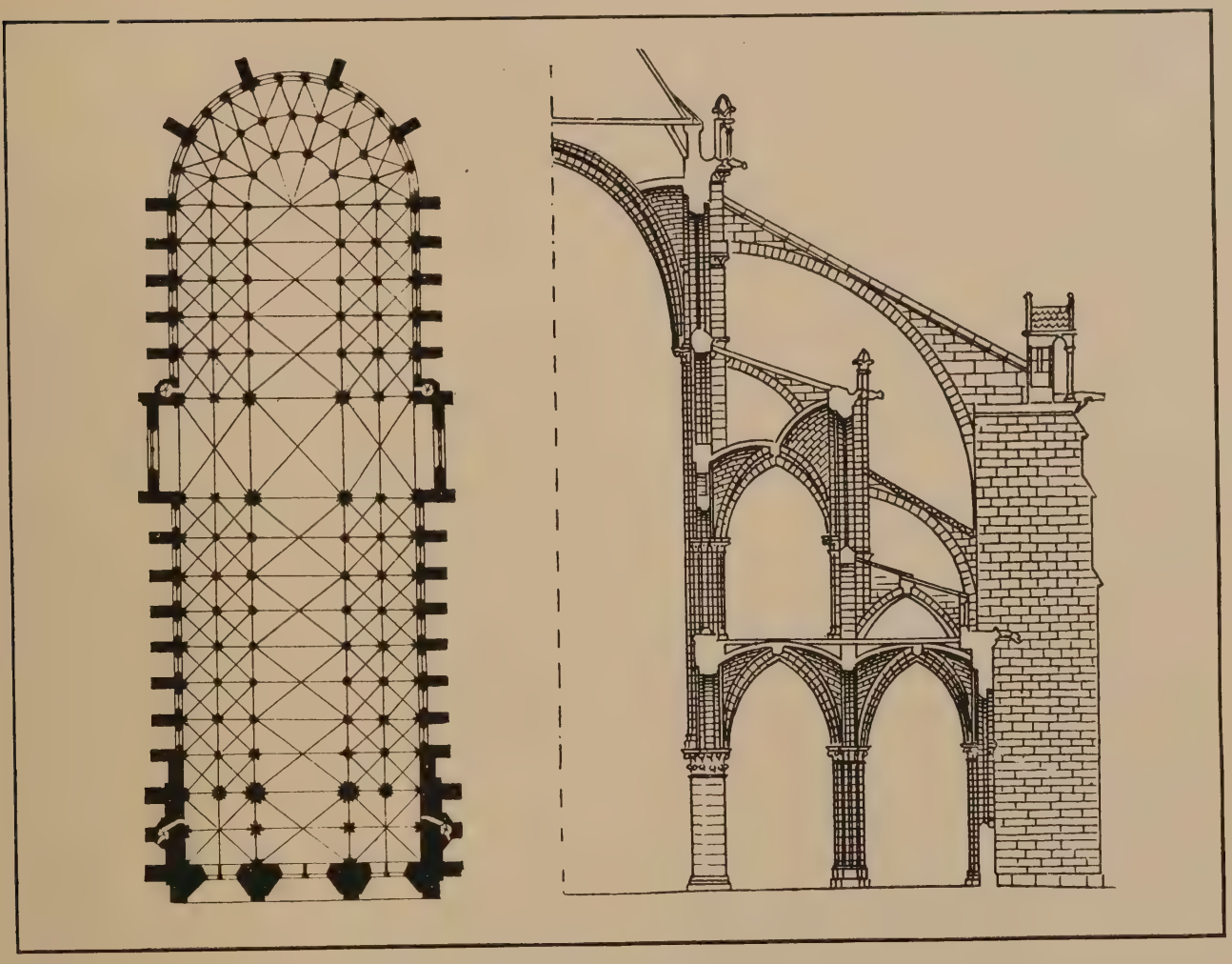
In chapter six, Guadet reviews the types of vaulted churches generally adopted in the East, particularly at Constantinople. He discusses at some length the composition of churches with central domes; the Greek Cross plan; domes on pendentives; circular and polygonal compositions. "While Italy and, in general, the West reproduced the Roman basilica and long made it the type of its churches, the East or Greek Empire soon renounced that borrowed idea and built vaulted churches." There are thus two early types of vaulted construction that afforded the beginnings of vaulted Christian churches of later times,—the Latin basilica in the West and the Byzantine churches in the East.

S. Sophia, in Constantinople, is considered the finest example of a great church crowned by a dome. Guadet discusses this in every detail, pointing out its truthfulness in construction and shows how this has an extraordinary and satisfying grandeur of appearance. Also, the elements of the plan, the great piers, pendentives and dome, the hemi-domes, the manner of taking care of the thrusts, means of lighting, external expression and other important elements are carefully analyzed.

The application of domes, in a series, to churches, of central, basilican and other types of plan are also considered, and many examples cited. The small churches, as well as notable structures are examined and their chief attributes set forth. Guadet calls attention to this fact, not generally recognized, that the Eastern type of church with its central dome lends itself to an almost infinite number of schemes, of both plan and exterior, and has the advantage of not being as fixed in character as the basilica type.

The basilica type is generally considered to meet the natural requirements of the church program far better than the domical or central plan, Eastern type. For the average church ritual nothing meets the needs of both the clergy and the congregation so well as the long and uniform hall of the basilica with the apse at one end.

Most of the churches of the Middle Ages, especially of Europe, were developed from the old basilican plan, and differed only in the method of construction which, as time passed, became highly developed. The ancient basilican churches covered by open timber roofs had not been altogether satisfactory



PLAN AND SECTION OF NOTRE DAME DE PARIS

An example of the highest development of the Gothic vaulting and buttressing system.

because of frequent fires which caused great destruction. The vaulted church was the solution sought. Vaults, when applied to the basilican plan brought up many serious structural problems, due to the side thrust of the vaults.

Guadet classifies vaulted basilican type churches into, (a) vaults with uniformly distributed thrusts; (b) vaults with concentrated thrusts. For each type he makes a complete analysis, of walls, piers, relation of side aisles to naves, of tunnel vaults with side aisles, of tunnel vaults without side aisles, difficulties of lighting, roofing of vaults, and arrangement of apses, and shows how each problem should be solved.

In chapters nine and ten, Guadet considers the types of vaulted churches that have concentrated thrusts and internal resistance. This discussion he arranges under the following headings: the pointed arch; reasons for its existence; plan of the church determined by the vaults; stability; stresses reciprocally neutralized; equilibrium; internal resistances; churches with side aisles; buttresses; semicylindrical vaults; origin of the internal flying buttress; and exceptional conditions of the vaults of naves. Each of these features is adequately explained by references to and illustrations of actual examples of well known edifices.

Chapter eleven is given over to a similar discussion of concentrated thrusts and external resistances, the discussion coming under the following headings: external buttresses and flying buttresses; the pointed cross vault; light vaults; independent arches; variety of possible combinations; and means of construction in the Middle Ages. In a following chapter the discussion is concerned with the manner in which thrusts are concentrated at points of external resistance. In this are considered: the different parts of vaults; subdivision of bays; rectangular bays; very high side aisles; low side aisles; triforium; glass windows; lighting; and lateral chapels.

In another chapter on concentrated thrusts, Guadet discusses a great variety of resistances, aside from the two main types, internal and external, that have just been reviewed. Among the features contributing to these various resistances are: the roofs or coverings over the masses of the vaults; wooden framework; thrusts of roofs neutralized; iron tie-rods of Italian vaults; function of the flying buttress; point of application of the resistance;

removal of rainwater; double side aisles; and apses.

In chapter fourteen Guadet makes a special analysis of the vaulted churches to be found in Paris, especially, Notre Dame, S. Germain-des-Prés, S. Gervais, S. Leu, S. Eustache, and S. Etienne-du-Mont. These he treated in detail for, being located in the same city as his school, he advised his students to visit and study them.

In the several chapters which follow, a study is made of choirs, chapels, bell towers and porches, and are considered under the following headings: choirs with circular or polygonal apses; square apses; elevated choirs; choirs of Abbey churches; enclosures and stalls; rood screens; ambos and pulpits; chapels; crypts; detached bell towers; bell towers attached to churches; spires of stone or carpentry; wooden porches; vaulted porches; the ancient narthex; abutting porches; portals and façades, etc.

Chapter nineteen is devoted to churches of the Renaissance, especially those with domes. Guadet shows how the dome of ancient times was modified and adjusted to the churches of the new period. He uses a number of churches of the French Renaissance to illustrate this phase of church architecture. In a brief chapter he discusses non-Catholic religious edifices; mosques, Greek churches, Protestant churches and synagogues.

One chapter is given to a study of church decoration in which Guadet shows, in a very fine way, the proper relation of sculpture, painting, mosaic and stained glass to the architecture of the church. Another chapter is concerned with the accessories of the church: sacristies, treasuries, cloisters and parsonages.

In the closing chapter Guadet deals with the elements of monastic architecture under the headings: monasteries; abbeys; monastic habitations; teaching monasteries; hospitals; chapter halls; refectories; and dormitories. There is added an appendix on the general considerations in funereal architecture; commemorative and decorative monuments; military architecture; gardens; and public ways.

This volume is a vast store-house of material on religious architecture, carefully analyzed by one who was an eminent authority on the elements and theory of composition of the great religious structures of the world. For the architect and designer who desires to know the true character of the work of the past and the spirit in which the old builders worked, as a guide and inspiration for his own modern designs, he will find much food for thought in this third volume of Guadet's work.



LITHOGRAPH BY OTHO McCRACKIN

THE VALUE OF INDICATION IN DESIGN STUDY

PART II

By David Varon, S.A.D.G.

(Editor's Note:—*This is a continuation of the discussion begun by Professor Varon in the April issue of* Pencil Points.)

NEVER DID ANYONE by sheer hard work alone become an artist, but no artist has ever become successful without hard and sustained effort. He who would achieve artistry will do well to use all the facilities and employ all the means of investigation and analysis at his command, though it will not be so much the number of things he has read or seen but how much he has thought about them that will help him. The architect of the Middle Ages created without the aid of the many books we have today to pore over. Being born an artist, however, he was blessed with ability to think about the things he saw, and he found in Nature a vast book waiting for anyone gifted with the power of reading from it. The power of observation which he employed has to be developed by one who would succeed in the study of architectural composition. The use of indication will aid in its development and the student should by all means acquire this splendid tool. Where, when, and how is this to be done?

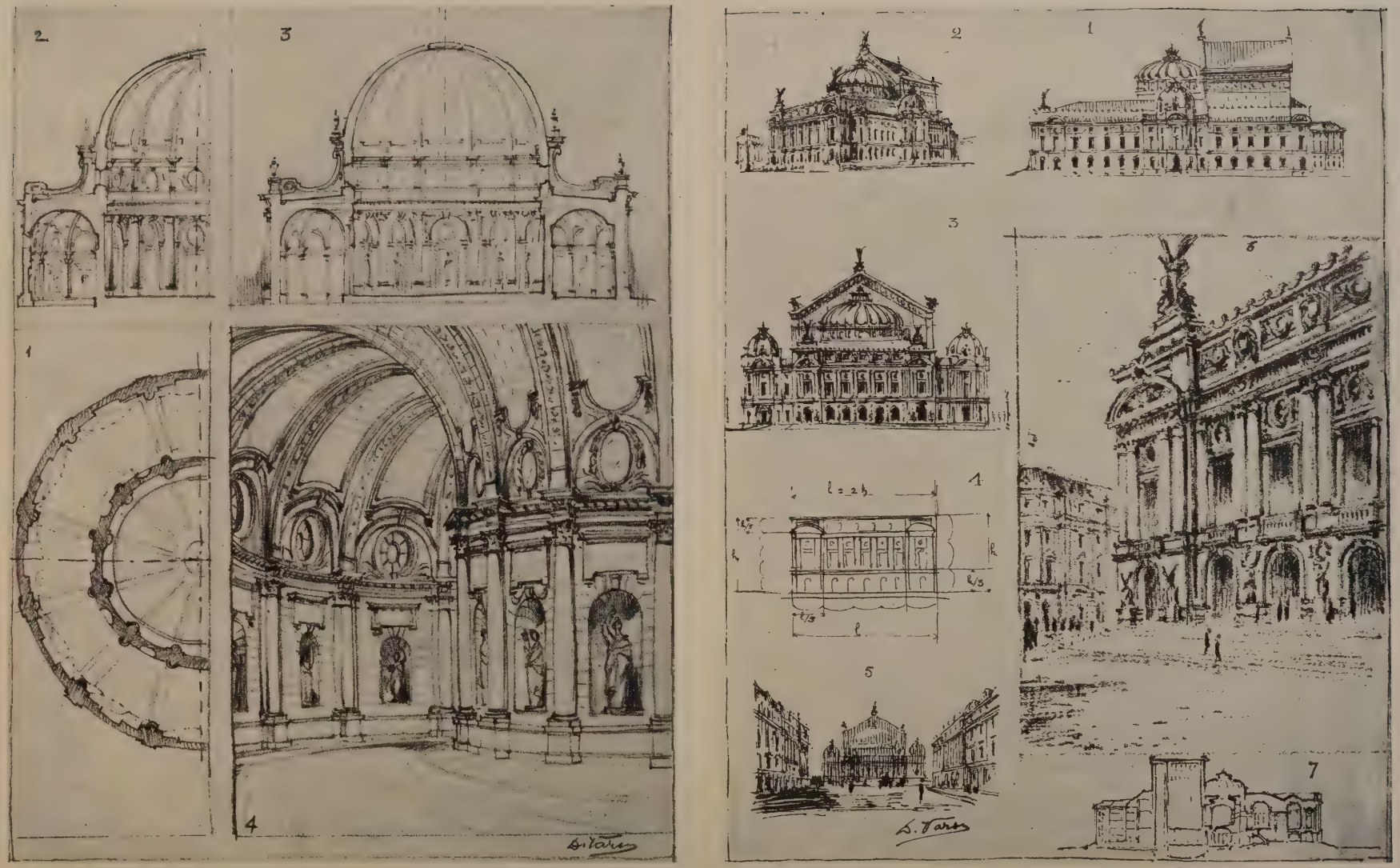
It is to be done whenever a student is engaged upon any problem of design, no matter how small. As long as the prerequisites of a successful composition are not yet properly met he will not *draw* but will *sketch,* playing with his elements until he thinks the composition as a whole is satisfactory. Then he will proceed to develop his details more fully. It goes without saying that he cannot venture into the realm of composition without having previously acquired a vocabulary sufficient to carry him through the solution of the problem in hand. Furthermore, he must have learned to indicate each one of the elements, ornamental or purely architectural, that he may have to use.

He begins to learn his first lesson in indication when he starts to draw from the cast. He may have a love for what is ornamental and beautiful but, being inexperienced, will be so much engrossed in the charm of a rosette in a scroll, or a pretty mouth in a profile, that the relation of such details to the whole will escape him. He will be quite surprised when his kindly instructor smilingly shows him that the head he is drawing has no room left for a brain, and calls to his attention, furthermore, that the underlying shape of a human head is that of an egg. Next he will be shown that the proportions of the egg may change from one head to another. For example, there are, the brachycephalic type (in which the breadth of the skull is almost as much as its length), and the dolichocephalic (in which the skull is long and narrow). The student will be made to understand that unless he does justice to the proportions of the model, instead of working by formula, he will not succeed in getting the resemblance he is seeking. Coming more and more to the individual, there may be many bumps this way or that from the main axis of the skull which go to make the character of the model as distinguished from that of any other individual. In proceeding thus from consideration of the general characteristics of all heads to the minor differences which determine individuality, the student will learn to see intelligently as well as to think logically.

Suppose now that our student has to sketch a figure at a comparatively small scale. He will find that an egg will do for the head and that accents at the proper places will suffice to give an impression not of *the* head but of *a* head, which answers the purpose in these circumstances. The same principle may be applied to the torso and to the several limbs. When the student has drawn every part with care as seen from different angles, and has observed what is universal and what is likely to vary, he can sketch profitably from life during very short sittings. He can rapidly indicate each part in its proper relationship to the whole and can keep his mind focused upon expressing perfect rest or apparent motion, as the case may be.

Now it is only a question of carrying the principle of this method of studying indication from the human figure, to the indication of architecture. The same process will have to be applied, if one is really serious and desirous of learning thoroughly. It begins with the drawing of as many elements of purely architectural character as possible at large scale so that details may be properly shown and gracefully rendered. Simplicity, however, is desirable and a word of warning should be inserted for those many students who think of technique rather than of showing what they see. These tackle their task with broomstick strokes, putting curves here and curves there and criss-cross lines where they are least expected, finishing up quite contented with themselves, even though their drawings in no way resemble the object. The better one draws at large scale the more quickly will he grasp the essentials of indication, for he will only have to move a few steps away from the picture in order to see that the impression changes with distance. Still farther away he will experience the blurring of details and the predominance of certain essential lines and masses. It is the representation of these lines and masses at small scale which forms the essence of indication.

A better appreciation of this point is to be gained by taking a walk on some beautiful hazy morning and observing some actual good bit of architecture under the peculiar morning light when a purplish tone prevails in the air and casts a delicate veil over all things. Under these conditions the secondary



Courtesy Wm. T. Comstock Co.

DRAWINGS BY DAVID VARON SHOWING APPLICATIONS OF INDICATION IN STUDYING BUILDINGS

ON THE LEFT, A FREEHAND PERSPECTIVE STUDY OF A DESIGN IN PROGRESS; ON THE RIGHT, STUDIES OF THE PARIS OPÉRA

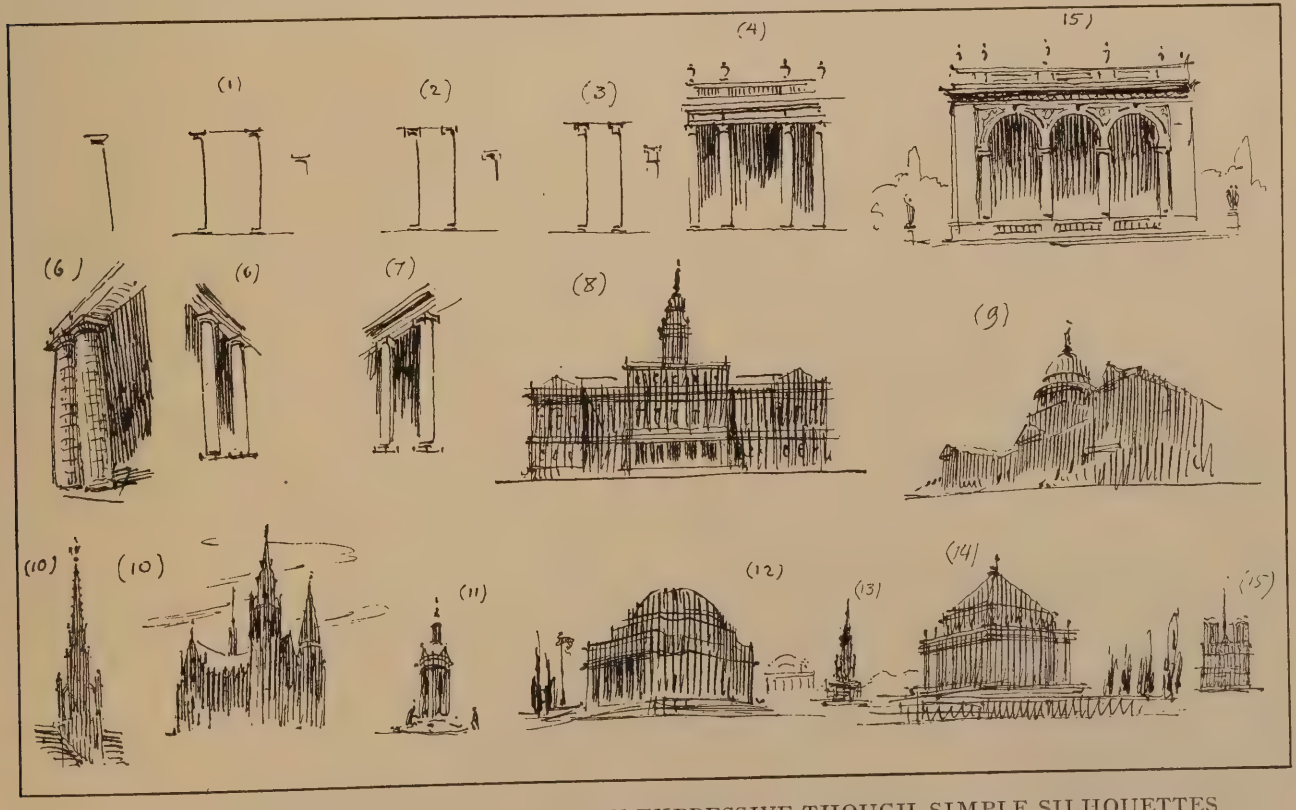
details of things seen at a distance will necessarily fade away, leaving the essential forms to count for themselves. Observing this, we begin to feel the underlying principles of architectural design. The most intricate compositions are reduced to simple forms. A whole entablature richly adorned with scrolls of profuse acanthus leaves may not show more than a broad shadow with perhaps here and there just the sensation of the spirals or some equally distant dots representing the rosettes which form the eyes of the scrolls. A spire richly decorated with crockets and tracery becomes a simple point against the sky. If our beginner were close to it and could see it in full daylight he might feel so enthusiastic about a single grimacing gargoyle that all the rest would dwindle to nothingness in his mind. A few hundred feet away he will see this object of his admiration become a mere dash in comparison to the mass of the spire itself. Still farther, and even the latter will in turn become merely a pleasant accent in the general skyline of the whole town. In order to become so, the outline of the structure must be a simple one. Hence we see the tops of buildings as pyramids, cones, ovoid domes crowned with little spires, and so on, each contributing its own definite spot of beauty to the distant skyline. It is thus that it becomes possible to sketch such accents very simply.

Having drawn and sketched hundreds of such details, not only in elevation but also—and mainly—in perspective (the only means of expression accessible to the prospective client) it will be time for our student to turn to composing by himself, starting from simple programmes and going on to more complex. Here he must think in terms of planning where he will have to cope with new difficulties. He must study many good plans before he ventures to compose one.

We have all seen him, the enthusiastic and ambitious young man, full of the desire to store away useful information, going to the grandest books and tracing monumental plans as minutely as possible. This practice, permissible to a young beginner, is not to be encouraged in a more mature mind. To study a plan means first to understand it, to analyze it, to see how similar parts were grouped together, no matter what their respective names be. Proceeding analytically, we come to the point where a group of plan elements will all be called "service" for instance, and another "reception". These different parts must be easily accessible and connected through adequate circulation, well lighted through proper courts, and so on. Instead of the hundred names found in the data of the programme there will be only three or four items. Walls and partitions will be suppressed by imagination so that we shall have only surfaces to compare with one another, as in considering the question of proportion between the area of the court of honor and the area of the actual building.

Why trace a whole plan at ⅛" or ¼" scale when a small sketch of its general proportions at 1/128"—showing the areas of rooms and halls hatched, the circulations white—would do very well? If there are some points of particular interest it is so easy to *draw* them with care, even at a larger scale, if necessary, than the original drawing itself.

Why trace the same pier twenty times when the



INDICATION OF THE ORDERS AND A FEW EXPRESSIVE THOUGH SIMPLE SILHOUETTES

drawing of one will do? It is obvious that even one, well drawn free-hand, will do the future designer more good than a hundred traced. If he observes the essentials in drawing, any plan detail will serve him in indicating.

If we suppose that through this happy practice our friend has become familiar with various plan-units such as arcades, colonnades, combinations of both, and so on, he will soon understand that to suggest these variations there is no need of carefully drawing them but merely of indicating them. Having done with the unnecessary details of drafting he will focus his attention on proportions and harmony; harmony by analogy and also by contrast. For instance he will note in the Palazzo Farnese that wherever there is occasion for crowds and ceremony the circulation broadens to respond to the need. The same applies to monumental stairways near the reception halls. A little training will enable the student to sketch the main proportions of such a palace from memory with a fair degree of accuracy. Soon he will be able to do so for many other palaces and other buildings, whatever their purposes may be. It will take him but a very short while to sketch the E, U, L, H, X, and I plans, as well as their possible combinations, seeing to it that he becomes slave to no formula. The best way to avoid this fault is to study various successful competitions, taking into consideration their respective programmes. One thing his long practice at sketching will enable him to do is to see at a glance how well the dominant and subordinate parts are linked together; how various successful competitors found different solutions without following formulas.



INDICATED SKETCH BY D. VARON

This all may sound like an article on planning, but it is really study of plan indication which will help us see these things. Studying through sketching—by indication—will help form habits of broad thinking. A whole programme, formulated in a few words, may mean a number of courts with buildings to plan around them or it may call for a compact plan with the various departments distributed on different floors. In making all these studies by indicated sketches the student will gradually reach the point where he can read the whole perspective on the very plan, and can see where the features are located and why. A most interesting study of this sort can be done on the competition for the Grand Prix de Rome by Jaussely in 1903. Observe each public building around his civic centre, and see how the features facing the public square are far more accentuated than those on the rear. Here, by the way, is one of the most intricate sorts of planning one may be called upon to do. It is part of city-planning.

One can go to any Prix de Rome to see what elaborate compositions some programmes may call forth. Yet all the *logistes* are sure to start their work with thumb-nail sketches, being concerned with nothing more than the two or three main items of their programme—those that are bound to give their plan the desired individuality. Surely men of their calibre have spent many an hour reading, sketching, and meditating, which is another way for putting order in one's ideas. They surely have arrived at the point where a few symbols put in different order convey much. In fact they have learned to consider their plans as though they were seen from balloons when each big structure would appear as a mere dash or as a few dots, and order in the composition would be most apparent.

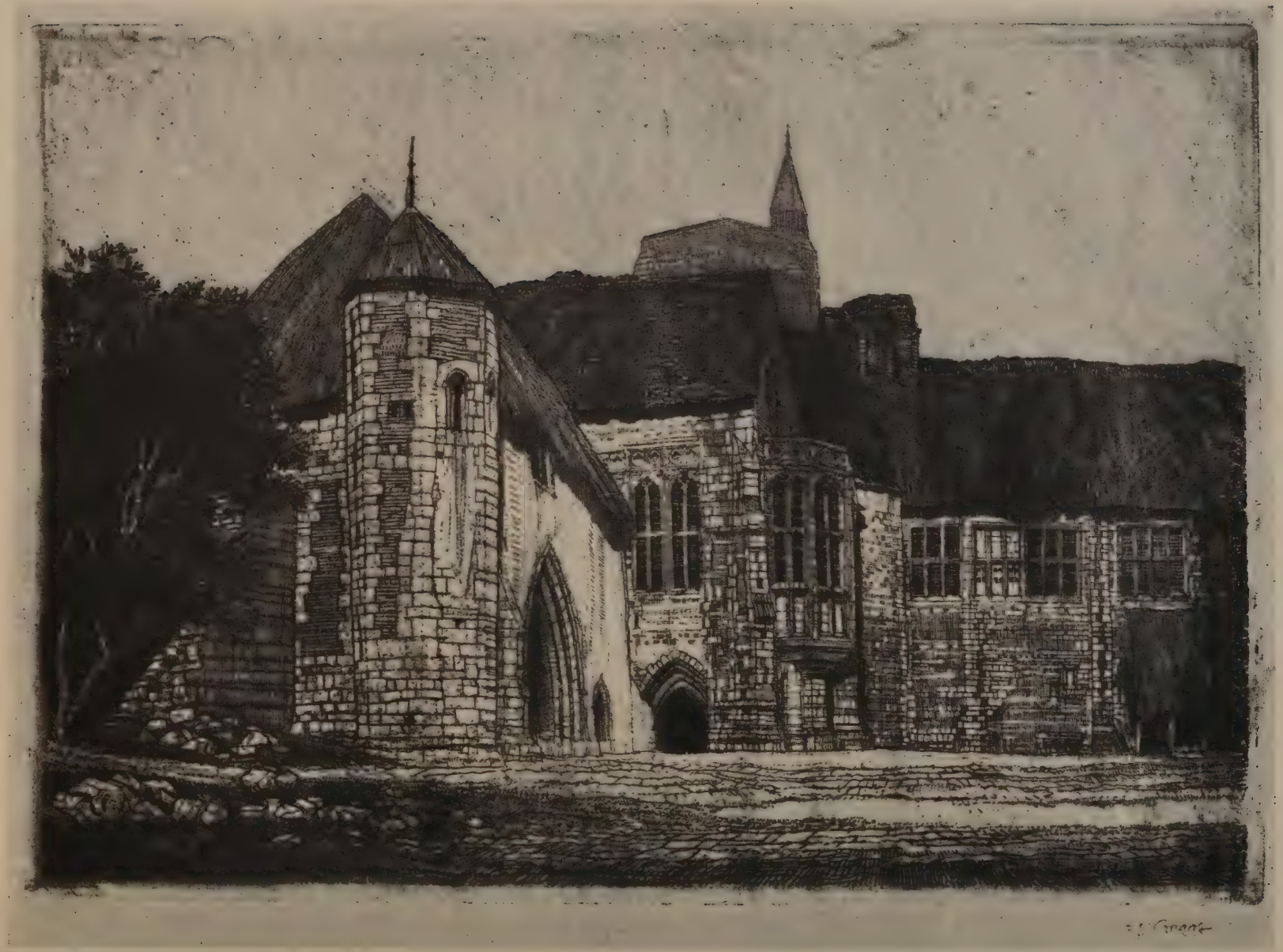
There is one danger that lurks in the path of the sketcher: it is that of becoming so fascinated by the trick of putting up a whole city with a few strokes of the pencil that he may lose the desire to develop his sketches. A busy employer may leave on the designer's board a little suggestion hurriedly made. This must be interpreted so that it corresponds to the employer's desire as expressed by the sketch and so that it is also in thorough harmony with the style of architecture adopted. Therefore the process reverse to that of indicating must be practiced by our student if he is to derive for himself and for others all the benefit he may expect from his studies. This is why from the very beginning it was stated that the better one draws the more easily he will grasp the principles of indication. It is all very well to indicate a vase, a statue, or an ornament by their essentials on a catchy sketch calculated to please the client, but one must be ready to do the reverse when the time comes. One cannot but smile when the untrained young man, passing from one scale to another, changes all his proportions entirely. Either the previous study was good and the main proportions ought to be maintained or else that study ought to be recommenced, for a small scale study is expected to establish the main proportions, not only in plan but also in a rapidly drawn elevation and section. Here it is relevant to say that in this respect indication can be justly called "architectural design short-hand." It would be altogether useless to dictate to a stenographer if the symbols were to be wrongly transcribed.

On the other side of the Atlantic one may overhear such conversations as this between students. "How about your *projet* Jacques?" "Well, I am beginning to render. How about you?" "Luckily I am still at 1/1000 scale. Expect next week to begin my 1/200." "You had better hurry up, Pierre, or you may get *en charrette*." "Don't worry Jacques, my small sketches are so well indicated that I could get my final almost over night."

PLATE XVII

VOLUME VIII NUMBER 5

The etching reproduced on the other side of this sheet will introduce to the readers of PENCIL POINTS *the work of F. L. Griggs, an artist whose etchings are widely known in England. This plate was originally made in* 1913, *but in* 1920 *was changed and enriched to a considerable degree by small alterations and the substitution of the big ilex on the left, replacing a Gothic barn. Of the work of Mr. Griggs, Campbell Dodgson, Curator, Department of Prints and Drawings, British Museum, says: "The most notable example in modern English etching of patient and persevering finish combined to a rare degree, with sustained inspiration, is the work of Mr. F. L. Griggs." One of the merits of Mr. Griggs' etchings is their perfect printing on old hand-made papers, grey, green, ivory or white—chosen with exquisite tact to enhance the merits of particular plates; and chosen also with a view to durability, the more perishable Japanese paper being rarely used. The size of the original of this plate is* 4⅞" *by* 7".



Courtesy Arthur H. Harlow & Co.

ETCHING BY FREDERICK LANDSEER GRIGGS

"PALACE FARM"

PENCIL POINTS SERIES
of
COLOR PLATES

This drawing is a good example of the method of making color renderings on photostat enlargements of pencil perspectives. The perspective may be drawn at small scale and then photostated up to any size desired. The color is then applied either with colored pencils or with water colors, or both, as in this instance. This method eliminates the necessity for a large scale perspective layout and saves a great deal of drafting work. The original of this plate measured 22" x 14". The architects were Fellheimer and Wagner of New York, and the renderer J. Floyd Yewell.



RENDERING OF DESIGN FOR PASSENGER STATION AT YOUNGSTOWN, OHIO. FELLHEIMER AND WAGNER, ARCHITECTS

By J. Floyd Yewell



WATER COLOR RENDERING, A CHURCH IN CONNECTICUT, BERTRAM GROSVENOR GOODHUE, ARCHITECT

By James Perry Wilson

PENCIL POINTS SERIES
of
COLOR PLATES

This rendering was done on Whatman's rough pressed paper in pure transparent water color over an original layout in pencil. A reproduction in black and white was included in the book "Bertram Grosvenor Goodhue, Architect and Master of Many Arts" published after Mr. Goodhue's death by the press of The American Institute of Architects. The dimensions of the original were 29¼" x 21½".



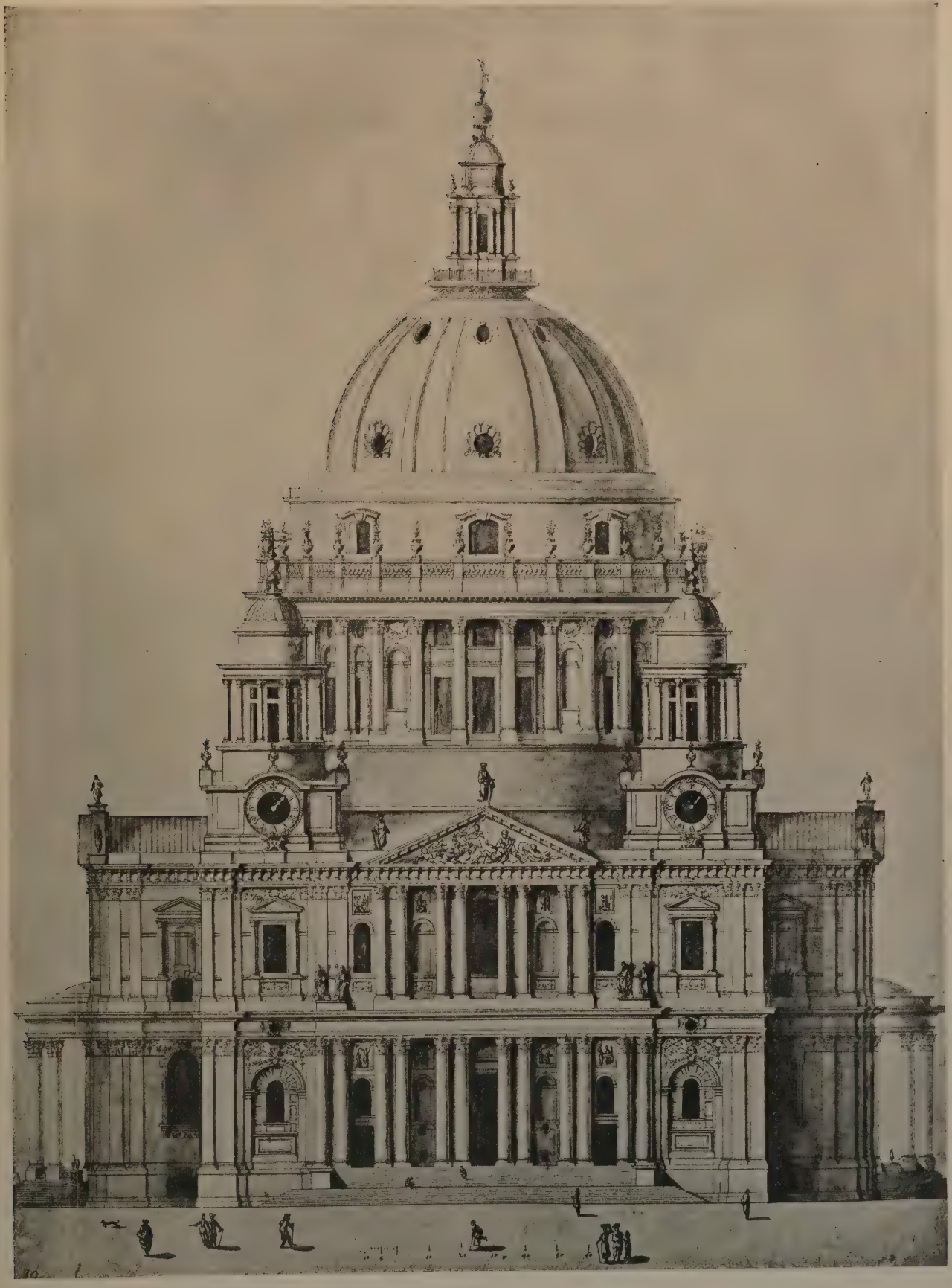
WOOD BLOCK PRINT BY ROWLAND C. ELLIS

OLD BARN AT RACCOON, INDIANA

PLATE XVIII

VOLUME VIII NUMBER 5

For this wood block print Mr. Ellis first made a pencil sketch of the subject and then cut the block from maple wood, end grain. The prints were made by Mr. Ellis on an etching press and printed on hand made Italian paper.



DRAWING FOR ST. PAUL'S CATHEDRAL BY SIR CHRISTOPHER WREN

STUDY FOR COMPLETE DESIGN MADE DURING EXECUTION

PLATE XIX

VOLUME VIII NUMBER 5

This plate is reproduced from Volume I of THE WREN SOCIETY, *a book devoted to a selection of Sir Christopher Wren's drawings for St. Paul's Cathedral, now contained in the collection at All Souls College, Oxford. Included in this first volume are the pre-fire project, a complete set of the 'Warrant' Design, and various other drawings which serve to illustrate the gradual development of the Cathedral as finally carried out by Sir Christopher Wren in the course of thirty-five years' work. Other material relating to St. Paul's will be published by the Society in succeeding volumes. It is proposed to issue to the members of* THE WREN SOCIETY *an annual publication which will be either a portfolio of reproductions of Wren original drawings or a volume of hitherto unpublished records relating to his work. Such publications are supplied free to members of the Society and are not obtainable through ordinary trade channels. Subscription to the Society is one guinea. Any one interested is invited to write to H. Duncan Hendry, Hon. Secretary, The Wren Society,* 53, *Doughty St., London W. C.* 1.

THE DIMINISHING GLASS, II

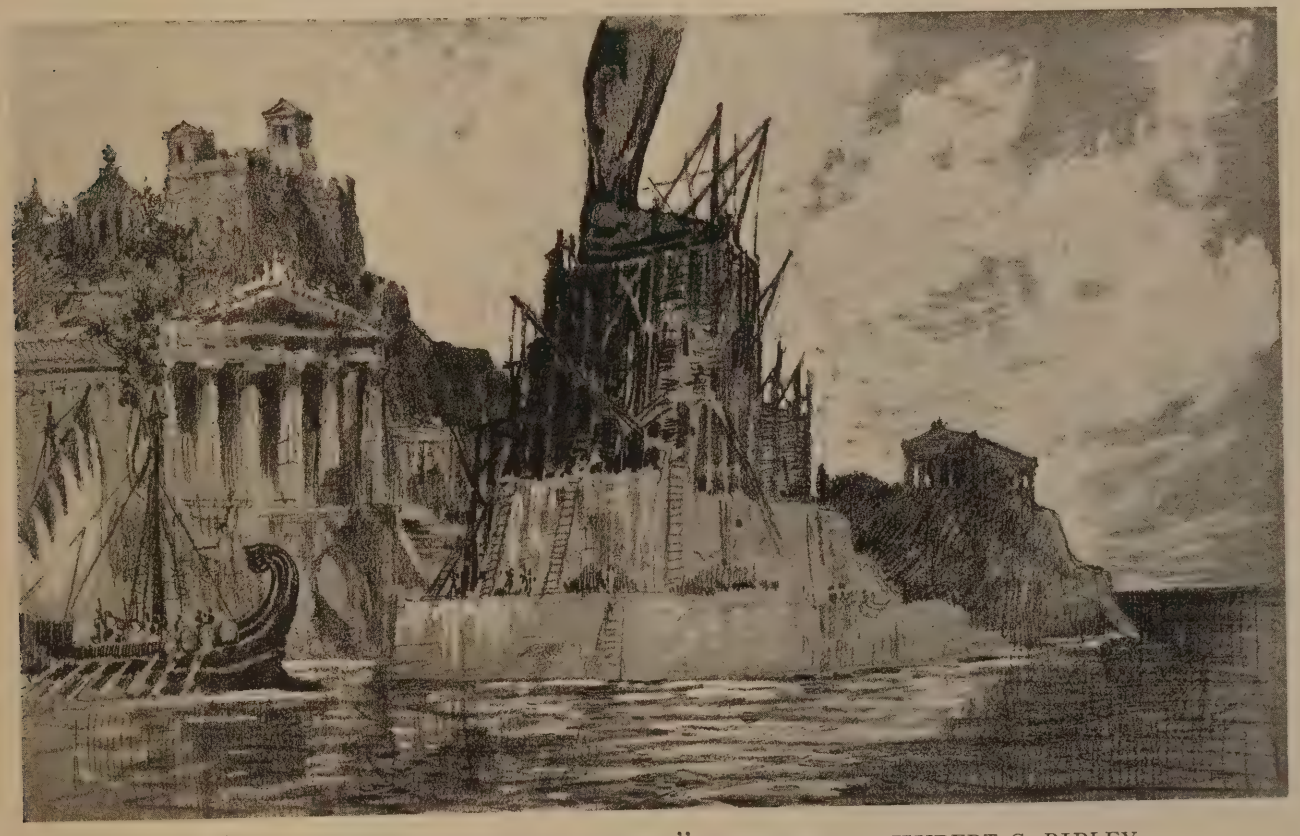
A DEPARTMENT FOR THE STOIC AND THE EPICUREAN

"Sicut enim vinum sempere bibere, aut semper aquam"—Secundus Machabaeorum, 40

By Hubert G. Ripley

AT THE TIME OF THE World's Columbian Exposition the imaginative faculties of the artists gathered in Chicago were stimulated to an extraordinary degree. All day long the drafting rooms and studios seethed and pullulated with the creative urge. It was but natural that when a design for a great palace, a sculptured group, or a vast mural painting was matured, its creators felt the need to celebrate. The night was filled with song, and the hop, entertainment halls and taverns appropriate for the celebration of the Dionysia.

One of the most interesting of these places, with doors on two streets and entrances* from the alley in addition, was Hanna and Hogg's. The place was in a way, not unlike the modern "antique" shop, save that sturdier and more substantial fare was to be had, and the "exhibits" were vastly more amusing and virile in character. In addition to beverages of



"BUILDING THE COLOSSUS OF RHODES", DRAWING BY HUBERT G. RIPLEY

The difficulties of this tremendous engineering feat were almost insupportable, yet Chares of Lindus overcame them all and completed the monument in only three Olympiads. When pursued by the relentless triremes of the Lacedemonians, the black galleys of Ialyssus flew for refuge to the inner port, from which safe coign of vantage the Rhodisians grinned defiance at their baffled pursuers. The scale of the monument is one foot equals 50,000 *tons.*

streets and alleys where the bright lights shone, flooded with roistering bands wrapped in Bacchic fury. At times groups from the various offices and studios would form "contacts" and it is believed that the first "contact men" date from this time,—certainly the thorough kindergarten work of '93 did much to develop modern business methods, as applied to the Fine Arts. For the amusement of its burghers and visiting firemen, Chicago had provided as an act of gratitude for the giver of the grape and the a thousand varieties, including liquors and ratafias, Kaltschalen, bowls and punches, cordials, wines, ales, and beer, the house was noted for the artistry of its mixed drinks. Its sours and cocktails, cobblers and fizzes were famed from Detroit to Wolf Jaw. Even the blasé New Yorker might be found here, rubbing elbows with the soft-spoken Faro King in doeskin trousers and five gallon hat, from Leadville. It is

**These entrances were also used as exits.*

true they stood somewhat apart from the traveling salesmen from Lansing, but all politely made space for a group from Karl Bitter's studio or Jenney and Mundie's office.

One of the specialities of the house was a drink that we called for under the name of "knickerbein", (orthography uncertain,) that "Lord Roseberry", one of the Corymbifers, excelled in the making. He never would tell us the recipe for its concoction, saying that a cultured and highly developed sense of taste should enable us to analyze and name its component parts, just as Colonel Fullerton was able to detect the presence of a leather headed carpet tack in a barrel of Bourbon.

The art treasures of Hanna and Hogg's, scattered through the half-dozen or so rooms that constituted the establishment, were many and varied. There was the famous double picture, (on a pivot), of the "Lighthouse by the Cliff", and the "Soldier Boy", depending on whether you regarded it horizontally or erect; "The Emir of Priapus presenting his credentials to the Sultan", "Diana and her Nymphs surprised by Acteon", "Susannah and the Elders", the "Old Barn Door", on which a dollar bill was pinned with a jack-knife, the shadows rendered with such life-like fidelity that at six paces, all seemed real, and many other *objets d'art et d'artifice*. The free lunch was recherché and substantial, a profusion of sandwiches, cold meats, hot sausages, cheeses, and relishes.

For those who loved music and the lively arts, there was entertainment in plenty. In Fisher's garden on the North Side, built on a pier extending over the lake, one could listen to the strains of Der Fliegende Hallander, Tales from Vienna Woods, and Robert le Diable, the while consuming vast quantities of Pabst's "Milwaukee" and Tony Faust's "St. Louis". The most delicious and delicate brew made by Pabst came in pint bottles and had a blue ribbon around each little neck. Faust's beer was light colored, and, like champagne, especially palatable. Around eleven one ordered great plates of rye bread, swiss cheese, and Bismark herring, then more beer until the place closed.

Another resort on the North Side, favored by draftsmen and terra-cotta salesmen, was not unlike the modern "cabaret". In summer there were chairs and tables in the garden, but during winter the show was in a small hall. Regular meals were served, but the serious business of the place was beer-drinking and jollying the showgirls. It was similar to the Winter Garden in St. Louis. Josie Gregory used to sing "Teaching McFadden to Waltz" and "Patsy Branigan". Josie, who was inclined toward embonpoint and wore clothes that fitted as if she had been poured into them, had a positive personality and an emphatic delivery that kept the two songs going for over a year.



"THE POOL OF HEPHASTION"

DRAWING BY HUBERT G. RIPLEY

Located in a quiet grove 'neath the shade of the old apple tree, at the back of the Academy of Rhodes, the pool was a favorite meeting place of Pyramus and Thisbae. Hephastion was a beautiful youth, greatly beloved by Alexander, who, desolated at his untimely demise, commissioned Lysippos to erect this memorial.

For the more serious-minded, there was the Chicago Opera House, with a company headed by Eddie Foy and Della Fox, that produced a new show every season, and very good shows they seemed to tired artists in need of relaxation.

While "to re-discover our contemporaries in an antique mirror may be a child's game", we cannot but feel that the same emotions were at work in the minds of the men who built the White City, as actuated the builders of Rhodes, twenty-three centuries earlier. It was all tremendously exciting, just as it must have been to Hippodamus assisted by the very able Committee on Public Improvements of the Dorian Institute of Architects.*

The island of Rhodes, the Poessa of "Cloud Cuckoo Land", (also known by the several names of Ophiusa, Stadia, Telchinis, Corymbia, Trinacria, Aethrea, Asteria, Atabyria, Oloessa, Marcia, and Pelagia,) lies in the Carpathian Sea about 20 miles south of Caria, where Cnidus looked down from her ivory tower in Doris. It is about 45 miles long and 20 miles in greatest width. There are mountains, some of them

**One of the most recent archeological finds brought to light only last Fall by a band of intrepid enthusiasts sent over under the auspices of the Fullerton foundation, is a bronze medal commemorating the founding of Pelagia, the name by which the City was first known. Those who have been privileged to examine this gem speak of it as a work of great beauty. On the obverse,—alas, sadly worn,—is a Rhododendron Bush out of which the nymph Rhode peeps coyly; the reverse bears the swastika emblem of the three winged feet of Trinacria and barely decipherable, the words (in Attic characters, it need hardly be stated,)—POLIS-PEL-GIA, and the date, B. C.* 408.

6000 feet in altitude, fertile valleys, sylvan streams, Pierean groves, marble quarries, olive trees, vineyards and well-watered corn lands. It was long an important, wealthy and independent state, and of all the Isles of Greece it possesses the most beautiful and most temperate climate. Rhodes was inhabited at a very early date, tradition asserts, by the Telchines, who migrated thither from Crete, but not until the immigration of the Dorians did its distinctive national character become fixed. This was before the Trojan war, for the Rhodians sent nine ships to Troy under the leadership of the Heracleid Tlepolemus. (Ch. vol. VIII, London 1878.) Lindus, Ialysus, and Camirus, were the three ancient cities, which sent out colonies to the mainland, and even to Italy and Spain, Lycia and Sicily.

In the 1st year of the 92nd Olympiad, the city of Rhodes was founded. Its site is admirable, and it rises in the form of an amphitheatre behind the two harbors. It is one of the earliest and most beautiful examples of city planning, the unity and harmony of its architecture being secured by the circumstance that the design of the whole was the work of one mind, Hippodamus of Miletus. He it was who first introduced order and regularity in the planning of cities, having made his reputation when Pericles commissioned him to re-plan Peiraeus and Thurii in Italy. Hippodamus was D. H. Burnham, R. M. Hunt, McKim, Mead and White, Peabody and Stearns, Julius Harder, Lou Mullgardt, Olmsted Brothers and Lockwood, Greene & Co., Inc., rolled up into one, as one might say. He laid out the city according to the laws of dynamic symmetry, girt it about with strong walls and fortified the two harbors.

The Rhodians resisted the siege of Demetrius Poliorcetes, (destroyer of cities,) for more than a year, and then out of the spoils of his siege train, contributed 300 talents for the erection of the Colossus. Not only was the city remarkable for the beauty of its architecture, but also for its paintings and sculptures, of which there were a vast number, from the colossal bronze statue of Helios, 105 feet in height, straddling the entrance to the port, and including one hundred other colossi, and some three thousand of normal size. They kept constantly adding to these for Pliny mentions 73,000 statues remaining in his time, by such artists as Lysippos, Bryaxis, Appolonios, Tauriskos, Aristonidas, Alkon and others, besides silver cups and shields chased by Akragus and Mys. Lysippos, for example, is said to have made 1500 pieces of statuary, all of such merit that any one alone would bring him fame, showing that the works of individual sculptors were too numerous to catalogue. Those bright yokels who poked fun at the numerous statuary that adorned the façades and balustrades of the White City would have been utterly confounded if set down in Rhodes.

Rhodes long enjoyed great prosperity and the arts were cultivated with assiduity. Intellectual activity manifested itself here long after it had declined in other parts of Greece. The "Rhodes Travelling Scholarship" is possibly the oldest fellowship in architecture, even ante-dating the founding of the city. It is imagined that it was established by Ialysus, famous huntsman, reputed son of Apollo, who first colonized the island, sailing thither in the black triremes of Sarpedon's raiders. In the older cities, the mid-Minoan tendencies were very strong, and it was to counteract this habit of the earlier designers merely to repeat the hackneyed and threadbare forms of Gnossos, (forms in themselves appropriate to their native habitat, but hardly suitable to express the lusty young Dorian culture that was beginning to exercise such marked influence everywhere,) that the scholarship was founded by the executors of the Ialysus estate. In those days architects were not only engineers, but painters and sculptors as well, and Chares of Lindus, afterwards a disciple of Lysippos of Sicyon (the distinguished statuary previously alluded to whose works sold for their weight in gold in the time of Augustus,) was one of the later holders of the scholarship. His colossus of Helios was the result of his travels in Sicyonia. The sketch for this masterpiece was first shown at the annual banquet of the Dorian Society of Architects.

These meetings were held in the Academy, just below the temple of Dyonisos, usually late in *Μαρχ* and the evening of the third day was given over to feasting and harmony. After the pike and Copiac eels were cleared away and fresh kraters of Chian handed around by the rosy cheeked flute players, it was the custom for the Archon to call for the annual report of the traveling scholar. Lysippos of Sicyon, a commanding figure of a man, with closely cropped beard and hair slightly tinged with gray over the temples,—delegate from the Peloponnesus, arose, and in gracious Iambic verse, introduced his pupil Chares of Lindus. His brow bound with a chaplet of wild thyme and rhododendron flowers, his fine linen chiton and the graceful folds of his beige himation, revealing rather than hiding the swelling muscles of his splendid torso, proclaimed Chares every doron* a man. With a dramatic gesture, he swept aside the apple-green diploidion that covered the wax model (made from the comb of the honey bees of Hymettus) of his statue of Helios. A sudden hush fell over the assembly of distinguished artists. For several moments naught could be heard save in the distance, the cries of the huxters of the Agora, bawling out their wares, and the croaking of some of Aristophanes frogs that still remained in the pool of Hephastion. Then the entire gathering arose as one man and with cries of Evoi! and stormy, if somewhat incoherent, rounds of cheers, for they were for the most part perched uncertainly on their couches, proclaimed Chares master.

The gleaming wax of the model, (done at a scale of one dactylus equals one cubit,—about ½" to the foot—) seemed like living sinew in the flickering

**The Greek doron equals 3.0218¾ inches.*

light of the sputtering flares—the model was over four feet (nearly six spithame) high—for Chares had very cleverly inserted a sparkling ruby in each eye socket, and in the upraised right arm holding a tiny bronze torch, a little Greek fire smouldered.

It took twelve years to raise the statue, the engineering difficulties proving most vexing, but it stood astraddle the entrance to the port for eighty-eight years, until overthrown by an earthquake.* Even in ruin, the grandeur of its parts impressed Pliny enormously. It took a large man to clasp about its thumb, and the great cavernous interior was weighted with huge masses of masonry and intricate bracing.

**The Rhodians to this day do not admit the earthquake, alluding to the disaster as the "Great Fire" a misfortune which of course might overtake any city, especially in the turbulent times subsequent to Alexander's untimely demise.*



DRAWING BY A. B. Le BOUTILLIER

Wine Krater found by the expedition sent out by the Fullerton Foundation for archaeological research in Cyrene. It is in almost perfect condition, and when filled with Cypress wine and circulated among the guests at Symposia, the lively agitation of the pearly drops of precious liquor it contained gave a sense of motion to the figures seen through this rosy medium. After a few rounds, one felt rosy all over.



PERSPECTIVE OF PRIZE WINNING DESIGN BY EARL C. MORRIS

LE BRUN SCHOLARSHIP COMPETITION, 1927

REPORT OF THE JURY OF AWARD

THE JURY OF AWARD begs to report that it has carefully studied the programme for the above competition and that it examined carefully into the merits of the various drawings submitted, upon the afternoon of Friday, March 18th, and the morning of Saturday, March 19th. The result of the deliberations and of several series of ballots was as follows:

1st Place and the Traveling Scholarship to Competitor No. 18, Earl C. Morris, 1633 York St., Denver, Colo., nominated by M. H. Hoyt.

2nd Place and 1st Mention to Competitor No. 12, W. Ray Winegar, 301 Capitol Theatre, Detroit, Michigan, nominated by E. V. Gamber.

3rd Place and 2nd Mention to Competitor No. 13, Emil W. Klee, 78 West 82nd Street, New York, nominated by John Mead Howells.

4th Place and 3rd Mention to Competitor No. 25, Martin Beck, 104 Goodrich Street, Astoria, L. I., nominated by H. W. Corbett.

5th Place and 4th Mention to Competitor No. 1, Henry A. Cook, 101 Park Avenue, New York, nominated by C. A. Platt.

The following were commended for the work presented by them: Maurice Gauthier, Brooklyn, N. Y.; Albert W. Butt, Jr., New York, N. Y.

There were 29 sets of drawings presented from the following geographical distribution: New York City 12, California 3, Philadelphia 3, Boston, Detroit, and Illinois each 2, Texas, West Virginia, New Hampshire, Kentucky, and Colorado, each 1.

The programme describing a Community Mausoleum seemed to inspire most of the Competitors with a desire to extend their imaginations beyond the limits called for by the problem. It has always seemed to be the intent of the donor of this scholarship that simple practical problems should be provided for the selections of a beneficiary and the Jury with this in mind distinctly rejected solutions that were apparently elaborated for competitive purposes.

The winning solution presented by Mr. Morris, in contrast with most of the others, is a simple and serious presentation of the problem. It indicates its purpose and would be most impressive if built. Certain minor requirements of the programme were overlooked but upon careful examination these were considered of minor consequence. The featured Monumental Entrance Hall provides easy and direct access to all parts of the building and allows of a unified, simple, and compact plan.

The solution of Mr. Winegar, awarded first mention, was also simple and dignified but furthermore it stressed a religious or ecclesiastical feeling that found favor with the Jury. Some question, however, arose as to the appearance of the building from other points of view than that shown in perspective.

The drawings of Mr. Klee, awarded second mention, were extraordinarily well presented and were full of imaginative quality. Though one of the most interesting solutions, the author ignored one very important feature of a mausoleum in locating a number of burial crypts below the entrance floor level, and therefore apparently, if not actually, below ground level.

Third mention was awarded to Mr. Beck on a very attractive solution both in mass and plan. Owing to the narrowness of the entrance court, the building would not have had the impressive appearance shown but from the particular point of view selected for the perspective.

The solution of Mr. Cook, awarded fourth mention, would probably make a most impressive building with certain modifications. The roundabout circulation through an apparently open colonnade as an approach to the Chapel was criticized by the Jury.

The solution presented by Mr. Gauthier was especially commended for his unusual facility in rendering and the imaginative quality of the architecture. The Jury, however, felt a lack of balance in presenting an obviously simple scheme with so much elaboration of fanciful architecture.

Mr. Butt was also especially commended and his solution indicates exceptional ability. An extremely high tower as a mausoleum was considered very inappropriate. In the mind of its author, the spectacular merits far outweighed any practical requirements as is evidenced by his striking presentation.

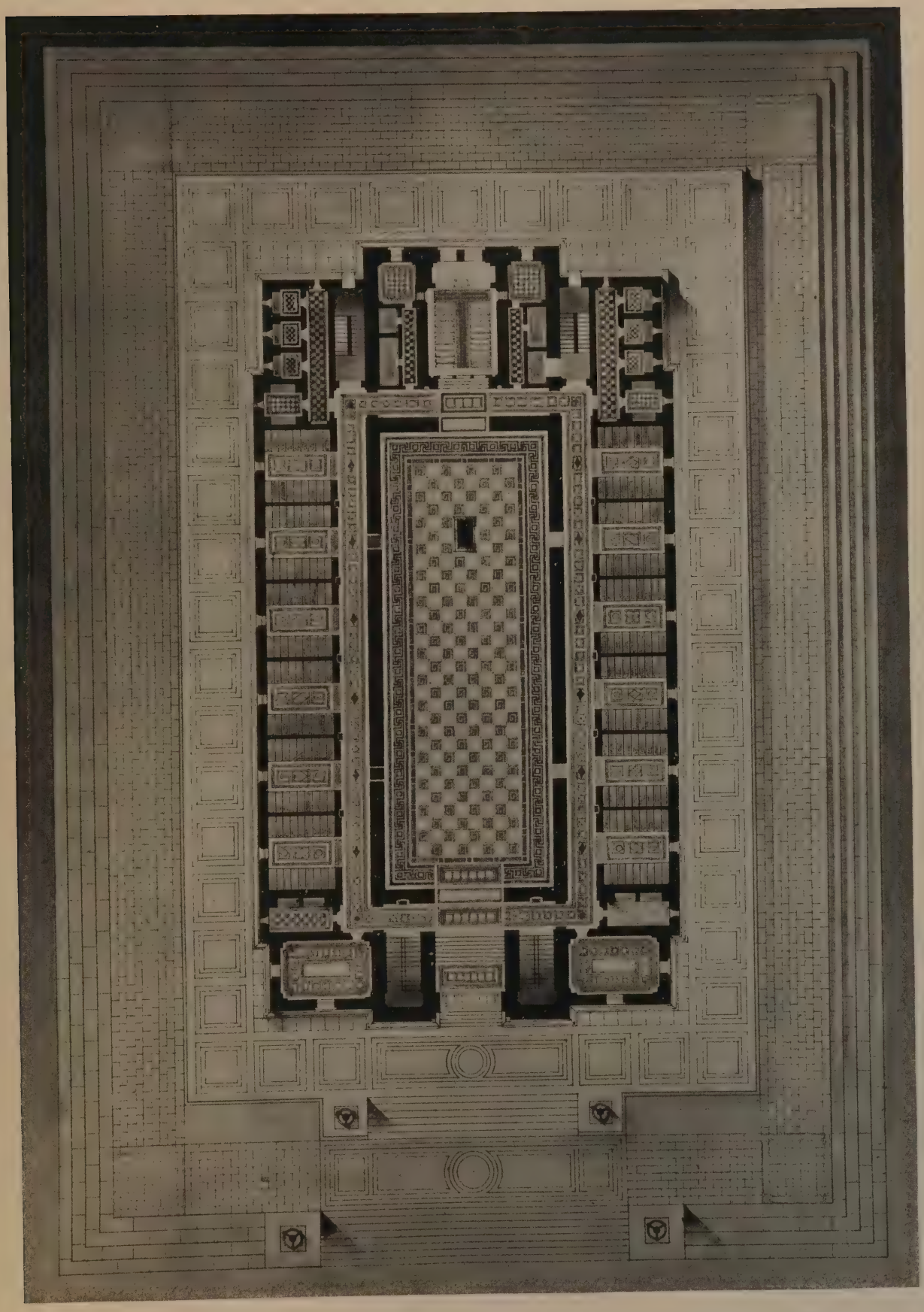
Very respectfully submitted,

Jury of Award

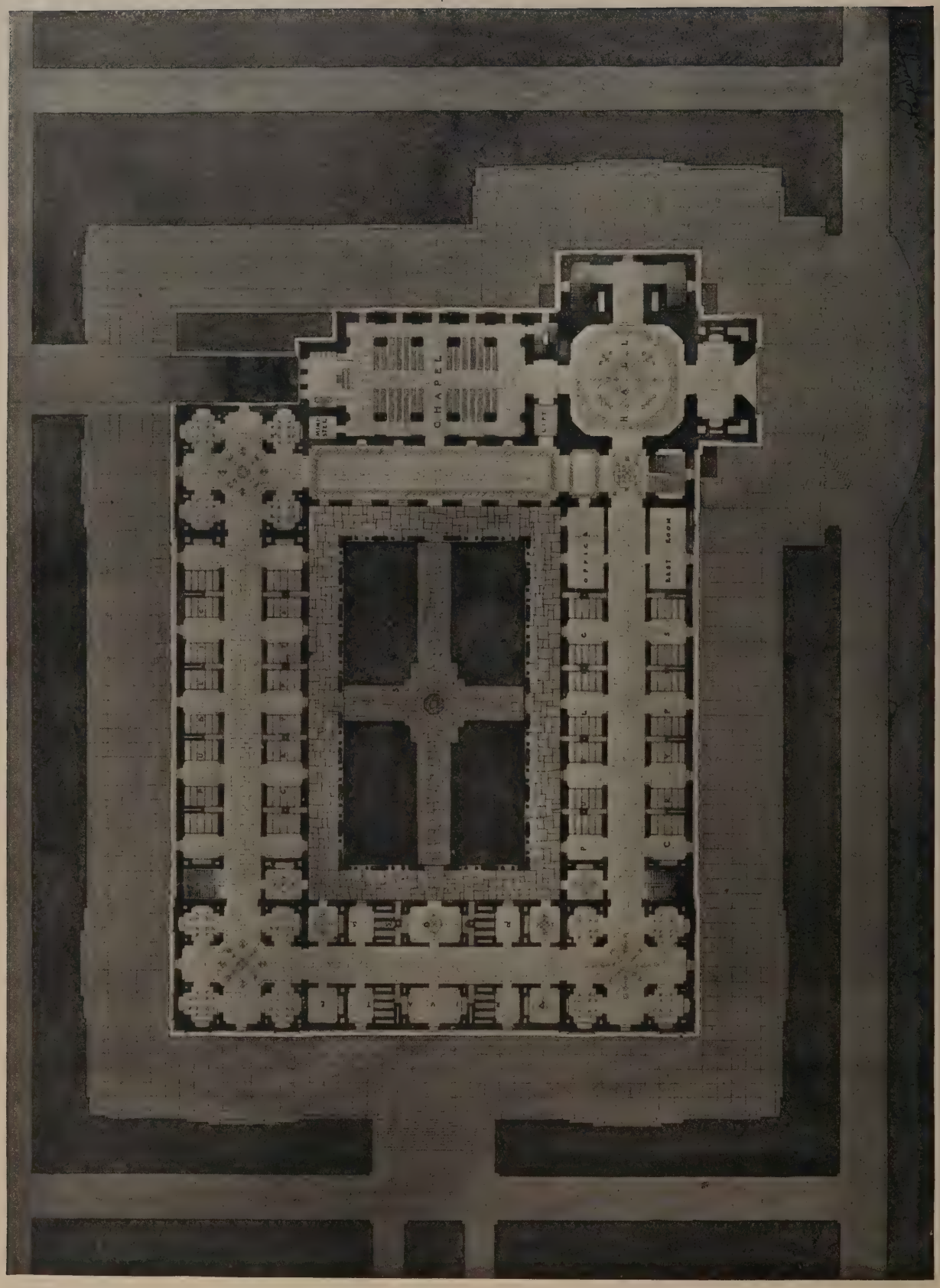
RICHARD H. DANA
EGERTON SWARTWOUT
JULIAN CLARENCE LEVI
OTTO R. EGGERS, *Chairman*



ELEVATION AND SECTION OF PRIZE WINNING DESIGN BY EARL C. MORRIS



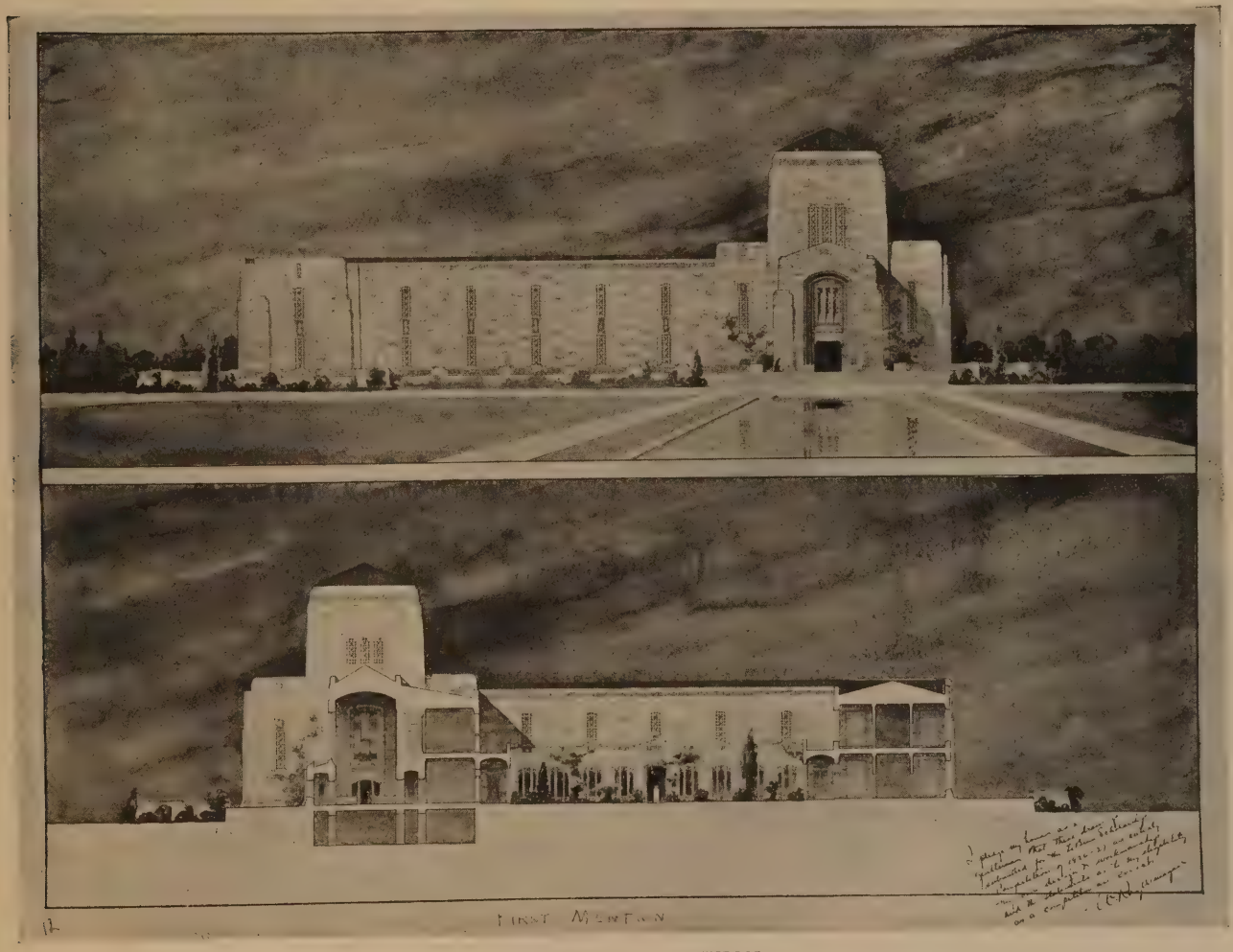
PLAN OF PRIZE WINNING DESIGN BY EARL C. MORRIS



PLAN OF DESIGN BY W. RAY WINEGAR AWARDED SECOND PLACE AND FIRST MENTION



PERSPECTIVE



ELEVATION AND SECTION

DESIGN BY W. RAY WINEGAR AWARDED SECOND PLACE AND FIRST MENTION

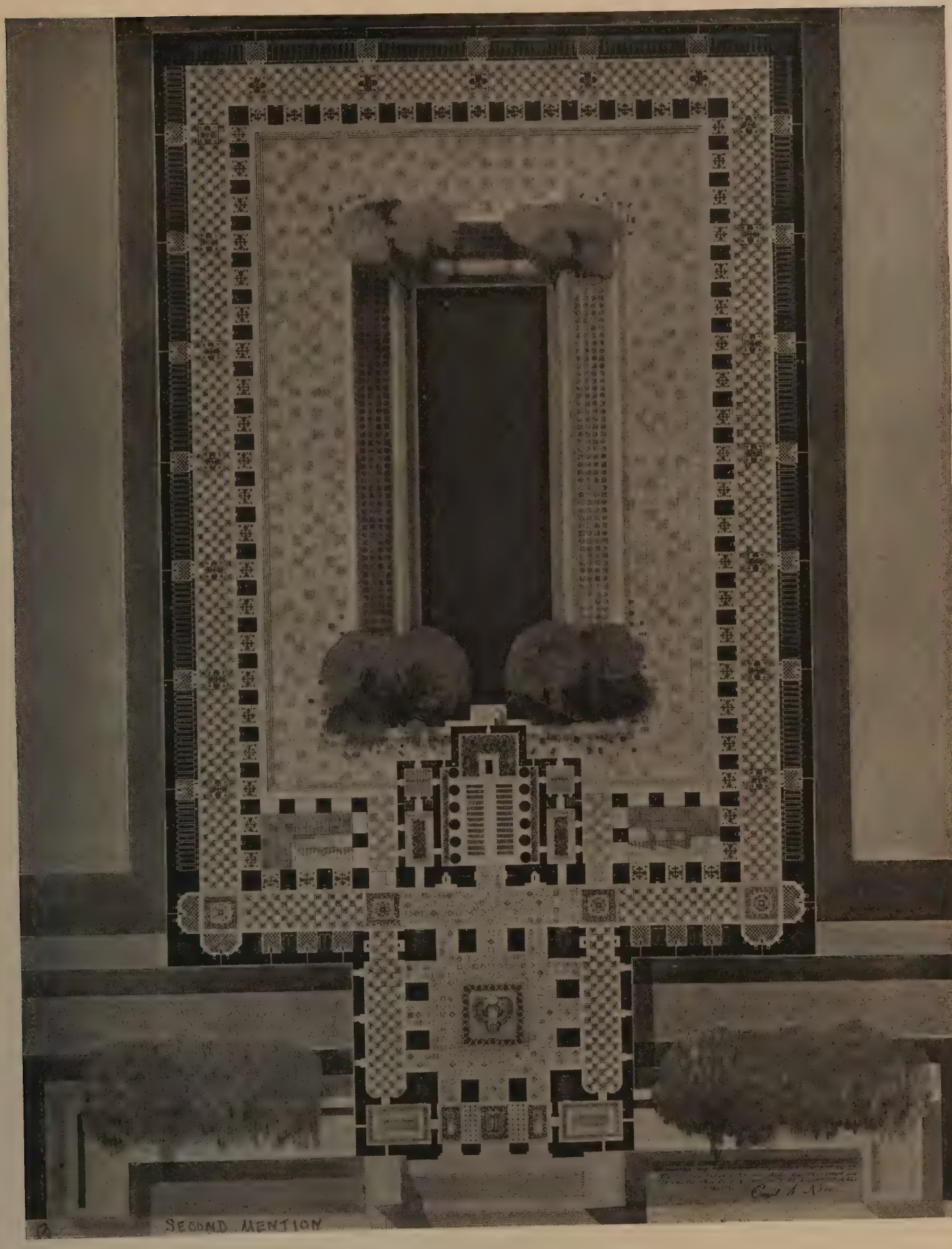


PERSPECTIVE



SECTION

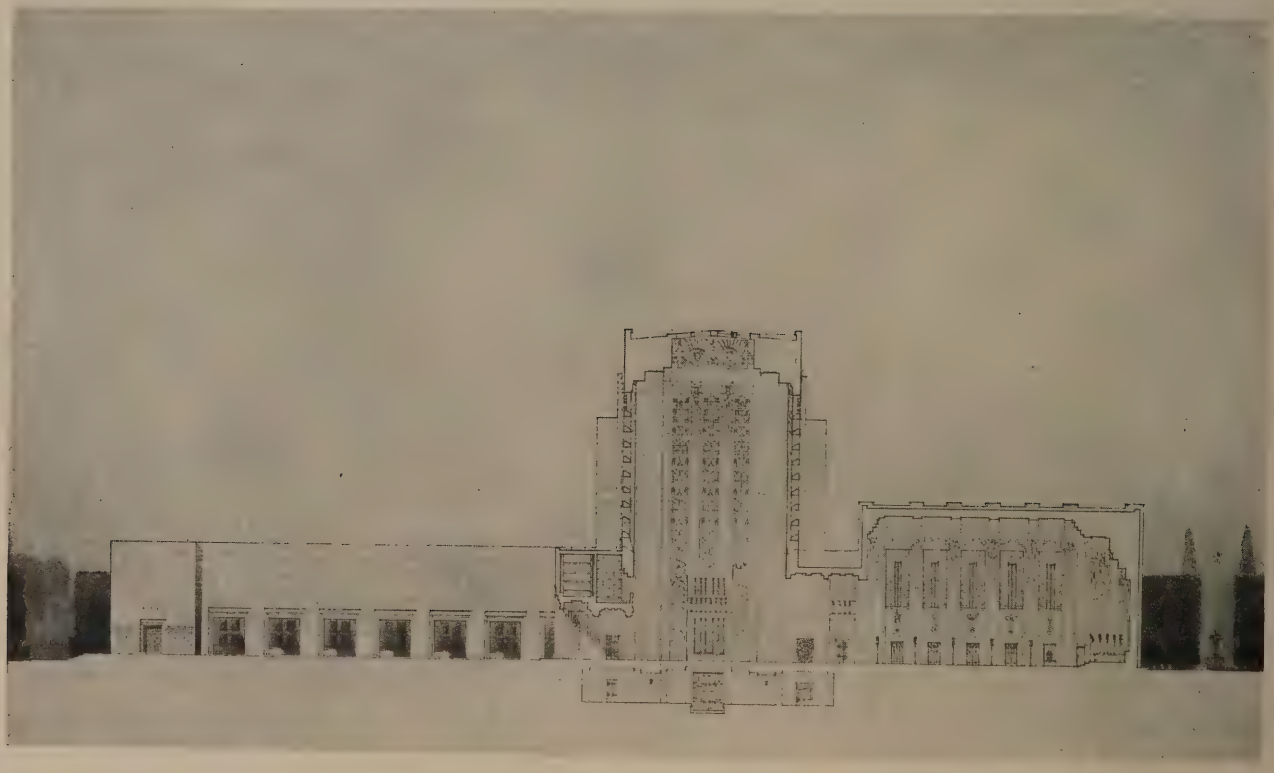
DESIGN BY EMIL W. KLEE AWARDED THIRD PLACE AND SECOND MENTION



PLAN OF DESIGN BY EMIL W. KLEE AWARDED THIRD PLACE AND SECOND MENTION

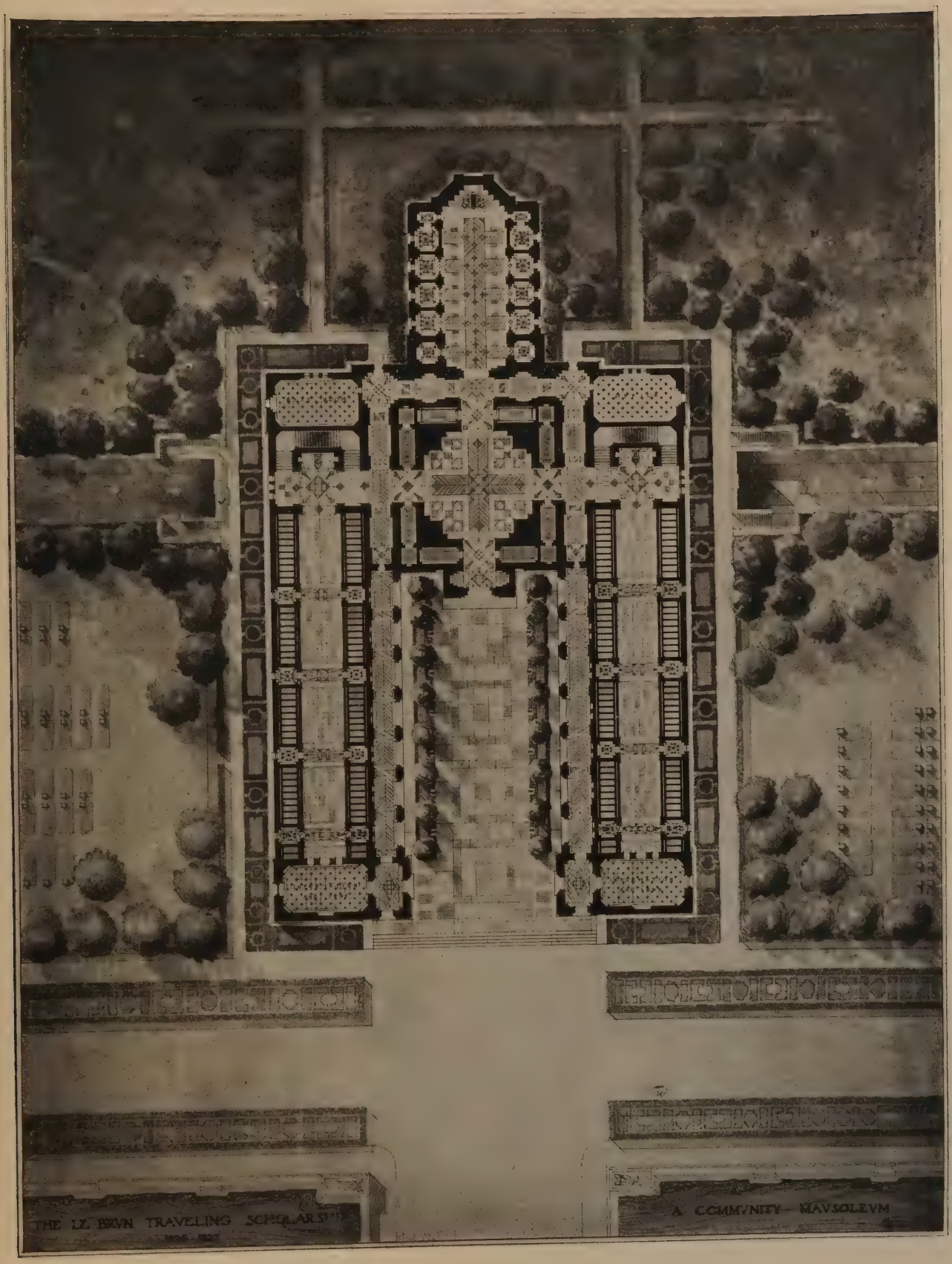


ELEVATION



SECTION

DESIGN BY MARTIN BECK AWARDED FOURTH PLACE AND THIRD MENTION



PLAN OF DESIGN BY MARTIN BECK AWARDED FOURTH PLACE AND THIRD MENTION



DESIGN AND LITHOGRAPHIC RENDERING BY BURT SULLIVAN, ATELIER HIRONS-MORGAN

PRESENTED AS SOLUTION FOR A RECENT ANALYTIQUE GIVEN BY THE BEAUX-ARTS INSTITUTE OF DESIGN

Size of original, 23½" x 32"

WHITTLINGS

H. R. H., The Prince of Wales,

Speaking on the occasion of the presentation of the Gold Medal of the R.I.B.A. to Ragnar Östberg, shows his appreciation of the architect's problems:

"If one were asked, 'What is the first essential for an architect's work?' one would probably offhand say, 'Bricks and mortar and a piece of ground to put them on.' But the answer is 'clients'. The architect differs from all other creative artists in one important thing; he cannot create until the community gives him a chance. A painter can paint a picture in the hope of selling it when finished; a musician, if worst comes to worst, can start playing on the chance of collecting an audience.

"But an architect cannot go out and build a townhall or hospital or even a cottage without a definite commission to do so; he can't even start building a pigsty till somebody says he wants to put a pig in it. For the work of an architect is not the production of drawings, but the erection of buildings, and if the country wants beautiful houses it must take the trouble to employ its best architects to design them."

William E. Schirmer,

Architect, of Oakland, Cal., and writer for the Tribune of that city, says a few words about California:

"When James Bryce said of California, 'the finest Anglo-Saxon civilization yet developed,' he meant that Californians not only know how to live well but with their present intelligence and inclinations will continue to adjust changing conditions to so doing.

"There is no more pleasing evidence of this to visitors from other communities than the rich variety of architectural style in California homes and the ever-present underlying attention to the fact that folks, California folks, are going to make real domestic use of those buildings; and furthermore intend them to show hospitality to guests."

"T-Square",

Architectural commentator on the staff of "The New Yorker", adds his voice to the current discussion of color in architecture:

"We have our own doubts. If it comes at all, it will be slowly. Artists and draftsmen are great fellows for slinging on the color when it is a mere matter of paper, paint and imagination. When it comes to spending the hard-earned dollars of a hard-boiled client, well, that is something else again."

Editorial

In the Hudson (N.Y.) Star introduces another thought into the color symposium:

"Anglo-Saxons, especially those in the more northern climes, are traditionally shy of color. If American men are anything near as self-conscious about brightly colored buildings as they are about clothes in prismatic shades, pink office buildings for tired business men are still a long way off. And yet the subject is a diverting one.

"What could be more convenient than brown paint for Brown's house and a white house for Mr. White? Why not houses in colors in harmony with the temperaments and dispositions of the occupants, if only for the convenience and safety of book salesmen, insurance agents and wooers? In fact pastel shades for buildings suggest any number of practical uses."

F. W. Fitzpatrick,

Architect, of Chicago, in a letter to The New York Times makes a shrewd observation anent the skyscraper question:

"Funny how the tall building can live through the attacks of the architects and out-of-town real estate men, but funnier still to note the alacrity with which any of those objecting architects will gobble a commission to build a seventy-storied giant, if they can possibly grab it."

Arthur Brisbane,

World's highest salaried editor, furnishes a tip for employers of building labor by relating a story of olden times in one of his newspaper columns:

"Where money is men will dig. It was proved in Italy, before architects had learned how to make great domes like that on St. Peter's hold themselves up as they rose in the air. One dome was built and filled with earth to support it as it rose until the sides met at the top. Putting in the earth would be much less expensive than taking it out. So they mixed with the earth beneath the dome small coins of a total value much less than the cost of removing the earth. When the dome was finished the population was told it could carry away the coin bearing dirt. The great dome stood empty."

Henry Hornbostel,

Architect, of Pittsburgh, speaking at the annual convention of the Michigan Society of Architects held in Detroit:

"Community pride is the keynote of beauty and art, but it takes time to educate people into it. A great deal of work must be done to develop this desire for a beautiful city in the minds of the workers as well as the well-to-do."

Joseph H. Freedlander,

New York Architect, lays a plea for better buildings before the readers of "Building Investment and Maintenance":

"Past experience has shown that buildings which may be described as architectural freaks are costly to erect, and costly to maintain. Eventually, too, they are shunned by the more conservative tenants, who do not feel that their firm names should be associated with something odd, cheap or ridiculous. The loss to owners is apparent.

"Restraint, taste and charm in building, as in all other styles of material adapted to human needs, is the safest over a period of years. Extremes do not last. The owner who builds for permanent investment may well bear this in mind."

Normand Mohr,

Architect, of San Francisco presents his case as an innovator:

"New York tries to take the credit for the 'setback' style of architecture, but it rightfully belongs to San Francisco. Cass Gilbert and other well-known Eastern architects point to some of their plans and models that go back as far as ten years.

"I have plans that were made at least sixteen years ago."

. . . . . .

"I am willing to post a substantial forfeit, to be given to charity, for any architect who can successfully challenge my claim of being the first to apply the 'setback' idea to modern city buildings."

Theodore J. Morgan,

Of Washington, D. C., discusses art before a group of architects assembled in Houston, Texas, and is reported as follows in the local "Post":

"Artists are the greatest creators of art in the world. With a dollar's worth of raw material they produce thousands of dollars in value. France and Italy could pay their national debt with the products of perhaps four or five of their artists."

There is no excuse for ugliness, according to Mr. Morgan, who says that there is scarcely anything which can not be made more artistic or valuable through art.

"The desire of beauty is as much a part of us as a desire for a Deity. Art is for the masses. They require it, and it should not be exclusive. Instead of holding objects of art, especially paintings, in awe, people should instead be familiar with it."

Mr. Morgan thinks art should be marketed in such a manner that any one who desires it could own some of it.



EARL C. MORRIS

Earl C. Morris, the winner of the Le Brun Traveling Scholarship for 1927, was born in Denver, Colorado. He attended the engineering school of the University of Colorado for one year, and then came east to Columbia University, where he graduated with the degree of Bachelor of Architecture, in 1925. During his summer vacations Mr. Morris worked in the office of M. H. and B. Hoyt, Architects, Denver, where he has been employed since his graduation from Columbia.

As holder of the Le Brun Scholarship Mr. Morris will be paid fourteen hundred dollars, to be used for a European trip of at least six months' duration. A report of the Jury and reproductions of the premiated designs will be found on pages 307-315.

GRAND RAPIDS CHAPTER A.I.A.

A joint meeting of the Grand Rapids Chapter of the American Institute of Architects and the Architectural Club of Grand Rapids was held on Thursday evening, March 31st. After a dinner at the Hotel Morton, the meeting adjourned to the new West Side Branch Library, where Librarian Samuel H. Ranck conducted the architects on a tour of the building. After a brief address by Mr. Ranck, the balance of the evening was spent in examining the exhibit of drawings and photographs of skyscraper architecture on view in the exhibit room of the library. This collection was made by Alfred C. Bossom, of New York, and the exhibit was secured for the library through the efforts of the local chapter of the institute.

The meeting was attended by thirty of the leading architects, designers and draftsmen of the city, and both the exhibit and the library building itself proved of great interest to those attending. Robinson and Campau were the architects for the structure, and it embodies many ideas new in library design.

CINCINNATI ART ACADEMY SUMMER TERM

An eight weeks' course beginning June 13th will be conducted by the Cincinnati Museum Association. The classes are organized to meet the needs of several kinds of students: those who seek near home an opportunity for out-door work, and those who wish to do special work in the studio. The out-door work will be in oil, water color or pastel. In the Academy itself drawing and painting classes will study the model, cast, or still-life according to the proficiency of the student.

For further information address J. H. Gest, *Director,* Art Academy of Cincinnati, Eden Park, Cincinnati, Ohio.

THE CINCINNATI ARCHITECTURAL SOCIETY

With the end of the winter season in sight, the Cincinnati Architectural Society finds itself in a better position, both morally and financially, than ever before in its history. The members are more numerous (and by that I mean paid up members) and the younger element is taking a keener interest than ever in the educational work. Many of them have taken the Beaux-Arts work as well as the regular problems, presented by the educational committee. The last problem to be completed was of unusual interest, inasmuch as it was in competition for the Anderson prize. This is a cash prize of $30.00, provided by the late Geo. M. Anderson, of the firm of Elzner and Anderson, and awarded annually for the best solution of a problem to be given by the educational committee. Seven men took the problem; two of the drawings were of such exceptional merit that the judges decided to split the prize fifty-fifty. The winners were C. E. McWethey, of Harry Hake's office, and W. Peeke, of Tietig and Lee.

Now that spring is at hand the sketch class is showing signs of life and expects to be in the field very shortly. And speaking of spring, the first social event of the season (there were several very good ones) will take place on the twenty-first of May when the Society holds its annual picnic.

Samuel N. Hannaford, *Publicity Chairman.*

NEW YORK ARCHITECTURAL BASEBALL CLUB

The New York Architectural Baseball Club has organized for the season of 1927, and is desirous of booking games with any teams paying a suitable guarantee anywhere within a radius of one hundred miles from New York.

Please address correspondence to M. L. J. Scheffer, *Manager,* 118 East 42nd Street, New York.

COLLABORATION COMPETITION

The Association of Alumni of the American Academy in Rome proposes, as a furthering of the Academy's aims, to issue problems in design which call for a relationship of Architecture, Painting and Sculpture.

In the present competition a prize of $225.00 will be awarded to the team of Architect, Painter and Sculptor whose work is placed first, and honorable mention will be given at the discretion of the jury.

The competition is open to any group of students in Schools of Art, Ateliers or to anyone employed in offices or studios. The problem may be done under the supervision of a patron, but the designs must be the work of the competitors.

The competition closes midnight June 5th and drawings must be delivered or shipped to the American Academy in Rome, 101 Park Avenue, New York, by 10 o'clock A. M., June 6th.

A jury of three, an architect, painter and sculptor, will be selected from the following list: Architects: Charles A. Platt; William Mitchell Kendall; John Russell Pope; Thomas H. Ellett. Painters: Barry Faulkner; Ezra Winter; Eugene Savage. Sculptors: James E. Fraser; Paul Manship; John Gregory.

A copy of the program and further information in regard to the competition may be had on application to the Association of the Alumni of the American Academy in Rome, 101 Park Avenue, New York.

ARCHITECTS AND ENGINEERS CLUB OF SACRAMENTO

The club has been very active in assisting in formulating the new building code for the City of Sacramento, which has just become an ordinance. There are standing active committees on Building Code, Program and Education, Entertainment and Membership.

It is the policy of the Club to improve building standards, assist in personal development of the members and promote a feeling of fellowship among the Architects and Engineers.

Luncheons are held at the Sacramento Hotel on the first and third Mondays of each month at which time the Program and Educational Committee endeavor to have instructive talks or motion pictures pertaining to building construction.

The officers are: Arthur H. Memmler, *President;* Jens C. Petersen, *Vice-Pres.;* Earl L. Holman, *Secretary,* Harry W. DeHaven, *Treasurer.*

BEAUX-ARTS INSTITUTE OF DESIGN ANNOUNCES SCHOLARSHIP

Bruce Price Post Memorial Scholarship

A SCHOLARSHIP OF THE value of $500.00 to the Fontainebleau School of Fine Arts, France, is offered as a memorial to the late Bruce Price Post, Associate Member of the Beaux-Arts Institute of Design, who died February 25th, 1927.

Schedule of Competition:

Exercise en loge, May 14th, 1927; *Rendu,* May 25th, 1927, at 10 A. M.; *Judgment,* May 31st, 1927, at 5 P. M.; *Exhibition,* June 1st to June 4th, 1927.

The prize will be awarded to the best design on a special ten day program which will be governed by the regulations for Class "A" in the circular of information, Department of Architecture. The following items are to be noted: The jury will be especially invited by the Committee on Education; no problem to be held for local judgment; both Class "A" and Class "B" projet classifications of students registered on May 1st, 1927, may compete; the scholarship will not be awarded to any student who has previously won any other scholarship for foreign travel or study, or to any member of a school faculty; and the regulations of the French Government require students of the Fontainebleau School to be United States citizens of the white race; Class "A" awards will be given.

The winner of this scholarship must agree, within three days of the announcement of the award, to attend the three months' course, June 25th to September 25th, for architects at the Fontainebleau School of Fine Arts for American students, to make a written report to the Secretary of the Board of Trustees of the Beaux-Arts Institute of Design, and to loan all his drawings and sketches made during the three months, for an exhibition, if requested.

This scholarship does not cover passport expenses or fare to New York from competitor's home, or incidental expenses thereto. See Fontainebleau School of Fine Arts circular for details.

A first and second alternate will be selected by the jury to take the place of the winner in case he should be unable to go abroad at the time designated, June 18th.

Circulars of the Fontainebleau School of Fine Arts may be secured from the Fontainebleau School of Fine Arts, National Arts Club Studios, 119 East 19th Street, New York, N. Y.

AMERICAN INSTITUTE OF ARCHITECTS, COMMITTEE ON ALLIED ARTS

THE COMMITTEE ON ALLIED ARTS of the American Institute of Architects has been reorganized as the first step in a movement to bring about nationwide union of effort in the arts of design. Milton B. Medary, Jr., president of the Institute, explains that the purpose of the Committee is to guide the thought and activity of the Institute more specifically toward the interests of architecture as an art. "We wish to make it plain," he says, "that we are more interested in contributing to the great architecture of the world than in standardizing the bricks and mortar of which it must be built."

C. Grant LaFarge of New York is chairman of the new committee, which for the first time now includes as members representatives of other arts. Representing the Institute are the following architects:

Paul P. Cret, Philadelphia; J. Monroe Hewlett, New York; George W. Kelham, San Francisco; Everett V. Meeks, Dean of the Yale School of Fine Arts; Sidney Lovell, Chicago.

Sculpture is represented by C. Paul Jennewein of New York, mural painting by Eugene F. Savage of New York, a fellow of the American Academy in Rome; landscape architecture by Ferruccio Vitale of New York, a trustee of the American Academy in Rome, and the craftsmen by Harry Wearne, president of the Arts-in-Trade Club of New York.

Working with this central committee from headquarters in New York will be committees from the Society of Mural Painters, the National Sculpture Society, the American Society of Landscape Artists, and the Arts-in-Trade Club, in addition to committees representing the Institute's fifty-seven chapters in all parts of the country. Committees have already been organized by the New York, Boston, Cleveland, Kentucky, and Indiana Chapters.

The whole question will come before the sixtieth convention of the Institute, which will be held in Washington on May 11, 12 and 13.



RICHARD F. KING

RICHARD F. KING, the winner of PENCIL POINTS First Annual Architectural Competition, was born in Los Angeles California, in 1905. His architectural education commenced when he entered the office of Myron Hunt in February, 1922, where he remained until September 1923. In the fall of that year he entered the University of Southern California as a student in the architectural department. He completed his senior design work in June 1926, having finished four years' work in three years.

During his course Mr. King was employed part-time in the offices of Myron Hunt, Architect, and A. E. Hanson and Paul G. Thiene, Landscape Architects. Upon completion of his college career he worked in the office of Weston and Weston, Architects, of Hollywood. At the present time he is in the office of Morgan Walls and Clements, Architects and Engineers, Los Angeles.

Mr. King will use the prize money to further his education by European study and travel.

THE NEW YORK ARCHITECTURAL CLUB

Paris Prize Exhibition

THERE WILL BE exhibition of all the winning designs for the Paris Prize of the Society of Beaux-Arts Architects from the time of its inception to the present year.

This will be the first time that these drawings, comprising about twenty years' work, have been exhibited as a complete unit—and very likely, the *last* time, as the Beaux-Arts Society is considering distribution of the drawings to various schools and colleges. The exhibition will be conducted, in conjunction with the Beaux-Arts Society, by the New York Architectural Club, in its rooms at 118 East 42nd Street.

Owing to the large number of exhibits, it will be necessary to present the collection in two sections. The first section, to be shown from May 16, 1927 to June 1, 1927, will include the winning designs from the first competition in 1904 up to the beginning of the World War. The second section, showing from June 6, 1927 to June 25, 1927, will include all the winning designs made since the ending of the war.

The exhibition is open to the public. All architectural men are cordially invited to take advantage of this important showing. Furthermore, it is hoped that the various architectural schools and colleges will advise their men to attend the exhibition.

DETROIT ARCHITECTURAL BOWLING LEAGUE

ANOTHER SEASON HAS come to a very successful close and after our banquet on April 12th, we will forget bowling for a while and cheer the Tigers on to a pennant in 1927.

One sweetly solemn thought which will cheer us on blue Monday mornings for some time to come, is the result of our recent match with the New York boys. We were finally successful in arranging by telegraph a match with them and on April 1st took our customary two out of three games from them. It was a very interesting match even if we did not have the competition we expected, and we are in favor of making it an annual affair.

Here are the scores:

	NEW YORK			
M. Johnke	167	210	168	514
C. Grosselflinger	163	205	194	562
C. Ackerman	212	165	204	581
H. Sasch	203	154	159	516
J. King	190	133	147	470
	935	867	872	2674
	DETROIT			
N. Krecke	190	162	177	529
J. McGrath	179	179	178	536
F. McCormick	154	167	238	559
E. Kalsched	166	187	232	585
E. Jolson	203	219	173	595
	892	919	998	2804

The final standings of the league as a result of bowling on April 8th were as follows:

		W.	L.
1.	McGrath, Dohmen & Page	49	32
2.	Louis Kamper	48	33
3.	Smith, Hinchman & Grylls	45	36
4.	Malcomson & Higginbotham	43	38
5.	Frank H. Nygren	41	40
6.	Donaldson & Meier	41	40
7.	Albert Kahn	40	41
8.	Weston & Ellington	38	43
9.	Janke, Venman & Krecke	36	45
10.	Van Leyen, Schilling & Keough	24	57

High Ind.—1 game —Roof 255
" " 3 games—Jolson 645
High Team—1 game —McG. D. & P. 1021
" " 3 games—McG. D. & P. 2821
Leading 200 Scorer—Kalsched—21

High Scores on April 8th.

Grece	207	Lindeman	215	Miehls	235
Jolson	219-225	Krecke	243	French	228
Gaskin	213	Olson	201	Wall	211
Stegkamper	231	Toonder	202	Leason	225-201
Manning	227	W. G. Miller	213	Arlund	204

COURSES IN HOSPITAL ADMINISTRATION

THE COLLEGE OF HOSPITAL ADMINISTRATION of Marquette University is offering two interesting courses in Hospital Organization and Management during the summer of 1927. One is a two weeks' course, given from June 6th to June 17th, and the other is a six weeks' course, given from June 27th to August 6th. The courses are open to anyone interested in Hospital work. For detailed programs address the College of Hospital Administration, Marquette University, Milwaukee, Wis.

LINCOLN ARC WELDING PRIZES FOR 1927

THE AMERICAN SOCIETY OF MECHANICAL ENGINEERS has accepted the custody of $17,500, offered by The Lincoln Electric Company, of Cleveland, Ohio, to be awarded by the Society in a world-wide competition for the best three papers disclosing advancement in the art of arc welding, presented under the rules of the competition. Three prizes will be awarded—$10,000, $5,000 and $2,500—provided the papers are of sufficient importance and value to justify, in the opinion of judges appointed by the Society, the awarding of such prizes. Inquiries for further information should be addressed to The American Society of Mechanical Engineers, 29 West 39th St., New York.

UNIVERSITY OF MICHIGAN SUMMER COURSES

THE COLLEGE OF ARCHITECTURE of the University of Michigan will again conduct classes in architectural design and outdoor drawing and painting during the coming summer. The classes will run from June 27 to August 19th. Further information may be had upon application to Professor Emil Lorch, University of Michigan, Ann Arbor, Michigan.

NEW YORK UNIVERSITY SUMMER SCHOOLS

THE DEPARTMENT OF FINE ARTS of New York University will hold a summer session in London beginning July 9, 1927, and continuing for six weeks until August 19. This session will be devoted to the study of English art in many of its phases.

The fees are $15.00 per course, plus $5.00 for enrollment, making a minimum total of $65.00. Each student is required to enroll for at least four courses. If desired, lodging, subsistence, steamship, and railway transportation (including six week-end trips) will be provided by the University for the total inclusive price of $500.00.

Professor E. R. Bossange will be in Paris this summer in charge of the summer school Art courses.

Of particular interest to draftsmen and architects will be the course in Design to be given by Professor Georges Gromort. This course will be limited to twelve members and is planned to give American students the benefit of the most important part of the instruction given by the Ecole des Beaux Arts which, under ordinary circumstances, could only be secured by entering the school and spending several years in Paris. The discussion of the problem, the methods of attack, how the solution or partie is determined, is acknowledged to be by far the most valuable part of the training offered by the *Ecole*. Professor Gromort will arrange his criticisms and lectures, which will be given in English, with that in view, and three problems will be discussed during the six weeks of the Summer School.

Only students with at least one year of office work or technical school work will be admitted.

Professor Bossange will have charge of two courses: one on the Architecture of Paris, and the other on French Interiors. Both of these courses include sketching and field work, as well as lectures, in English, at the Louvre.

The term will be from July 5th to August 21st. The tuition fee for each course is $15.00; no enrollment will be accepted for less than four courses. The minimum cost per student will be $425.00, this to include all traveling expenses and maintenance in Paris and the tuition fee for the required minimum number of courses.

For further information as to other courses and application for enrollment address *The Secretary,* Department of Fine Arts, New York University, Washington Square East, New York.

ALUMNI ASSOCIATION OF THE ECOLE

THE WORK OF ORGANIZING LaGrande Masse, the alumni association of the Ecole des Beaux Arts, which is to include all former students who attended the school for a year or more, is going forward, and many Americans are joining. Professor David Varon, who is helping this movement along, received from Whitney Warren the following letter which will be of interest to many of our readers:

Dear Mr. Varon:

I thank you for drawing my attention to LaGrande Masse of the Ecole. Find enclosed my check for five hundred francs which kindly forward to Paris and I sincerely hope that all the Anciens in this country will likewise join and thus help to perpetuate the traditions and solidarity of the great school to which they have had the good luck and honor of belonging.

Yours faithfully,
(*Signed*) WHITNEY WARREN.

COMPETITION FOR RESIDENCE AND GARAGE

WASHINGTON STATE CHAPTER OF the A. I. A. is sponsoring a competition for the uses of West Coast woods in home construction. The program calls for an all-year-round residence and garage to be built principally of wood. Prizes will be awarded as follows: 1st Prize, $2,000; 2nd Prize, $500; 10 Mentions, each, $100.

Copies of the program and information concerning the woods included in the competition may be obtained from J. Lister Holmes, *Professional Adviser,* 1014 Alaska Bldg., Seattle, Wash.

COMPETITION FOR SHAKESPEARE THEATRE

A COMPETITION FOR the Shakespeare National Memorial Theater, Stratford-Upon-Avon, has been announced. The Governors of the competition invite architects of the British Isles and America to submit designs. A copy of the program may be obtained by applying to Shakespeare Memorial Fund, Suite 500, 150 Nassau St., New York, N. Y. The competition closes June 15th.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

We want to publish about three more books in the Pencil Points' Library this year and suggestions from the wide awake readers of this department are solicited in the choice of material. Of course Mr. Guptill's book on *Pen Rendering* is in the works and will come out early in the fall; our book on *Drafting Room Practice* is well on its way, and, as its name implies, will cover those subjects most frequently requiring solution in the drafting-room. What should be next? What do you most need? What standard works could at this time be re-printed to advantage? Who would like to see Guadet translated into English? What else needs to be done?

Do not overlook the announcement appearing on page 261 of this issue of the fund being created under the auspices of the Architectural League of New York to keep green the memory of Birch Burdette Long. Every draftsman and every architect should have a part, no matter how small, in seeing this fund go over the top.

Jacques Carlu, director of the Fontainebleau Art School and winner of the Grand Prix de Rome, will join the Painters', Decorators' and Paperhangers' Union. He is doing murals for a new hotel and a construction tie-up threatened because he was non-union.

YOUNG REIFF EATS CHECK

Near Tragedy in East St. Louis, Ill.

The following letter from Mrs. H. C. B. Reiff tells its own story. Moral: Cash your checks before the baby gets them.

Pencil Points,
New York, N. Y.

Dear Sirs:

I am returning the check which you sent to my husband in payment for one of the prizes in your February magazine. Would you please send him a duplicate of it because the baby got it out of his pocketbook and mutilated it so badly that it can't be cashed. Am sorry to trouble you but accidents do happen in the best of arranged families.

Thanking you, I am

Sincerely,

(*Signed*) Mrs. H. C. B. Reiff.

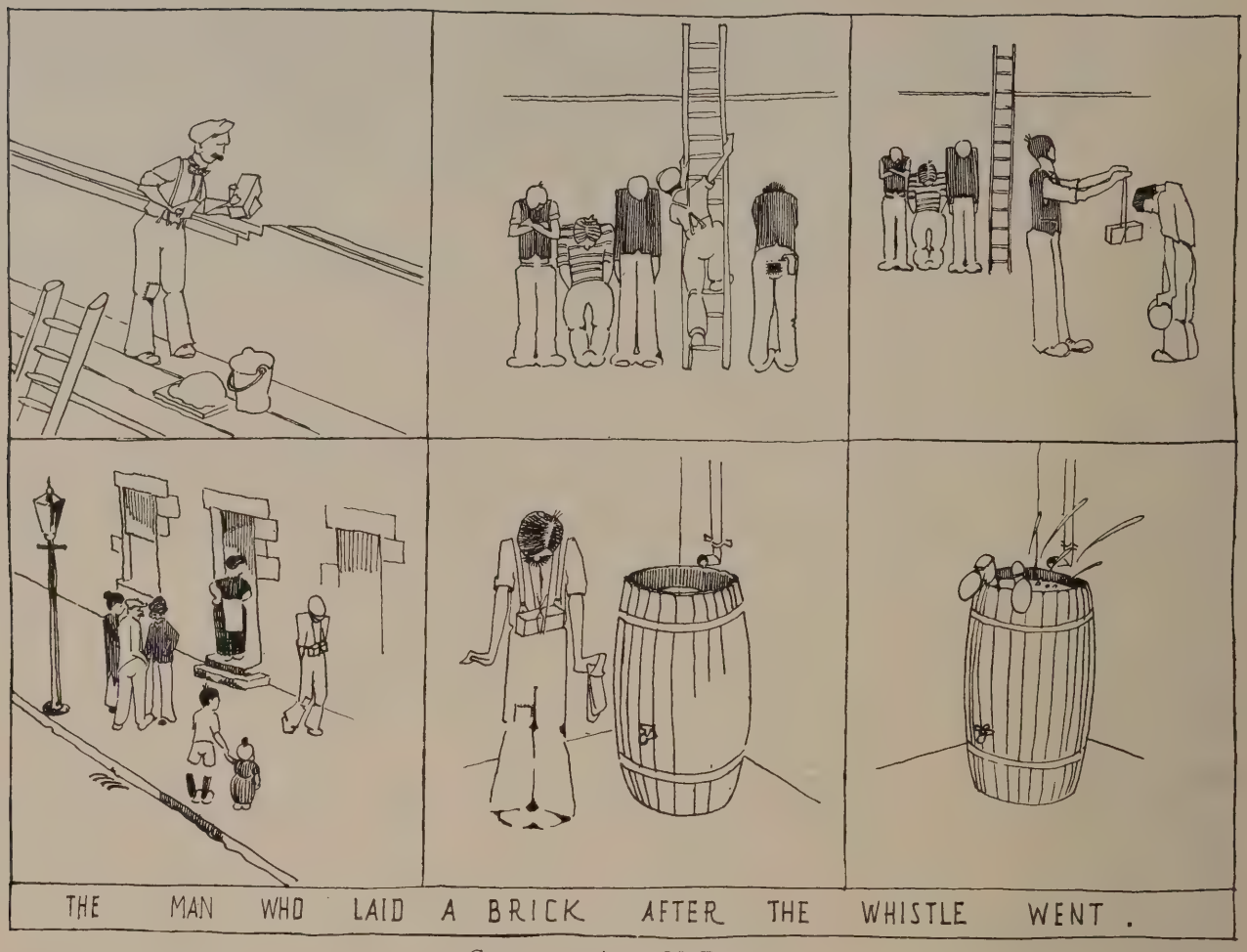
The prizes this month go as follows:

Class 1. E. M. Schiwetz
Class 2. Robert C. Foulk
Class 3. Adam M. Petrie
Class 4. Elmer L. Sevringhaus

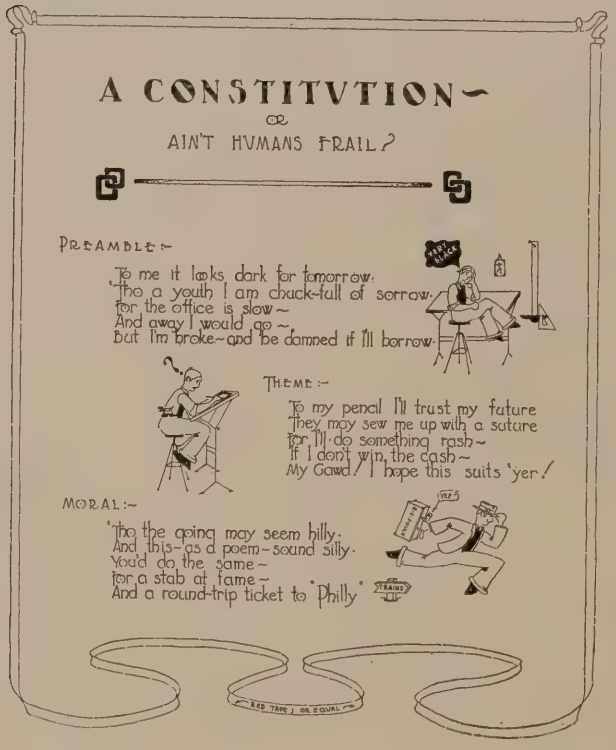


"Scene in Austin Texas"—Sketch by E. M. Schiwetz

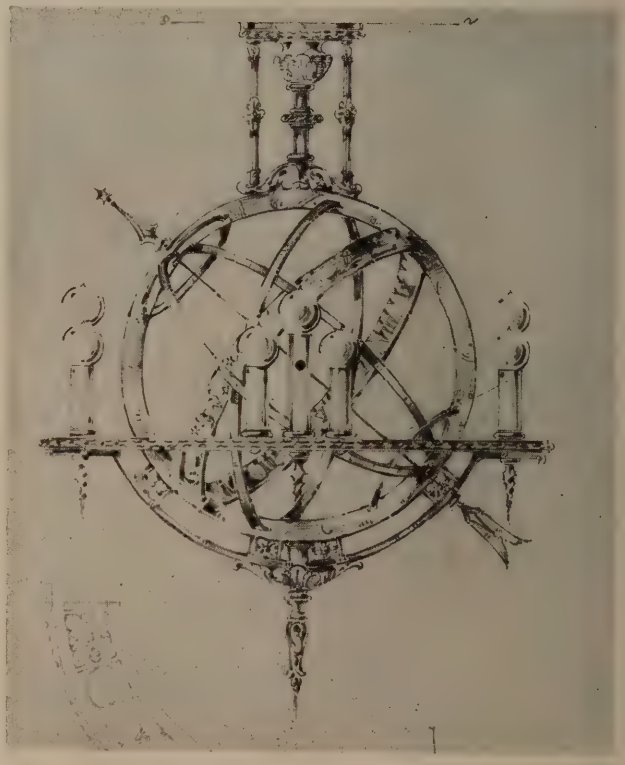
(Prize—*Class One—April Competition*)



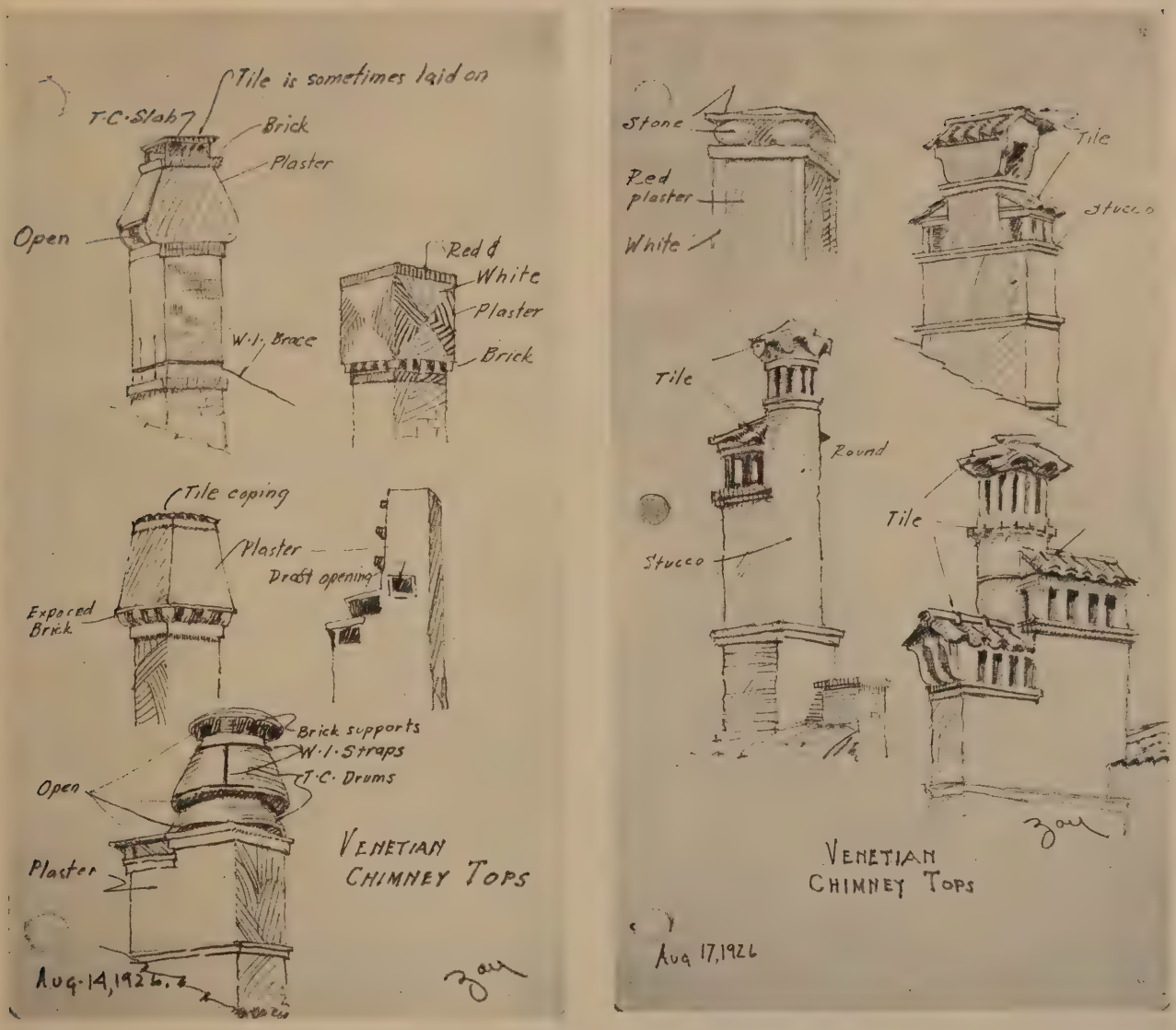
CARTOON BY ADAM M. PETRIE
(PRIZE—*Class Three—April Competition*)



A PLEA BY ROBERT C. FOULK
(PRIZE—*Class Two—April Competition*)



PENCIL SKETCH BY RUTH GERTH
Design for a Lighting Fixture.



A Study of Venetian Chimney Tops Sketched by Zay Smith

Mr. Smith studied under Professor Valenti in Italy last summer. He is an instructor in the Department of Architecture, Agricultural and Mechanical College of Texas.

HEAT WITHOUT A FURNACE

By Elmer L. Sevringhaus

(Prize—*Class Four—April Competition*)

In this day of rising costs of building and of maintaining a comfortable home, great encouragement has come from the study of the advertisements. One of the most surprising facts has been the assurance that a modern home may be built which can be well heated without the use of any furnace. The consequent freedom from the use of coal or even oil promises such economy that other luxuries may be added to the homes of those who are in the most modest circumstances. It is particularly fortunate that this possibility came to light before contracts were let for modern oil burner installation in a house soon to be built. Since the means of securng this delightful result are not self-evident to a number of the author's friends, perhaps it is not amiss to call the attention of other readers to the values they may be overlooking in the advertising pages.

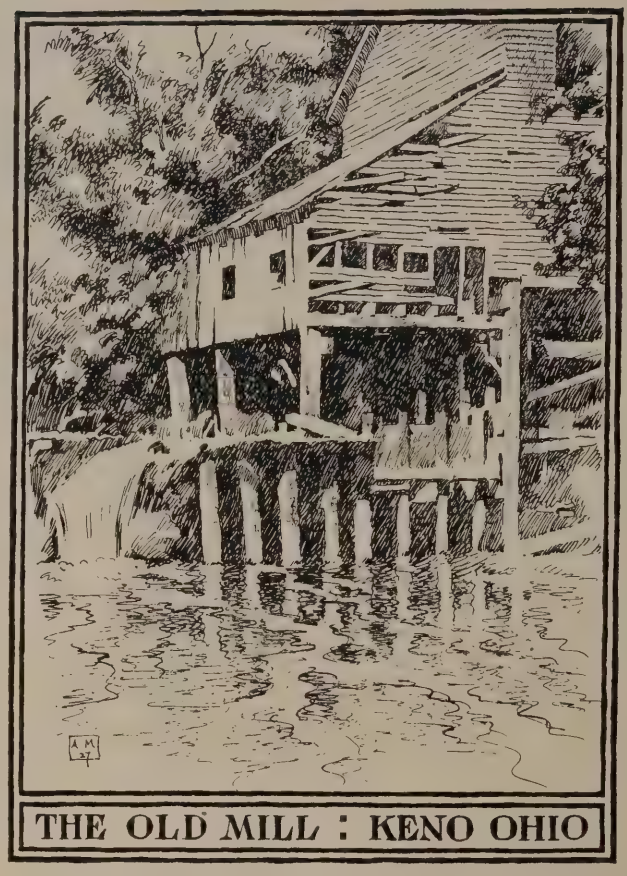
The first requisite in building for such economical heating is to construct the walls of hollow tile blocks. The makers assure us of a "25% saving in heating cost". But there are other means equally effective. No less than four different manufacturers of insulation material for the walls agree that their products will save 25% to 33% of the fuel bill. Even the minimum figure is very gratifying. Of course, we are all aware of the loss of heat through the roof, but we can conserve fuel here also. Assurance is forthcoming that the use of a certain dipped shingle will "reduce fuel bills from 15% to 25%". But best of all, is the statement that a well-known valve to be used on steam radiators will "save one-third of the coal or oil you formerly used". This contrivance is the most remarkable mechanical installation in modern building because it not only returns its own first cost, but is better than a government bond in bringing in annual cash dividends. No one should build with any other heating system in mind than steam, if economy and earning power interest him. It seems a bit wasteful to install radiators and valves when the furnace will be unnecessary, but the eventual saving will more than compensate. There is also the decorative value of the radiators to make them desirable!

After these fundamentals have been provided for, it is possible to effect further savings in several smaller ways. We are told of plate glass, "it keeps heat inside the house". Then there is a certain nickel silver window sash which "effects a saving in fuel". It is common knowledge that storm windows and weather stripping will reduce drafts, and markedly lower the cost of heating a building. The makers realize that everyone knows this, and they do not even waste an advertising appropriation on the facts. There are, of course, certain parts of the house which cannot be surfaced with the hollow tile or shingles. But we need not

despair, for an association of lumber manufacturers assures us that cedar finish from their forests "Will enable you to save many dollars in fuel during the winters". Now it is certain that no one of these advertisers would claim less than a five per cent. saving for his product. Perhaps they are sure of even greater economy. But assuming 5% reduction in fuel bills for each of these minor matters, we can estimate the saving in heating a modern home as follows:

Building Material Used	*Per Cent. Fuel Saved*
Hollow Tile	25
Insulation	25
Dipped Shingles	15
Radiator Valves	33
Plate Glass	5
Nickel Silver Sash	5
Storm Windows	5
Weather Stripping	5
Cedar Siding	5
Total Fuel Savings	123 per cent.

Now it will be obvious that using even the minimum claims of the manufacturers we have here a remarkable condition. We shall save more than the entire fuel bill. To bring these mathematical deductions down from the clouds, it should be explained that saving more than 100 per cent. means merely that the house will generate heat which must be removed to keep the occupants comfortable. For houses of moderate cost the means of removing this excess heat will doubtless be a system of ventilating ducts without even a motor-driven fan to carry off the overheated air. But with all thoroughgoing people a positive cooling device will be considered essential. It is probable that the most satisfactory method will be the installation in connection with the radiators of a brine circulation system cooled by an electrically operated iceless refrigeration machine. This will go far toward completing the electrification of the home.



Pen-and-Ink Sketch by Anthony McGrath

No doubt readers with a scientific bent have already perceived that all these means which so effectively retain heat in winter will equally well serve to exclude it in summer. In fact, they may be so effective that there will be a positive chill to most summer evenings. But rather than encourage further coal strikes by installing furnaces for summer use, another source of heat is recommended. With the marvels of electricity still young, we may expect the radio broadcasting stations to supply radiant energy sufficient for the purpose. If the energy supply fails, it will still be possible to remove the chill from any but the hottest evening by choosing well the radio station and using the loud speaker so that all the family may be warmed by the current supply of "hot air" which never seems to fail.



Rendering by Lewis Gersh, House at Glen Head, L. I.
Philip L. Goodwin, Architect.

THE SPECIFICATION DESK

A Department for the Specification Writer

CONDENSING THE SPECIFICATION

By Verne S. Swan

EDITOR'S NOTE:—*Mr. Swan is connected with the organization of Bagg and Newkirk, Architects, of Utica, N. Y. His observations which follow will surely be found of interest by all who write specifications.*

BY WAY OF AN INTRODUCTION to the following comments on the subject of Specifications, may I call attention to the numerous excellent articles on the subject which have appeared in this magazine and, as all who read this will doubtless observe, further say that they have been of material assistance to me.

By general agreement the object of a specification is to clarify and supplement the information contained on drawings, thus forming a complete statement from which estimates may be prepared and, with the help of more detailed drawings, the building may be later erected. The agreement is all so general that the usual hurried preparation of specifications immediately prior to the issuing of drawings to the contractors leaves much to be desired. In the usual office doing a commercial practice, however, the specification is corrected more in theory than in practice. Beyond these assumptions the opinions on the subject are legion with the differences being more marked by localities than by offices due to variations in trade practices, building codes, working agreements as to what shall be included in the work of each contractor, availability of certain materials—many of which are of local determination—and perhaps in some cases the example of an outstanding office in the area. In starting a specification, therefore, one must consider not only the building concerned, but the locality in which it is to be erected. Other things being equal, it is natural that the more carefully local practices are considered the lower will be the estimates. By this is meant not only the information usually included under the heading of special conditions, but also provisions for variations typified by the following:



VERNE S. SWAN

The usual procedure in certain areas is to include the back plastering for tile work as a part of the work of the tile setter, whereas in other sections this is covered under the plastering contract. The assembling of such information in intelligent form requires that each specification be written for the specific building with only limited use of other specifications by way of a general check.

In spite of the improvement in arrangement of specifications which has taken place during the past few years, there is yet room for betterment in this connection. There are various organic formations possible, but whatever arrangement is decided upon it should be consistently used with preference given to the one having the widest use. The separation of the specification into parts, with each part complete in itself and including all information required by the heading with the needed reference to the general and special conditions, is the common method. The subdivision may be determined by an analysis as to how the contracts will be subdivided when let by the general contractor with each part covering a subcontract complete with reference to engaging crafts, and so forth. This subdivision may be further determined by reference to the rulings of the Board of Jurisdictional Awards, and where such rulings have not been generally accepted—as is the case in the hanging of hollow metal doors—the material and shop fabrication can be placed in one group and the field labor in another. The object of this isolation of field labor into a separate heading where jurisdictional disputes may be expected is that it allows their consideration to be distinct from all other items, and often times opens the way to a solution satisfactory to all concerned. The arrangement of the parts can be best determined by grouping them as they will be required during construction. This subdivision in itself should not only follow some logical form but all parts should follow the same general arrangement within themselves. For example: by beginning with the needed reference to general items, followed by a paragraph covering the work included with specific mention of anything of a kindred nature which may be omitted from the contract, next placing the paragraphs specifying materials, then passing to the labor items, etc.

The specification for a large building is necessarily complex; so much so in fact that any elimination or condensation of matter is well worth the study required to bring it about. To this end one of the greatest aids is the increasing use of standards developed by the various trade bodies as well as those sponsored by departments of the na-

tional government. This does not mean a recommendation for the standardization of buildings but only as to the material itself, following which we reserve the right to avoid convention in its use in so far as desired. These standard specifications may be included by reference only or, if this does not seem wise, the pertinent parts may be copied. In this connection standard grading rules should also be used to a greater extent than is now the case, not only because of the simplification of work for all concerned, but also because the knowledge developed in the study of the materials required to formulate such grading rules has shown where each grade may be safely used without injury to the complete building, with the resulting economy. The first requisite to the proper use of such information is a complete knowledge of the building under consideration and the maximum avoidance of hackneyed clauses from other specifications. The above comments are primarily directed towards the development of as short a specification as possible if only for the reason that a short clear statement of what is wanted is more apt to be read and followed.

To develop further the simplification of specifications a large amount of written description can often times be eliminated by the use of schedules. That is, details such as variations of finish among different parts of the building may be tabulated directly on the drawings and supplemented in the specifications only by general paragraphs, covering labor and materials, or the schedule may be made a part of the specifications. An advantage in favor of placing this information on the drawings is that it definitely locates such items as the drawings are made, and thus avoids possible mistakes later.

A word may be said here against the duplication of information contained on the drawings in the specifications or vice versa; not only does this mean wasted effort but also it affords the opportunity for varying interpretations as to the true intent.

The use of blanket clauses without specifically giving detailed information in the attempt to avoid responsibility or with the object of transferring the responsibility to some one else is fortunately decreasing, but even so their use should be restricted to the minimum, if only for reasons of economy. The unknown or undetermined factor bulks large on the contractor's estimate sheet, and in the owner's interest, which is also that of the architect, the specification should definitely state what is wanted with the assumption of all responsibility that such action implies. Where it may be impossible definitely to state the requirements in detail the use of a contingent item of definite amount offers a way out of the difficulty; even if such an amount is excessive the part not needed reverts to the owner whose interest is thus conserved. The proper preparation of a specification covering the myriad details of a modern building requires that the information contained shall be not only definite, but also accurate and the attempt to place responsibility for such accuracy on the contractor is not in the interests either of good architecture or good business. This statement is not meant to imply that the architect should in any way assume the contractor's liabilities to the owner, but only that he assume, for the owner, responsibility that the information presented is reasonably definite and accurate.

To summarize: a specification should be as short as is consistent with completeness; clear without the use of complicated explanations which look expensive to the contractor; and accurate; prepared not only for the obtaining of estimates but also for the erection of the building, bearing in mind that it should tell where the material in question is to be used as well as how.

EFFECT OF METAL LATH UPON RADIO RECEPTION

TESTS WERE RECENTLY CONDUCTED by the Radio Service Department of *The Chicago Daily News* for The Associated Metal Lath Mfrs., to determine the effect of Metal Lath upon the reception of radio signals, the results of which indicate that the metal lath has the effect of strengthening the radio frequency field. A tentative report of the test has been printed covering the test apparatus, operation, results and recommendations. A copy of the report may be obtained by writing The Associated Metal Lath Mfrs., 123 W. Madison St., Chicago, Ill.

"OR EQUAL" IN A SPECIFICATION

By G. H. Wells

(EDITOR'S NOTE: *Mr. Wells has sent us this brief account telling how he treats of the "or equal" in a specification. We shall be glad to hear from other of our readers who may have other ways of handling this part of a specification.*)

THE REASONS FOR and against "or equal" have been discussed at length so that there is little more to be said. I have obtained the advantage of competition and secured direct selection when desirable with fairness to contractor and owner, by using a paragraph in the general conditions similar to the following:—

"ALTERNATIVES:

"Many items are referred to by trade name and number. In some cases materials or goods of other makes would be suitable. Bidders are requested to base a straight bid on materials definitely specified;—also make alternative bid based upon the use of other materials of the same general description and quality, naming each alternative item and difference in price, conditional upon its substitution. Choice to rest with the owner."

In a final paragraph of some subdivisions, as of plumbing or painting, it is sometimes desirable to ask for alternative bids based upon substitutions there named,—also inviting other suggestions from the bidder. Of course the alternatives cannot be carried too far without causing objection, but in moderation, they are useful. Knowing in advance the comparative costs of different articles, a selection is made by owner or architect when the contract is let—at an adjusted price, and the "or equal" argument does not occur.

A LETTER FROM MR. TORRACO

The following letter was addressed to Wm. Leslie Welton, the author of the article published in the March issue of PENCIL POINTS *in the series on "The Relationship Between the Architect and the Draftsman."*

Dear Mr. Welton:

I have been a close reader of the various articles entitled "The Relationship between the Architect and the Draftsman", and I want to take the occasion to extend to you my sincerest congratulations for the idealistic point of view which you expounded relative to the attitude of the architect towards the younger man.

It is most unfortunate, indeed, that architecture is practiced by many men who have no moral or ethical scruples in their business contracts, who have no interest in the development of the younger men whom they employ and who regard themselves as "Gods on Pedestals" and all others as their inferiors and as their slaves to further enhance their economic revenues, with their eye upon the dollar sign as the main goal to be obtained.

That the "great tonnage" of architecture is poor can not be doubted, and that men who call themselves architects and are anything but architects should misdirect the paths of the younger men is, indeed, a curse to the architectural profession.

Men of your calibre and sentiments ought to start a rigid campaign to endeavor to "clean up the architectural profession" and to get rid of those parasites in the profession who make it difficult for the properly trained, ethically minded, and morally responsible men of the profession to earn a decent livelihood.

There are too many, perhaps 95% of the men, who are beguiling the public by calling themselves architects.

Personally, I am of the opinion that the architectural schools in America are not endeavoring to properly select the right calibre of men, and I also believe that many of the night schools are turning out too many square pegs for round holes. The night schools particularly, might be termed "factories" which are dumping the products without regard for the future consequences.

The cities are, therefore, over-run with the wrong type of men to pursue architecture as it was done in olden days.

It was very inspiring for me to read your article and I could not prevent myself from expressing this brief note to you.

I am,
Yours very truly,
(*Signed*) O. M. TORRACO.
460 Howard Ave.,
New Haven, Conn.
March 3, 1927.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notice will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge. Such notices should reach us before the fifteenth for insertion in the forthcoming issue.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Those seeking positions are invited to call to inspect this bulletin board at any time between the hours of nine and five. Notices submitted for publication in this department must reach us before the fifteenth of each month if they are to be inserted in the next issue.

THE MART

COPIES OF PENCIL POINTS
Wanted and For Sale

Frank & Gaborc, 24 East 13th St., New York, want a copy of August 1926.

Wm. Cummings Richardson, 1259 Little Bldg., Boston, Mass., wants a copy of November 1925.

George Ramey, 791 Myrtle St., N. E., Atlanta, Ga., wants a copy of February 1926.

Ralph Heywood, Jefferson High School, Los Angeles, Calif., wants a copy of December 1923.

Starrett & Van Vleck, 393 Seventh Ave., New York, Att. Mr. McDonald, want copies of June, July, September, October and December 1920; January 1921; January and April 1922, and April 1925.

Kenneth Butler, 38 Shaw Ave., Dayton, Ohio, wants a copy of January and February 1926.

Charles E. Reeder, 1031 Leavenworth St., Manhattan, Kans., wants a copy of August 1926.

Esther M. McRuer, 80 West South St., Union, S. C., wants a copy of November 1925.

H. Clyne Austin, 2413 Reed Street, Erie, Pa., wants a copy of August 1926.

Milton E. Schliesser, 1309 South St., Murphysboro, Ill., has the following for sale at 35c a copy: January, February, March, April, July, August, September, October, November and December 1924; complete sets for 1925 and 1926; January and February 1927.

Thomas Liang, 314 Elgin Ave., Tientsin, China, would like to obtain a complete set for 1921 and 1922 and will pay $3.00 per volume. These must be in good condition and can be bound or in single copies.

For sale: Pencil Points Bound Volumes. One copy of each for the following years: 1924 complete in one volume, $5.00; 1925 complete in two volumes, $3.50 each, $7.00; 1926 January to June only, one volume, $3.50.
The Pencil Points Press, Inc., 419 Fourth Ave., New York.

Trost and Trost, Architects, Two Republics Life Building, El Paso, Texas, would like to obtain a second-hand copy of each of the following books: *Modern Framed Structures,* Johnson-Turneaure-Bryan, Volume III, Ninth Edition; *Materials of Construction,* Johnson-Withey-Aston-Turneaure, Fifth Edition; *Journal Association Engineering Society,* No. 5, Vol. 28. Please communicate direct with Trost and Trost at the above address.

Wanted: *Architectural Forum,* January and April 1926, November 1924, April 1917. Have for sale, *Architectural Record,* December 1925. Box No. AA care Pencil Points.

PERSONALS

Sloan & Robertson, Architects, have moved to the Graybar Building, 420 Lexington Ave., New York.

Brainerd & Leeds have dissolved their partnership by mutual consent, as of February 1, 1927. Mr. William H. Brainerd has formed a new partnership with Mr. George Edw. Dorman, under the firm name of William H. Brainerd Associates, with offices at 89 Franklin St., Boston, Mass.

John C. Randle, Architect, has opened offices at 36 McPhillips Place, Mobile, Ala., for the general practice of architecture, and would like to receive manufacturers' samples, prices, and data governing same.

David Kosvich has opened an office for the practice of architecture at 214 Peninsular Bldg., Jacksonville, Fla., and would like to receive manufacturers' samples and catalogues.

Edwin H. Silverman and Abraham Levy, Associate Architects, have moved to 313 So. Smedley Street, Philadelphia, Penna.

Samuel Gildenberg has opened an office for the practice of architecture at 98 Ellison Street, Room 50, Paterson, N. J., and would like to receive manufacturers' samples and catalogues.

Colton & Knecht have moved to 724 Grand Rapids National Bank Bldg., Grand Rapids, Mich.

Harry Theo. Johnson, 515 Beaumont St., St. Paul, Minn., is an architectural student and is maintaining an A. I. A. file and would appreciate manufacturers' samples and catalogues.

Lloyd E. Mellor has opened an office for the practice of architecture in the Burchard Bldg., Harlingen, Texas, and would like to receive manufacturers' samples and catalogues.

Harold Shipley, 1940 West Franklin St., Baltimore, Md., is an architectural student and draftsman and would like to receive manufacturers' samples and catalogues.

Albert Ely Ives, has opened an office for the practice of architecture at 218 Delaware Trust Bldg., Wilmington, Del., and would like to receive manufacturers' samples and catalogues.

Lloyd Ownbey, 544 Passaic St., Huntington Park, Calif., is an architectural student and would like to receive manufacturers' samples and catalogues.

Simpson & Rolston, Inc., Architects & Engineers, have moved to 45 Walnut St., Newark, N. J.

Horace W. Peaslee, Architect, has moved to 1228 Connecticut Ave., Washington, D. C.

Samuel Lipson, 37 Oxford Street, Sydney, N. S. W., Australia, would like to receive manufacturers' samples and catalogues.

William Templeton Johnson, of San Diego, Cal., has been selected as architect for the United States government buildings at the International Exposition to be held in Seville, Spain, in 1927.

FREE EMPLOYMENT SERVICE

(*Other items on Page 88 of the Advertising*)

Very desirable desk room for rent in architect's office. Splendid location. For particulars call Vanderbilt 8579.

Wanted: Capable man to handle our line of roofing ventilating apparatus (Ventilators). Excellent earning possibilities to one who can approach architects and engineers. Communicate with Mr. Howard Hitz, care W. F. Hirschman Co., 526 Sixth Ave., New York.

Good all around man with College and Atelier training and 15 years' experience on all classes of work, design, detail, supervision, etc. Manager of office for seven years desires position or will consider partnership. New York City or vicinity. Box No. 223 care of Pencil Points.

Wanted: Young draftsman who has had some training in design and practical experience in an office. A good all around man who can assist with the work is desired. Splendid opportunity for the right man. Long Island office. Box 224 care of Pencil Points.

M. I. T. man, New York registry, 21 years drafting and superintendence; qualified squad boss handling correspondence and contractors, wishes position in Grand Central Zone office leading to more than just drafting board service. Box No. 225 care of Pencil Points.

Junior draftsman wishes to connect with firm in New York City. One and a half years' experience, willing worker, references. Box No. 226 care of Pencil Points.

Position Wanted: Architectural draftsman, college education in architecture and fine arts and five years' practical experience. Box 227 care of Pencil Points.

Young man, 21 years old, Technical School graduate, 2 years' drafting experience desires position with construction company of building. Box 234 care of Pencil Points.

Wanted: Senior architectural draftsman and designer with thorough knowledge of construction on Institution and Church work. Give full details as to experience, etc. Paul Monaghan, 1520 Locust St., Philadelphia, Pa.

Young married man wishes position in architect's office in New York City or New Jersey. Student of a prominent Technical Institution, 2 years' experience in architectural drafting and construction. Best references. John G. Seamanik, 750 Cortland Street, Perth Amboy, N. J.

Position wanted as draftsman by young man, 24 years old, High School training and graduate of complete course in architecture. Two and a half years' experience on apartment houses, hotels, schools, small houses, etc. Box 231 care of Pencil Points.

Wanted by a prominent Chicago manufacturer, two draftsmen with knowledge of design and lighting fixture experience. Box 230 care of Pencil Points.

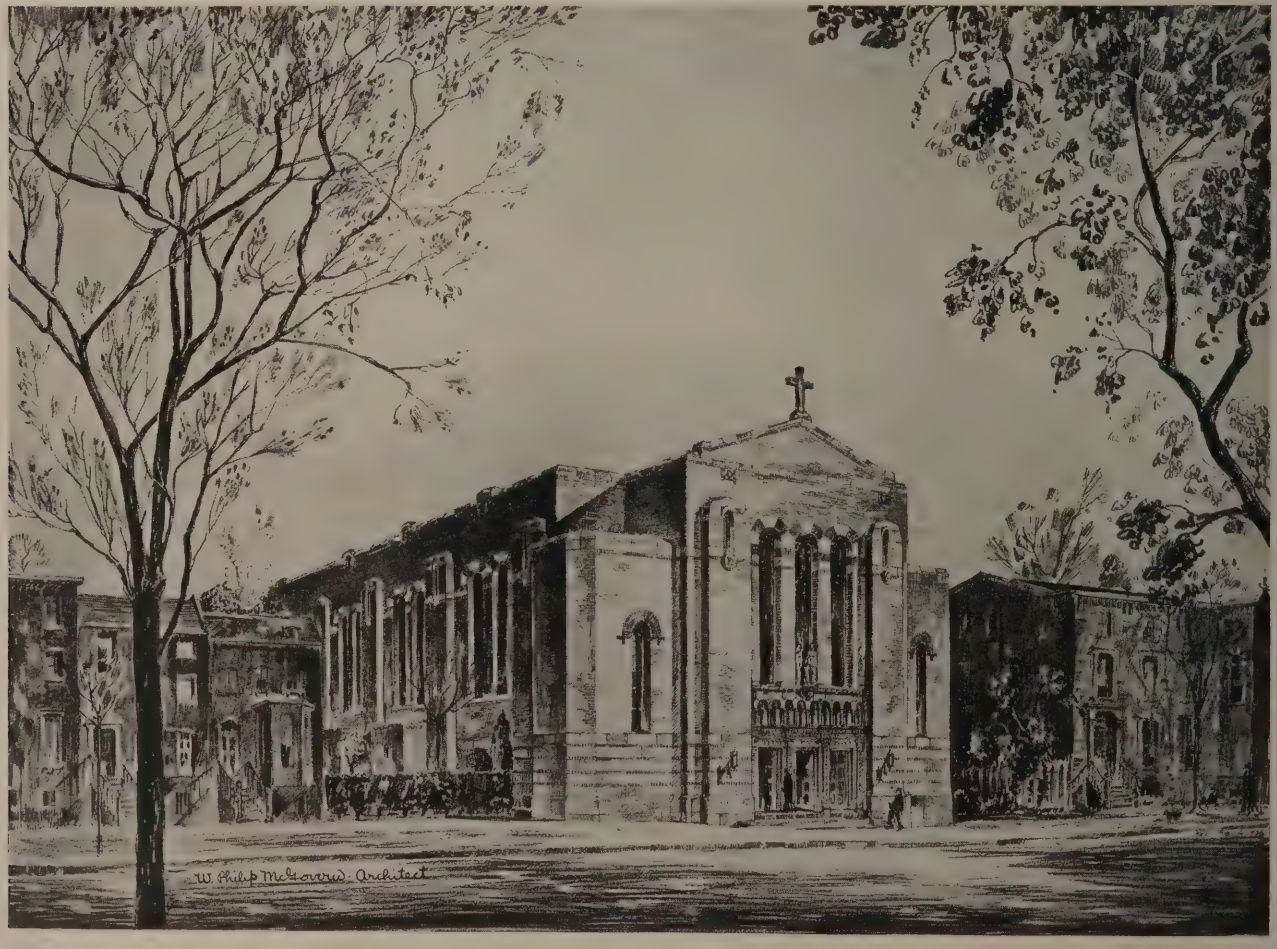
Junior architectural draftsman wishes to connect with good architectural office. Technical School graduate with three years' practical experience on apartment houses, banks, office and loft buildings. Neat and willing worker. Box 231 care of Pencil Points.

Position in a Detroit office wanted by a graduating student of an eastern architectural college. Young man is resident of Detroit and seeks permanent position. Some experience in Detroit and South. References. Box 228 care of Pencil Points.

Wanted: Senior architectural draftsman for general work including specification writing and checking working drawings. Give full details as to experience, etc. Paul Monaghan, 1520 Locust St., Philadelphia, Pa.

Structural engineer, graduate C. E. 10 years' experience, 5 years' design of power houses and industrial buildings. Member A. S. C. E. Age 32. Executive ability. Box 235 care of Pencil Points.

Draftsman, 30 years old, 10 years' experience on apartment houses and office buildings, makes own sketches and elevations, can handle a job from beginning to end. Wishes to connect with position with some permanency. Salary $70 per week. Box 236 care of Pencil Points.



PENCIL RENDERING BY MARTIN BECK—HOLY FAMILY ROMAN CATHOLIC CHURCH, BROOKLYN, NEW YORK
W. Philip McGovern, Architect.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

Kelsey Health Heat.—Handsome brochure illustrating and describing fully the Kelsey Warm Air Generators for healthful and economical heat. Cutaway illustration of new Type R Kelsey Heater showing air passages, Kelsey Automatic Humidification, Hot Water Attachments, Chimney Hints. 19 pp. 9 x 12. Kelsey Heating Co., Syracuse, N. Y.

Carnegie Beam Sections.—A.I.A. File No. 13. This valuable hand book just off the press gives profiles, properties and safe loads for a new series of structural steel beams and column sections. An extremely valuable book for all those interested in building construction. 170 pp. Handsome flexible binding. Carnegie Steel Co., Carnegie Bldg., Pittsburgh, Pa.

Barnstead Automatic Water Stills.—Handbook just off the press contains a printed survey of Distilled Water use in laboratories, industrial houses, hospitals, and in fact for all purposes. Profusely illustrated, tables, price lists. 32 pp. 8½ x 11. Barnstead Still and Sterilizer Co., Inc., Lanesville Terrace, Forest Hills, Boston, Mass.

Cold Spring Granite.—Folder containing detail sheets of columns, pilasters and balusters, steps and terraces, piers, base courses, reveals, window sills and door sills, also typical details for a small bank building faced with Cold Spring Granite. Also contains color reproductions of Rainbow Granite, and color reproduction of the American Insurance Building in Columbus, Ohio. Cold Spring Granite Co., Cold Spring, Minn.

Sanymetal Catalog No. 15.—Complete textbook with working drawings on metal partitions for toilets, showers, offices, factories, hospitals. Embodies many suggestions and innovations. The Sanymetal Products Co., 1712 Urbana Road, Cleveland, Ohio.

Introducing Orsco Aluminum Screens.—Pamphlet illustrating and describing rustless aluminum screens for all types of buildings. Orange Screen Co., Maplewood, N. J.

The Stedman Floor.—Leaflet describing this flooring for the home, hospital, hotel, business office, etc. The Stedman Products Co., South Braintree, Mass.

Kitchen Maid.— Looseleaf catalog illustrating and describing various types of kitchen cabinets, dish closets, cupboards, refrigerators, broom closets, Pullmanooks, etc. Typical plans and layouts, with instructions for installing dimension sheet blueprints, 8½ x 11. Wasmuth-Endicott Co., Andrews, Ind.

Minwax Flat Finish.—A. I. A. Classifications File No. 25-c-11. Color card and specifications with twelve panels in full colors covering flat finish for wood floors and trim. Minwax Co., 10 E. Huron St., Chicago, Ill.

"Doorways".—Interesting little monthly magazine, the April issue of which contains an interesting article entitled "A Pictorial Revelation of the Beauty and Utility in Doorways of History". Many interesting illustrations and other data. 24 pp. 5 x 9. Richards-Wilcox Mfg. Co., Aurora, Ill.

Refrigeration by A. R. Stevenson, Jr.—A brief history of refrigeration as applied especially to its application in the home covering everything from natural ice to the latest type of modern equipment. 16 pp. Electric Refrigeration Dept., General Electric Co., Hanna Bldg., Cleveland, Ohio.

Chicago Faucets.—Catalog "D", A. I. A. File No. 29-h-5, illustrates and describes fully this type of fixture, suitable for use in all types of buildings. Price lists, measurements, diagram showing construction, specifications. Also shows line of bubblers, glass fillers and ice water faucets, wall connection bubblers, bubbling cups and nozzles, as well as line of fixture trimmings. 40 pp. In attractive folder. Chicago Faucet Co., 2700 N. Crawford Ave., Chicago, Ill.

The Charm of Slate Floors and Walks.—Attractive booklet in sepia illustrating and describing slate floors, terraces and walks. Specifications. Also suggested patterns for floors, terraces and walks in slate. A. I. A. File No. 22-B-2. 8½ x 11. The John D. Emack Co., 112 So. 16th St., Philadelphia, Pa.

Published by the same firm, "About Olde Stonesfield Flagging", "What Then is Thatchslate", "Graduated Olde Stonesfield Roofs".

The New Obround Condulets, Form 7.—Folder illustrating and describing these condulets that can be used everywhere. Crouse-Hinds Co., Syracuse, N. Y.

West Coast Hemlock.—Booklet containing interesting and valuable information about West Coast Hemlock and its uses. Fully illustrated. West Coast Lumber Bureau, 5562-G Stuart Bldg., Washington, D. C.

Kreolite News.—Monthly publication on the subject of wood blocks for floors for industrial plants, bridges, and other floors built to withstand heavy duty. 8½ x 11. 12 pp. Jennison-Wright Co., Toledo, Ohio.

Shapes of Clay.—Publication for architects. The February issue shows some beautiful and interesting studies in which Decorative Tile has played an important part. Interesting article on Decorative Tile. 8½ x 11. 16 pp. Gladding, McBean & Co., Los Angeles, Calif.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen. Vol. 8 No. 12 contains an interesting article on "Modeled Detail and Color" and is devoted to the activities of the Atlantic Terra Cotta Co. in Porto Rico and Florida. A. I. A. File No. 9. Many illustrations of colorful Spanish Design. Atlantic Terra Cotta Co., 19 West 44th St., New York, N. Y.

They Hold in Any Wall.—Descriptive folder illustrating and describing Ankyra Anchor Bolts. Also contains full set of specifications worked out in conjunction with the A. I. A. Ankyra Mfg. Co., Wayne Junction, Philadelphia, Pa.

Published by the same firm "You Are Often Up Against This Problem", "Why Go To Extra Trouble".

Wilson Rolling Steel Doors.—Catalog No. 35 fully describing and illustrating this type of door. A. I. A. File No. 16-d-13. Describes construction, methods of operation, elevations, details, of both Wilson Standard Doors and Underwriter Labeled Doors and Door Grooves. Instructions for ordering, dimensions. Illustrations of installations. 72 pp. 8½ x 11. J. G. Wilson Corp., 11 East 38th St., New York, N. Y.

Published by the same firm, "Sectionfold and Rolling Partitions—Hygienic School Wardrobes". A.I.A. File No. 19-e-61, 28-b-33 *and "Wilson Venetian Blinds and Awnings".*

Aluminum Paint.—Illustrated handbook covering subject thoroughly. Specifications for a variety of uses, 36 pp. Aluminum Company of America, "Wear-Ever" Building, New Kensington, Pa.

Refrigerated Drinking Water for Mills, Factories, Shops, Hotels, Hospitals, Schools, Institutions, Public and Office Buildings, Stores, Etc.—A. I. A. Classification 34-i-3. Catalog illustrating and describing various systems for refrigerated drinking water systems. Typical office building installation. Specifications, specimen calculation, tables, etc. 7½ x 11. 52 pp. Armstrong Cork & Insulation Co., Pittsburgh, Pa.

Published by the same firm "The Building Contractor's Book on Armstrong's Corkboard for the Insulation of Residential Buildings".

Best Bros. Keene's Cement.—Booklet on the subject of this material containing much information, together with specifications covering all kinds of plastering, both plain and ornamental, artificial marble, etc. 24 pp. The Best Bros. Keene's Cement Co., 1040 West 2nd St., Medicine Lodge, Kansas.

G & G Atlas Systems.—Booklet on the subject of pneumatic systems for department stores, banks, hotels, office buildings, hospitals and industrial plants. Fully illustrated and containing plans and specifications. A. I. A. File No. 35-h-21. 12 pp. 8½ x 11. G & G Atlas Systems, Inc., 535 West Broadway, New York, N. Y.

Architects' Handbook on Metal Doors and Trim, Elevator Enclosures, Conduo-Base.—Handsomely illustrated handbook describing hollow metal doors, frames and trim. Underwriters' labeled doors and frames, elevator enclosures, adjustable steel partitions, telephone and coupon booths, wainscoting, combination and unit drawn door frames, dumbwaiter openings, cold rolled, drawn or pressed steel and bronze shapes. Also contains standard specifications, cross sections, plans, diagrams, full size sections, color cards of finishes, list of installations, etc. 8½ x 11. 108 pp. United Metal Products Co., Canton, Ohio.

California Redwood, Its Uses, Appearance, Characteristics and Physical and Mechanical Properties.—Manual in loose-leaf form in substantial binder containing the most accurate, impartial and authentic information about all commercially important woods. Also laboratory tables, statistics, etc. A very interesting and valuable document. 8½ x 11. California Redwood Association, 24 California St., San Francisco, Calif.

Von Duprin Self Releasing Fire Exit Devices.—A handbook on this subject. Illustrations of all types, sections and details. Complete instructions for specification and installation. Instructions for swinging doors. A very valuable book for every specification writer. 96 pp. 8½ x 11. Vonnegut Hardware Co., Indianapolis, Ind.

Par-Lock Specifications.—Data bulletin listing 14 specifications on the uses of this material in connection with plastering on concrete surfaces, waterproofing, dampproofing, insulating, etc. Standard filing size, 8½ x 11. Vortex Mfg. Co., Cleveland, Ohio.

Kliegl Theatrical Decorative and Spectacular Lighting.—Catalog "M" illustrates and describes complete line of lighting specialties and lighting effects for stages, etc. Catalog includes stage equipment, exit signals, aisle and step lights, dimmers, switchboards and other special lighting apparatus. 128 pp. 7¾ x 10½. Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 West 50th St., New York, N. Y.

The Low Cost of Dignity and Beauty.—A publication on the subject of windows with special reference to the advantages of plate glass. Tables of comparative costs and other important data, together with a large number of attractive illustrations are included. Specifications and complete information for the drafting room. 36 pp. 8½ x 11. Plate Glass Mfrs. of America, 1st National Bank Building, Pittsburgh, Pa.

Rubber Tile.—Handsome brochure in color illustrating and describing rubber tile and specialties for flooring. Blue prints, color and pattern suggestions, installation specifications, interesting article on the care of rubber tile, many illustrations in color of notable installations. Beautifully bound in stiff cover. 34 pp. 8½ x 11. The Goodyear Tire & Rubber Co., Inc., Akron, Ohio.

Kelvinator.—Folder containing complete information on electric refrigeration for dwellings. File No. 32 Standard Construction Classification. Plate showing typical Kelvinator installation, also contains illustrations of standard units for domestic installations, details showing standard systems of wiring, dimensions of standard Kelvinator cooling tank installations, illustrations of cabinet Kelvinators, dry system working specifications for the use of architects, typical apartment house multiple installation. Working specifications for the use of architects. Kelvinator, 2051 W. Fort St., Detroit, Mich.

Supercedar Closet Lining.—A.I.A. File No. 35-n-2 folder containing description of this closet lining, blueprint plan for a typical Supercedar storage room in the attic or basement of the home, specification for an attic storage closet. Standard filing size. George C. Brown & Co., Memphis, Tenn.

The Gorton Single Pipe Vapor System.—Folder illustrating and describing this vapor system, specimen piping plan, roughing-in dimensions, also Specification for the Gorton System of Vapor Heat, A.I.A. File No. 30. Gorton & Lidgerwood Co., 96 Liberty St., New York, N. Y.

The Reol Lifetime Refrigerator.—Handsome booklet in color illustrating and describing this type of refrigerator especially designed for dwellings. Tables of dimensions, design and construction of the Reol refrigerator, list of installations. 16 pp. 8½ x 11. Reol Refrigerator Co., Baltimore, Md.

Published by the same firm, "Oreole Full-Vision Refrigerator Display Cases," Catalog No. 75, "Oreole Refrigerators for Store and Markets," Catalog No. 85, "Oreole Refrigerators for Commercial and Institutional Use," Catalog No. 95 and "Oreole Refrigeration in Pictures."

Metal Lath Catalog A.I.A. No. 20-B-1.—New catalog just off the press illustrating and describing Massillon Metal Lath for walls, ceilings, partitions, floors and roofs. Classifies metal lath by the different methods of manufacture and by the uses for which each is adapted. Definite recommendations are given for each use of lath as a plaster base and as form-work and reinforcement for concrete slabs and walls. This is tabulated taking into account the rigidity, weight, type of key and spacing of supports. The intent and purpose of this catalog is to place usable information in the architect's hands regardless of the brand of lath he may purchase. 10 pp. 8½ x 11. The Macomber Steel Co., Canton, Ohio.

Covert Fireplace Construction.—Catalog No. 8, A.I.A. File No. 14 illustrating and describing fireplace construction. Full page plate showing proper construction of a fireplace with Covert Improved Throat and Damper and Steel Smoke Chamber. Tables of dimensions and prices, damper sections, suggested drawing of chimney, specifications. Also illustrates and describes Covert grade line coal chute and Covert garbage receiver. 11 pp. 8½ x 11. The H. W. Covert Co., 243 East 44th St., New York, N. Y.

Trane Heat Cabinets.—Attractive booklet showing this line of heat Cabinets for better heating and more beautiful rooms. Construction details. Two color plates showing treatment of these cabinets in living rooms. Also color inserts showing treatment of cabinets in various other rooms. 8½ x 11. 8 pp. Trane Company, La Crosse, Wis.

R-W No. 39 Lock Joint Bracket.—Leaflet illustrating and describing this new Lock Joint Trolley Track and Bracket. Richards-Wilcox Mfg. Co., Aurora, Ill.

Published by the same firm, "The New AiR-Way Equipped Hollow Metal Multifold Windows" illustrating and describing R-W No. 213 Hollow Metal Sash equipped with Multifold Window Hardware.

Kalamein Doors.—Catalog illustrating and describing fully this type of door for all uses. Full size sections of moldings, standard trim, standard door frames, standard astragals and muntins, ⅜ full size sections showing copper and bronze kalamein entrance doors and kalamein flush doors. 8½ x 11. 15 pp. Architectural Metal Products Inc., Covington, Ky.

Published by the same firm, "Look Behind the Door," interesting little pamphlet in color telling how Kalamein Doors are made.

Specification Data for Structural Uses—Tidewater Red Cypress (Coast Type).—Handbook containing helpful information in convenient form for architects. A.I.A. File No. 19. Discussion of qualities, grades, uses, and relation of grades to uses, together with information as to weight, strength, painting and finishing of this wood as used in building construction. Suggested specifications for various uses of the wood. A valuable document for the architects and specification writer. 8½ x 11. 25 pp. Louisiana Red Cypress Bureau, 507 Carondelet St., New Orleans, La.

High Early Strength Concrete.—Interesting booklet on the uses of Alpha Cement for high early strength concrete. Temperature chart. 10 pp. 6 x 9. Alpha Portland Cement Co., Easton, Pa.

Galloway Pottery.—Catalog No. 27, handsome book showing examples of Galloway pottery for gardens and interior, pots and pot stands, pedestals, jars, fountains, fountain figures, tables, bird fonts, bird baths, sun dials, gazing globes, well curbs, benches, fountain heads, wall fonts, ferneries, section boxes, saucers. Tables of heights and widths, price list. 9 x 12. 24 pp. Galloway Terra Cotta Co., Walnut and 32nd Sts., Philadelphia, Pa.

Published by the same firm "Chimney Caps" together with table of sizes and price list.

Cabot's Creosote Stained Shingles.—New catalog A. I. A. File No. 19-d-1 containing full information and data on this type of shingle, profusely illustrated, tables of comparative costs, cost of roof construction including base, color plates showing blending of different shades, specifications. 16 pp. 8½ x 11. Samuel Cabot, Inc., Boston, Mass.

Herman Nelson Invisible Radiator.—Handsome Brochure in color illustrating and describing this type of radiator for living room, library, dining room, bedroom, bathroom, kitchen. Contains in separate pocket booklet of mechanical data. 8½ x 11. Stiff cover. A very attractive and valuable addition to the architect's library. Herman Nelson Corp., Moline, Ill.

Published by the same firm, "Univent Ventilation," A.I.A. File No. 30-d-1.

Do You Belong to The Never-Grow-Olds.—Attractive little booklet in color showing selections of Craftex finishes for a variety of uses. 19 pp. 5½ x 8¾. Also Craftex Specifications. Craftex Co., 37-39 Antwerp Street, Brighton Sta., Boston, Mass.

E. B. LEE WANTS DRAFTSMEN

EDWARD B. LEE, architect, Chamber of Commerce Building, Pittsburgh, requires the services of three good senior draftsmen on school work. Will consider applications from individuals or from three men applying as a squad. Communicate direct with Mr. Lee giving experience and full details.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of PENCIL POINTS published monthly at Stamford, Connecticut, for April 1, 1927.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. V. Montgomery, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Corporation publishing Pencil Points and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Pencil Points Press, Inc., 419 Fourth Avenue, New York.

Editor, R. F. Whitehead, 150 East 61st Street, New York.

Managing Editor, None.

Business Manager, W. V. Montgomery, 419 Fourth Avenue, New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.
Ralph Reinhold, 419 Fourth Avenue, New York City.
E. G. Nellis, 419 Fourth Avenue, New York City.
Marion S. Carpenter, 920 Fifth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

W. V. MONTGOMERY,
Business Manager.

Sworn to and subscribed before me this seventh day of March, 1927.
CURVILLE C. ROBINSON,
Notary Public.
My commission expires March 30, 1928.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

THE NATIONAL SOCIETY OF THE ARCHITECTURAL PROFESSION

THE PROPHET OF *Also Sprach Zarathustra*, gazing at the crystal ball, the cabinet, and the cards, foretold in 1926 in "The General Conditions" that the American Institute of Architects in convention assembled would cease to flutter away its effort in varied lines of activities. He saw that there would be fewer committees and fewer attempts to do good along less extended lines of endeavor and that the Institute would abandon its gallant efforts to standardize earthquakes and to obtain uniform laws abolishing all extras. His dream book showed that the Institute would begin to feel and to demonstrate the feeling that it has much in common with the other arts and that it would endeavor to form as close ties with painters, sculptors, and craftsmen, as with contractors and manufacturers of building materials.

The Sixtieth Convention of the Institute, held in Washington, May 11th, 12th and 13th, proved the wisdom and foresight of the good prophet Zarathustra. This convention was designed to give a large measure of attention to architecture as an Art and to the development of a plan for bringing about real, working collaboration between the Architect, the Landscape Architect, the Painter, the Sculptor and the Craftsman, in the belief that there is need for a new vision in the practice of architecture in America today,—and tomorrow, and that this vision must arise in the hearts and minds of the practicing architects and their brother artists.

The American Institute of Architects is one of the great professional societies of the country. It represents the spirit of the architectural profession and is the medium of expression for this subconscious will of the most individualistic professional men in the world. It is regretted, therefore, that the Board of Directors, in making a statement concerning Institute Membership, had occasion to inform the Delegates that the total membership of the Institute was only 3162, including Fellows, Members, Honorary Members and Honorary Corresponding Members. Of the 7000 licensed architects not now members of the Institute there must be a large number who should be affiliated with the Chapters.

The Institute standards for admission are high, but any resident of the United States, who is a practising architect, or an architect engaged in professional education, or an architectural draftsman, is eligible to membership, if able to submit the required proofs of his or her professional capacity and honorable personal and professional standing. Every architect and architectural draftsman, who is eligible, should take advantage of the privileges of membership so that the objects of the Institute—"To organize and unite in fellowship the Architects of the United States of America, to combine their efforts so as to promote the aesthetic, scientific, and practical efficiency of the profession, and to make the profession of ever increasing service to society"—may be realized.

Contents

In the Library *By Walter W. Judell*	333
The Matter of Sketching	336
The Architect, The Artisan,—and Bronze, I *By Gerald K. Geerlings*	347
The Diminishing Glass, III *By Hubert G. Ripley*	355
Publicity and the Architectural Complex *By Charles Kyson*	359
Planning Methods for Large Institutions, III *By George R. Wadsworth*	362
Color Plates	*Insert*
Plates	365
The Sixty-Oneth Convention of the I.A.I. *By Gerald L. Kaufman*	373
Whittlings	375
Here & There & This & That	385
Specification Desk	389
Service Departments	392

EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK

PENCIL POINTS—*Yearly subscription, payable in advance $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach us before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive manuscripts, drawings, etc. We will use due care with material in our hands, but cannot be responsible for damages.* *Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



CAMERA STUDY BY J. FRANK COPELAND

IN A COURTYARD, VENICE

PENCIL POINTS

Volume VIII June, 1927 Number 6

IN THE LIBRARY

By Walter H. Judell

DRAMATIS PERSONAE

THE BOSS

THE AMBITIOUS DRAFTSMAN

THE CLEANING LADY

SCENE: *The library of an architect's office in a middle western city.*

TIME: *2:30 Saturday afternoon.*

Enter architect after a somewhat heavy and prolonged luncheon with friends. He has set aside the quiet and the freedom from interruptions of the last afternoon in the week for the checking over of the specifications for the Union Trust Company's new building.

But his enthusiasm has waned (owing to the luncheon) and, as he drops into the most comfortable chair, he picks up, with a slight twinge of conscience, a copy of "Cellini".

Silence for a while, then a knock at the door and enter AMBITIOUS DRAFTSMAN.

THE BOSS: Hello John, you still here?

A. D.: Yes, sir, I thought I'd take another fall out of the second floor of the Lovell house.

THE BOSS: I see. Having any brilliant inspiration about the owner's suite?

A. D.: Why I have an idea but I'd like to draw it out before explaining it.

THE BOSS: All right, I hope it is It. Shame, though, to work on a fine afternoon like this.

A. D.: Oh, that's all right. *(He lingers.)*

THE BOSS: Anything else, John, you wish to see me about?



WALTER H. JUDELL

A. D.: Why, er—Mr. Whatman, the fact is, er, —I have sometimes wondered whether you would mind having a little talk with me about, oh, you know, about things in general, just what I should do, and not do; I mean how to get on with the work in the best way and best qualify myself for the future. That sort of thing, you know. That is, if you have the time and feel like it.

THE BOSS: (*laying "Cellini" face down, kindly and interested.*) Why certainly, John, I should be delighted, but that's rather a tall order. There, first sit down and let's all have a cigarette. (*Business of lighting up.*) Now how can we start this thing? Let me see how long have you been in the office, about a year, is it?

A. D.: Yes, about a year and a quarter.

THE BOSS: If I recollect rightly you have been in a number of offices in quite a few cities, haven't you?

A. D.: Yes, I have; I wanted to get as varied an experience as possible.

THE BOSS: Well, that's right, of course, within reason. Let me see, your home is here; I mean, you have been "born and raised" here?

A. D.: Yes sir, I have; and most of my people live here.

THE BOSS: Do you know, John, that is an asset

that you must not undervalue and should make the most of. I don't mean, of course, that you should stick in one place all the time while you are young and that it isn't a good thing to get the variety of experience, you speak of. What I mean is this: it is a long job to become acquainted in a strange town so that you really are a part of it. If I were you, I'd make up my mind now to stick right here and your relatives, friends and acquaintances will give you a certain background that is mighty slow work and hard to acquire elsewhere. Such a background is very necessary if you ever want to practice yourself, as, I suppose, you do want to, one of these days?

A. D.: Why, yes, I should want to do that sometime. Tell me, Mr. Whatman, would you object, supposing I could get a house or two to do, if I worked evenings in my own time? Of course, I should see to it that my work in the office would not suffer.

THE BOSS: John, there you bring up a question that I have never entirely cleared up in my own mind. I can quite see your point of view. You feel, of course, that the only way to ever get started for yourself is by doing just what you propose; I felt just that way when I was your age. Of course, our attitude, the employers' attitude, is that, while making every possible allowance for your needs, we want to make our business pay—which is a thing hard enough to do at times, Heaven knows. We feel that if a man has put in eight hours of more or less mental work in the office he is through, or ought to be. If on top of that he puts in two or three or four hours on his own work in the evening the chances are that he won't be as good the next day as if he had, well, *used* the evening for recreation. For that same reason I have never believed in overtime in the office, except when it absolutely cannot be avoided.

Then, too, there is this aspect: when you start building these houses, what will happen? You cannot very well interview contractors at your house evenings or superintend work evenings. Well, soon contractors will call here to see you about your work; they will telephone here and you will call them from here; next you will have to ask leave during working hours to look after these jobs, and all the time, no matter how good your intentions, your allegiance will be a divided one.

A. D.: Of course, Mr. Whatman, I suppose there is a lot in what you say and—

THE BOSS: And, John, don't lose sight of this: I don't believe your clients could or would get all the service and attention they are paying for and are entitled to, and instead of laying the foundation for a good business you might do the very opposite.

A. D.: Of course there is a lot in what you say and I wouldn't think of taking on any work without first speaking to you about it. But if that way isn't proper, how is it done, how should it be done?

THE BOSS: This is the way I see it, John. There are two ways of getting into business, one by hanging out your shingle, the other by being taken into a partnership by someone already established. Both ways require the same qualifications on your part, ability to get work and knowledge to do it after you get it. Even if taken into a partnership you must be able to deliver your share of the work; otherwise your position will always remain one of dependence and, well, sort of unstable. That's why it is well to have a background of friends and acquaintances and such background you must keep on enlarging by new connections and by joining clubs and organizations (within your means, of course) and by doing the social act to a certain extent. If you don't like that sort of thing, my advice is, do it anyway and get yourself to like it. Good discipline, you know, doing things one would rather not do.

A. D.: What you say, Mr. Whatman, is absolutely true and I shall remember it. But you have not cleared up one point. Just how does one negotiate the leap from the status of a draftsman to that of an architect? Surely, if I resigned today and hung out my shingle I could not expect to make a living right off, could I? (Say, I do hope, I am not taking too much of your time.)

THE BOSS: No, no, that's perfectly all right. Well, yes, that leap, that change from the chrysalis of the draftsman to the butterfly of the architect, if it were only as simple as it is among the insects. All I can say is what Jago said to Roderigo: "Fill thy purse with money! Put money in thy purse!" In other words, save. As long as this has become a heart to heart talk, John, let me ask you, are you doing it, I mean, are you saving? You are earning a pretty good salary and are unmarried.

A. D.: Well, yes, I am saving some money, although, I suppose, I do waste a lot, too—

THE BOSS: John, get the systematic saving habit. You'll be surprised how quickly money, interest compounded, grows and that is my answer to your question. Those savings will form the bridge between the two stages of your architectural career.

(The telephone bell rings.)

THE BOSS: *(into the receiver)* A. J. Whatman .... oh, how are you? .... pretty fair for an old fellow .... yes, resting on my oars this afternoon .... yes, I took the entire quartet home with me last time .... yes, I shall bring it along this evening .... yes, as soon after supper as I can make it .... *Au revoir.*

A. D.: That sounds as though there will be music tonight.

THE BOSS: Yes, a string quartet; something I look forward to all week. John, get a hobby unless you have one already. Get two, an outdoor one for the body and an indoor one for the spirit. No one should be without a hobby and music is one of the best. Listen to a symphony concert and you'll be the better

architect for it. How about your general reading, are you much of a reader?

A. D.: Well, to tell the truth, most of my reading is on architectural subjects and then of course, there are the newspapers and magazines—

THE BOSS: As long as you are asking my advice, I say, cut out all the newspapers and most of the magazines, John, and substitute some real stuff. You know this of course. *(Picking up "Cellini").*

A. D.: No, I don't, that is, I have heard of it, of course.

THE BOSS: There, put it in your pocket and when you have finished it I can lend you others just as good. John, the trouble with so many of us is we are plodders, one track minds, not well-rounded human beings. An architect should be that. Look at the most noted architects in the Country, all highly cultured gentlemen and scholars. And, believe me, to do the best work, to express our civilization in brick, stone, concrete and steel you must understand it and to understand it you must have knowledge of it and of civilizations that preceded ours. It is a large subject and one that I feel so keen about that I had better stop or I shall never be done talking about it. Let me see, John, what haven't we covered yet?

A. D.: Well, there is my work in the office—

THE BOSS: Right, well, what about it?

A. D.: Might I ask, is it fairly satisfactory?

THE BOSS: *(heartily)* Why, yes, John, it is, as you may have noticed from the various increases in your salary during the time you have been here. While we are on that subject I should like to state, what I, and for that matter, any other employer values in his assistants. There is first and foremost initiative. I would much rather have a man make a mistake now and then (I make 'em myself) than come running to me with questions all the time, questions which he could answer himself. Then there is that subject of steady application. You may not now appreciate it, but when you have become an employer in your turn, John, you will find your ledger often unpleasant reading. I have sometimes thought that a good way for a man to go about his work is to resolve each morning to get so much of it done during the day and then try to live up to this schedule.

A. D.: I have recently joined the Draftsmen's Club and Atelier, do you think that a good scheme?

THE BOSS: I know you had, John, and I was delighted to hear of it. Especially for the man who did not have the opportunity to go to college it offers a valuable substitute; working with the boys of other offices breeds a fine *esprit de corps* and lays the foundation for a genuine liking of the other men in the profession. After you have all become practicing architects that liking will remain and will not only be one of the chief joys of your work, but will also make you all pull together for a finer Architecture and a better way of practicing it.

And remember one more thing, after which, I believe, it is time to go home. Try by all fair means to become a leader among the younger men, and it will be strange if you become not a leader among your colleagues in later years.

Enter the Cleaning Lady armed with the insignia of her profession.

THE CLEANING LADY: Oh, excuse me, I tought you'se was all gone.

THE BOSS: That's perfectly all right, going this very minute. Come on, John.

CURTAIN

This is the eighth of a series of short articles to appear in PENCIL POINTS *on the subject of the relationship between the architect and the draftsman. Future contributions to the discussion will be made by the following: Albert Kahn of Detroit, H. Van Buren Magonigle of New York, F. R. Walker of Cleveland, Myron Hunt of Los Angeles, William A. Boring of New York, and William Emerson of Boston.*



PENCIL SKETCH BY HAROLD FIELD KELLOGG

OR SAN MICHELE, FLORENCE

THE MATTER OF SKETCHING

THE OLD QUESTION of sketching recurs to us all at this season. Whether we travel abroad for the summer or stay at home and work in the heat of the city, most of us feel the urge to go forth and try our hand with pencil or brush. The student needs no goad, for he is eager to learn what he can from existing architecture and to train his powers of observation. The draftsman, particularly he who prides himself on being intensely practical, is likely to need fresh prompting to make him feel that it is worth while bothering about, though we find him indulging quietly in this hobby when we least expect it. It is worth remarking that many of the greatest of American architects have been active as well as skillful in the production of sketches. They could not have done so many or done them so well had they not made it a point, busy as they were, to find time for them. They evidently considered them of some importance.



PENCIL SKETCH BY GEORGE C. ANDERSON

To help furnish a stimulus, if one is needed, the following pages of sketches are presented. They are by many hands and in several mediums. They range from subjects purely architectural to landscapes, from rapid notes to careful studies. They all possess merit though varying tastes will select some as more admirable than others. They will all repay examination, criticism, and study. Let the reader observe how each artist composed his picture, how he eliminated irrelevant details and stressed others, how he expressed the textures of stone, wood, stucco, and metal, how he made his shadows transparent. And then let him go a-sketching, determined that he will put down his own impressions in his own way, not aping anyone else's mannerisms but profiting by the group experience. His individualism is bound to come out under these conditions and his sketches will bring him pleasure if not glory.

A famous teacher of drawing and painting has for many years made a practice of remarking, after criticising a student's drawing, "Remember, it's only a piece of paper." This suggestion, when taken to heart, has had the effect of emphasizing the relative unimportance of the drawing itself while at the same time discouraging timidity on the part of the delineator. The real value of the sketch to the architectural student or draftsman lies in the exercise of his observation and judgment and in the increase of his ability to coordinate hand and eye. After the sketch is made it may be of value as reference, it is true, or it may have merit as a picture, but the influence the making of it has had in developing the architectural corner of the sketcher's mind is worth infinitely more than these.

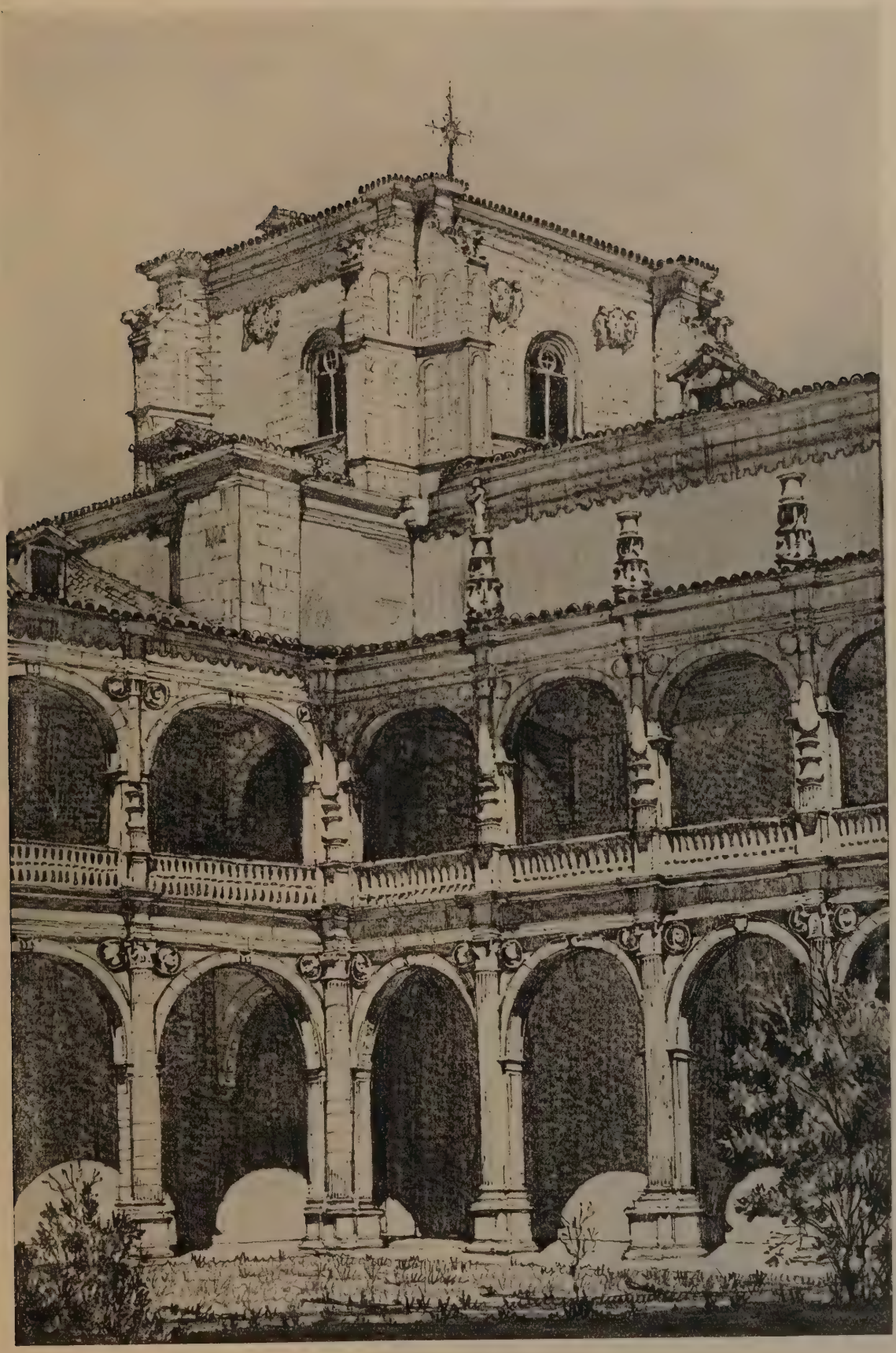
The ability to show creative ideas to clients by means of sketches is generally agreed to be a most valuable asset. By making many sketches of actualities one naturally and inevitably acquires facility in putting down the creations of the imagination so that they seem no less real.

It is not necessary to sit idly in envy of the talents of well known masters of sketching whose work is frequently published in the architectural and other magazines. Even the slightest gifts can be cultivated by assiduous practice and made to yield astonishingly good results. The thing to do is to keep everlastingly at it. Get good criticism, learn to be self critical, do not be discouraged by slow progress, and you may one day be the object of admiration yourself.



WATER COLOR BY ELIZABETH KIMBALL NEDVED

"LISIEUX"



PENCIL DRAWING BY EUGENE F. KENNEDY, JR.

"SALAMANCA"



PENCIL SKETCH BY GEORGE C. ANDERSON

"DOWN BY THE OLD MILL STREAM," CAHORS, FRANCE



SKETCH BY R. J. PFEIFER

TEMPLE OF MATER MATUTA, ROME



SKETCH BY MAURICE GAUTHIER

OLD STREET IN QUEBEC, CANADA



PENCIL SKETCH BY CHARLES M. STOTZ OF PITTSBURGH



PENCIL SKETCH BY A. L. WILSON

FOUNTAIN, PAN-AMERICAN BUILDING, WASHINGTON



PENCIL SKETCH BY JOHN T. BANCROFT

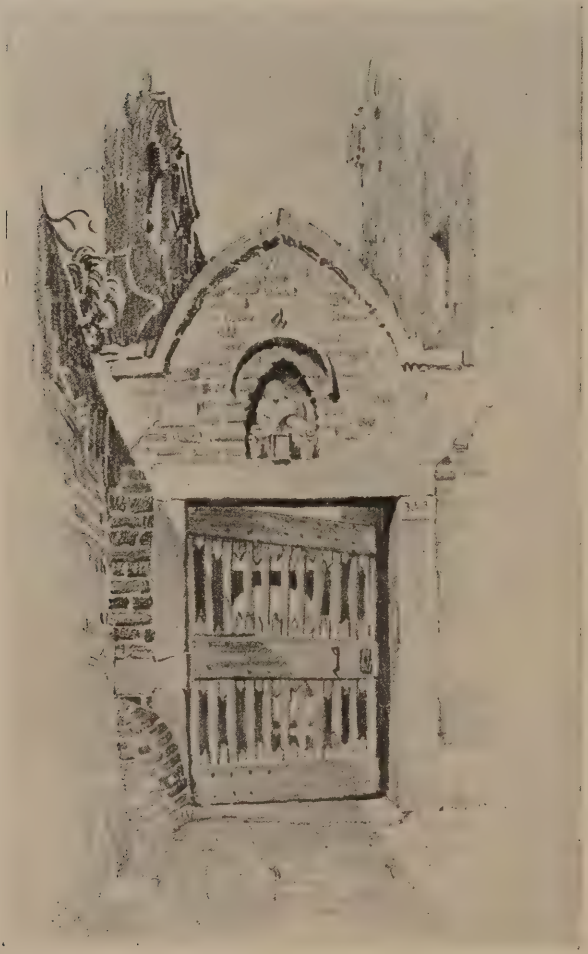
DOORWAY, VENICE



CHURCH NEAR CHÂTEAU THIERRY



CHURCH AT TORCY



SHRINE IN VENICE



RANDOZO, ITALY

PENCIL SKETCHES BY HAROLD FIELD KELLOGG OF BOSTON, MASSACHUSETTS



PENCIL SKETCH BY CHARLES DELMONT

DETAIL OF PORTICO, PERKINS HOUSE, WINDHAM, CONN.



SKETCH BY GREVILLE RICKARD

"BRIDGE OF SIGHS, VENICE"



SKETCH BY HENRY R. DIAMOND

"OLD WINDMILL"



PENCIL SKETCH BY FRANK M. RINES

MORETOWN, VERMONT



PENCIL SKETCHES BY WILLIAM LA ZINSK OF NEW YORK

LOBSTERMEN'S SHANTIES AT MONHEGAN, MAINE

THE ARCHITECT, THE ARTISAN,—AND BRONZE

PART I

By Gerald K. Geerlings

(Editor's Note: *For Figures 2, 3, 5, 6, 7, 8, 11, 12, 13, and 14, and all technical information relative to bronze casting, the author is indebted to Messrs. Alexander H. Burgess and Wm. Donald Mitchell, president and vice-president respectively, of the Jno. Williams Company of New York.*)

WHEN ONE PAUSES in this bewildering world to consider things like buildings, clients, architects, bronze foundries and their inter-relations, one arrives at a most astounding conclusion concerning bronze. Haphazardly the client and architect may assume that they are bequeathing the building and the "bronzeman" a favor by using the precious metal, but after all is it not merely paying a moral obligation to do so?

Preposterous? Not at all!

Were it not for the first bronze contractor on the job, we, sans our vaunted civilized state, might still be sending international notes on chunks of stone and wearing stone tomahawks instead of carrying "automatics". True, we might have lifted ourselves up and out of the Stone Age by means of our sandal thongs into what is darkly hinted at as a possible "Copper Age", but if that era ever existed it seems to have sunk with the lost and bemoaned continent of Atlantis. The fact remains that an enterprising soul somewhere in the foggy past decided to combine his grey matter with copper and tin, and *voila*—the Bronze Age started us on the road to Twentieth Century Packards and radios. Surely no client or architect has ever had a vision equal to that of the initial bronzeman. So again we repeat, since our creditable past dates to the combination of copper and tin to form what we term "bronze", that from the theoretical viewpoint of a moral obligation, clients and architects owe the bronze craft a standing order of the material!

The bronze industry seems composed of singularly talented and modest gentlemen. Their forefathers were the actual nucleus of our present-day civilization, yet their sons are not ballyhooed enough for even the architects to be appreciative. The author, as a dyed-in-the-charrette architect, is convinced that the mysteries, worries, abilities and heart-breaking problems of the bronze craftsmen are not given full cognizance by the architects at large. The sentences, punctuation, photographs, diagrams, charts, drawings, etc., which follow are given with the idea of (1) describing how bronze is cast; (2) telling how the architect's drawings and specifications may best secure results for estimating and working purposes; (3) showing good examples of old and new bronze work. It is hoped that stating viewpoints of both architect and artisan may serve a useful purpose, and that the photographs of bronze work may occasionally contribute in the evolution from sketches to details.

THE ESSENTIALS OF BRONZE CASTING

The process of bronze casting in the grand old days when the world was youthful was not at all different from now. There have been muscle-saving devices such as the traveling crane, chain blocks, compressed air (from the foreman and otherwise), electrical and steam power, etc., but a good casting today is as much dependent upon the human factor now as then. Curiously enough, even the composition of the material has undergone no radical departures from the initial concoction. Bronze Age relics found at the bottom of the Swiss lakes and in certain European caverns, contain 90% copper and 10% tin. Recent United States government specifications have called for the same proportion of copper, but only 3% of tin and 7% zinc. A permissible change recently has been to subtract 1% of copper and substitute lead. This, of course, refers to ornamental bronze, such as goes into statues, doors, counter-screens, pilasters, and other like architectural forms. "Extruded bronze" has a lower copper content and approaches brass in color, and will be considered separately later.

As far as the architect is concerned after the client has been inveigled into signing on the dotted line and the bronze contractor has been notified of this turn of fortune, the first step is for the modeler to prepare his models. When these have been prepared in clay, cast in plaster, and seven times altered to meet the architect's final approval, they are sent to the bronze foundry as the initial step toward the casting process. At this point it may be in order to suggest that the architect in his modeling specifications make the provision that all models be properly backed so that they will not be damaged at the foundry when the moulds are made. It is a good precaution to take, or there may ensue one of those interesting but seldom fruitful wars between modeler and foundry as to who should do the backing. Assuming, however, that your bronzeman is a good-natured fellow, accustomed to swallowing his pride at this game, and accepts the models as they come from the modeler, let us continue our tale.

The preliminary job on which the bronze contractor has been working while the modeler has made merry in clay, is to prepare complete working drawings from the architect's details. As a rule the latter are complete enough where there is straight and easy

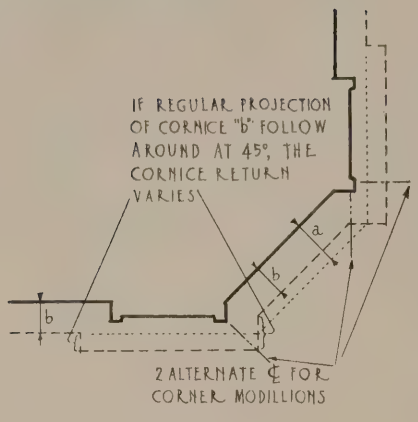


FIGURE 1

sailing, but inadequate where there are some tough and dubious corners to turn. "The shop drawings will take care of that", is the architect's slogan too often where acceleration is desired, causing lost time and motion for both the foundry and the architect's office, and eventually demanding that the latter make final decision anyway by working out the difficult spots. For example, the diagram shown in Figure 1 indicates a problem which might arise on a counter-screen detail. For one thing, unless the modeler took his detail at the corner, there is nothing to give the bronze draftsmen any indication as to what the intersection of ornament is to be. They can do intersections of the mouldings simply enough and would hardly question that, but unless they know the architect's propensities they will not know whether he will want a dentil overlapping the break on the corner, or prefer to have one on each side; whether he prefers a modillion at right angles to the facia or would rather see the modillion center on the line of intersection. More important still, the bronze draftsmen will have no way of determining whether the projection of the cornice at "a" on the 45 degree corner should be the same as at "b"; if so, it means a greater break in the cornice than was shown on the architect's drawings. This latter condition arises frequently, and after the bronze is erected the architect cannot understand why the bronze contractor did not have the sense to make the same cornice projection all around. After all, even the best bronze contractor makes no claim to clairvoyance and agrees to furnish none.

Assuming that the shop drawings have received their final red checks and rubber stamps, and the models have arrived from the modelers properly backed, the next thing in order is the making of the inside and outside sand "cores" which, when fitted together in a so-called "flask", will allow an empty space into which the molten bronze will be poured. This can be more easily explained by taking a concrete case of the casting of a bust, as diagrammed in Figure 2; "A", (the frame termed a "flask" for some peculiar reason), confines the sculptor's model, "B", as well as the sand packed inside and outside of it, "D" and "H". The point previously taken concerning a model being well backed may be clarified by noticing that if the interior of the head or shoulders were not of a sound thickness, that when the sand, "D", is rammed around it, the model might easily cave in, much to everyone's consternation. The highly specialized work at this juncture is the forming of the blocks of sand termed "cores", at "D" in Figures 2 and 3. They must be carefully fitted around the cast in such a manner that they can be lifted out without damage to themselves. In the event of "undercutting" this may necessitate several "cores", as indicated in Figure 4. It takes a steady



FIGURE 2

"A"—Iron frames called "flasks."
"B"—Sculptor's plaster model of a portrait bust.
"D"—Separate blocks of moulding sand called "cores." They have been packed one by one around the model.
"H"—Outer sand backing or outer envelope of the mould.

hand and a long experience to know which cores to build up first and what shape they had best take. The moulder employs a variety of attractive spoons, knives and other utensils to steer the sand where it should go, and pack it gently but firmly to form a unified chunk.

At this juncture it is of interest to know that the so-called "sand" used in cores is no plebeian article. It is most decidedly French, and to a crystal hails from the little village of Fontenay-aux-Roses on the outskirts of Paris. It comes from the one and only pit of its kind, is considered to have no equal, and is of such value that any small boy should feel driven to digging up his backyard in hopes of discovering a similar product with which to buy out Ford himself. In being used for cores this French sand is packed moist and when considered to fit perfectly with its neighbors and the model, is dried out in an oven. When dried or baked its contraction is practically negligible, yet it is so fine that when fingered it seems more like clay than sand. It is so valuable that when its job on one cast is over it is repulverized, sifted, and used over again, but not for facing.

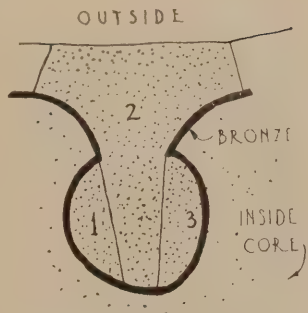


FIGURE 4

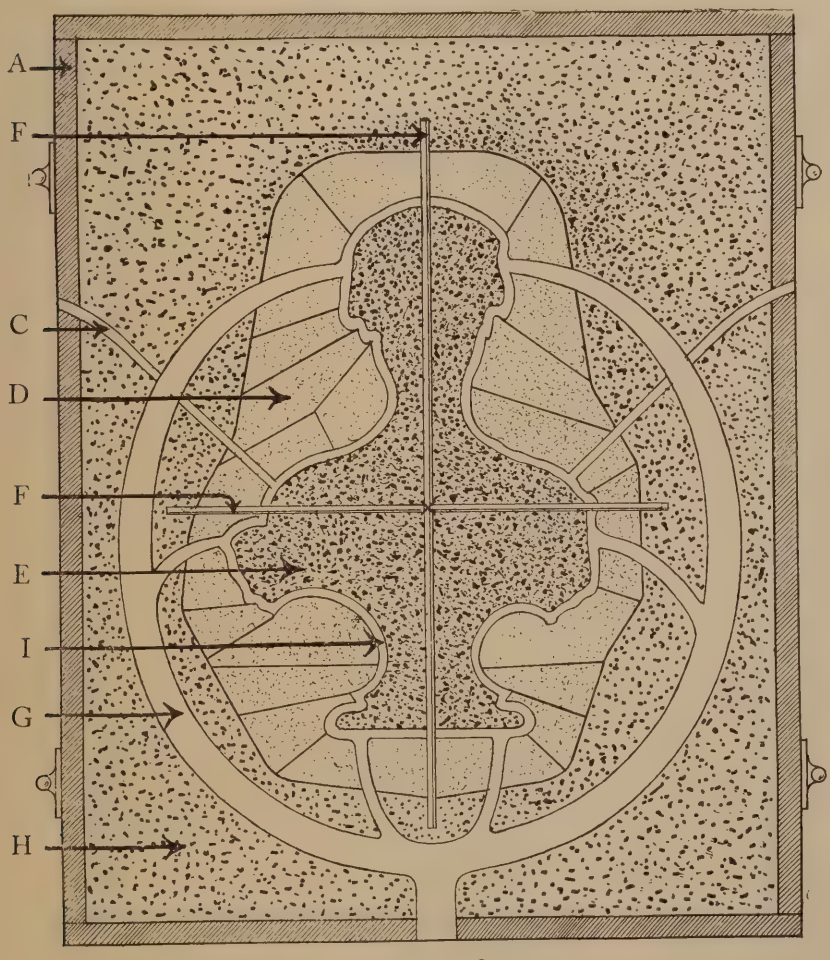


FIGURE 3

"A"—Iron frames called "flasks".
"C"—Vents in mould for the escape of gases generated by contact of molten metal with the sand.
"D"—Separate blocks of moulding sand called "cores". They have been packed one by one around the model.
"E"—Inner sand core.
"F"—Iron bars which support the inner sand core "E".
"G"—Feeding channels through which the molten metal is carried to all parts of the mould (shown unshaded).
"H"—Outer sand backing or outer envelope of the mould.
"I"—Space between inner sand core and the mould when filled with molten bronze (unshaded portion) forms the bronze cast.

Referring back to Figures 2 and 3, the next operation on the lady is to give her some brains plus etceteras, indicated by "E", or, technically speaking, an inner core. The culmination of all the processes is to form a space into which the metal can flow so as to produce a shell about ¼" to ⅜" thick, the outside of which will be an exact replica of the sculptor's model. The formation of the aggregate sand blocks already described will form the outer confine for the molten metal, and what remains to be made is an inner core which will be about ¼ to ⅜ of an inch smaller all around than the sculptor's model. This is achieved by making a duplicate of the model in sand, reinforced by supports like the iron bars, "F", then shaving down the surface equally all over by approximately ¼ of an inch—in other words cutting away a thickness of sand to correspond to the thickness which the metal will have when poured, shown by "I" (unshaded portion), and then drying it out thoroughly. The inner core thus fashioned is suspended in the flask, the outer cores carefully packed around it in their respective places, and the operation is almost advanced to the pouring stage. All that remains is the forming of "gates" and "vents". Both are merely grooves, the former for letting the metal in, and the latter for letting air and gases out. "G" in Figure 3 repre-

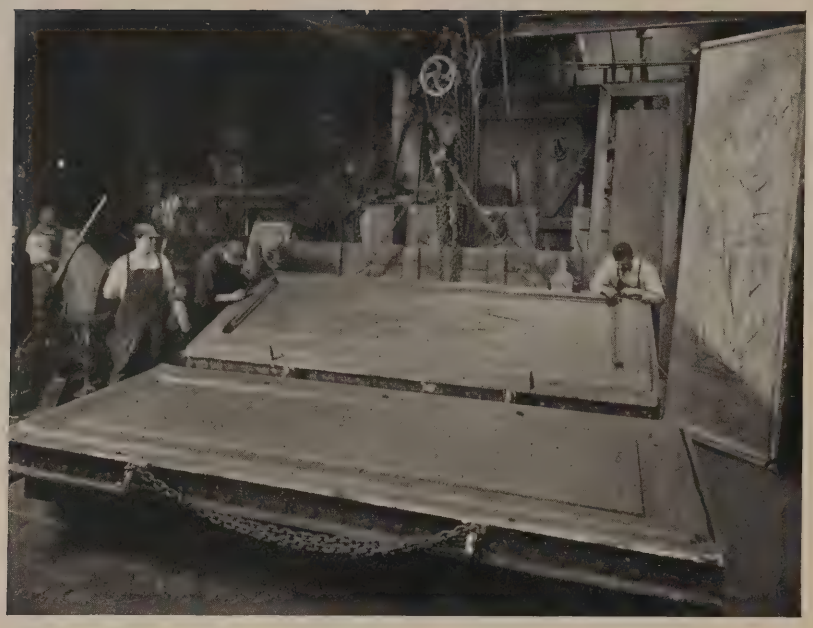


FIGURE 5

Preparation of mould in which one of the halves of the exterior doors for the Boston Public Library was cast.

sents the feeding channel or "gate" through which the molten metal will flow; these are simply made by cutting away the sand before it is baked with a spoon-like tool and painting the sand surface with "black lead" so as to prevent washing of the sand and thus offer no resistance to the flow of the metal. Smaller grooves as at "C" are cut out to the air, from the space to be filled with the metal, "G", so that collecting gases and dislodged air may have a means of escape. The various parts are assembled for a trial fit and then removed, to have themselves dusted of any stray grains of sand by an air blower, and then reassembled in the "flask". This latter is securely clamped (or padlocked like so many other flasks in this day of prohibition), and the lady is ready to have her complexion cast in bronze.

The foregoing description deals with the making of a mould for ornament in heavy relief or statues in bronze which, because of the undercutting, necessitates the mould cores being lifted from the model as described above, instead of the model from the sand. This latter method can be employed for all flat work where there is no undercutting, as in doors, pilasters, cornices, etc. Figure 5 illustrates this point. Standing upright at the right in the photograph is Daniel Chester French's model for one of the Boston Public Library doors. The imprint of it is seen on the mould for the front of the door, while the mould in the foreground for its reverse side is simply paneled. Figure 6 illustrates the same type of mould on a smaller scale. In case there is considerable repetition of units to be cast for such architectural forms as door rosettes, counter-screen ornaments, etc., a "pattern" may be made of wood or sometimes a metal die, which-ever may best suit the condition. In principle these serve the same purpose as the plaster models described, and have cores built around them to form a mould in the same manner.

For casting certain types of undercut bronze there is another method than the one described of making sand cores. The so-called "cire perdue", or lost wax process, briefly described is as follows: the surface of the sculptor's model is reproduced in wax; inside and outside this wax shell a composition is poured of the consistency of mud but of secret formula. When this outer and inner composition material is dried thoroughly by heating, the wax which formed the desired surface modeling is melted out and "lost", hence the name. If there were a form which in section were like Figure 9, it can be seen that instead of making three sand cores, A, B, and C for each indentation, that the "lost-wax" process would be simpler to execute. It goes without further comment that for some models one method would be preferable to the other, and that sand-cores were described first merely because they follow the older tradition.

After the moulds are completed and are ready to be "poured", the exciting part of the show is in order. Crucibles made of graphite, averaging a capacity of about 150 pounds of metal (although there are Goliaths which hold 700 to 900 pounds), contain the metal ingots which have been put in and heated until



FIGURE 6

Finished small moulds.

they are thoroughly fused. At a temperature of about 1700 degrees Fahrenheit the metal is poured, but it is judged to be "right" by the foundry foreman chiefly by its color. If too red it is too cool, and if white too "thin" or "fluid". If only small moulds are to be poured the crucible is lifted by hand from the furnace, as in Figure 8, while if larger crucibles are in order, mechanical help is resorted to as in Figure 11. Assuming that a small mould is to be poured, say about the size shown in Figure 6, two men are able to do the operation under the eye of the foreman, as in Figure 12. The workman who made the mould is usually the one to engineer the actual spilling of the molten metal into the form. In Figure 12 he is the one on the right in the photograph, grasping the two handles, with his helper at the other end as a pivot man. The moulder having two handles can direct the actual aim of the spout so that it unerringly hits the relatively small funnel which opens into the feeding channels of the mould. The foreman's job is to see that the metal being poured is the right fluidity, and with a bent bar to prevent the dross which floats on the top of the molten bronze from flowing into the mould. The excitement comes at this point, with bronze flowing like water and giving off all the colors of the spectrum. It is a good show with silent actors knowing their cues perfectly, seemingly oblivious to the deadly heat and intent of the metal. When it has filled all possible spaces of the mould the surplus metal rises in the "vents" or "risers" (described heretofore as channels for letting out escaping air and gases) and comes pouring out to produce a show of splashing gold. It signifies the end of the pouring for that particular form, and the trio of workmen pass on to the next unsuspecting mould.



FIGURE 8

Lifting small crucibles from the furnaces.



FIGURE 7

Men at work on large moulds.

Where a mould requires less than one crucible of metal to satisfy its appetite, the job is a three-man affair as described. But in the case of an equestrian statue or a coffin (as a cheerful example), the process is slightly altered although the same in principle. Figure 10 illustrates a cross-section through a large coffin about 8′ long, 2′4″ wide, and 2′ deep, ready to be poured. Directly above the mould there is erected a basin lined with moulding-sand. At the bottom there are three feeding channels leading to all parts of the mould, and at its mouth (at the bottom of the basin) a sand plug formed around a metal rod with one end extending above the top of the basin. Sufficient molten metal is then poured into the basin so that when the sand plug is pulled out the liquid bronze will flood all parts of the mould almost simultaneously. Here again the metal thickness is about ⅜ of an inch.

When the molten bronze has flooded the mould it takes but a few moments to set and harden. A small grille the size of the moulds shown in Figure 6 would be ready for cleaning within ten minutes after the time of pouring. This is because the thickness is only ⅛ to ¼ of an inch in thickness. Perhaps the statement should be made the reverse way: the metal must be of relatively thin thickness in order that it harden almost immediately. If the metal were

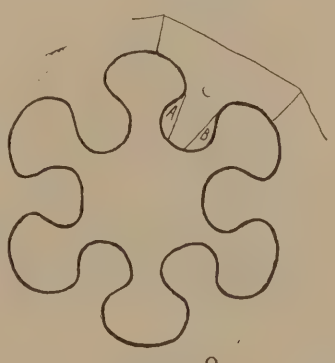


FIGURE 9

poured to form a solid mass or even to be of heavy thickness, it would cool slowly and cause strains and shrinkages which would disturb the surface so that the finished product would not be a facsimile of the original model. To have the metal heavier than a

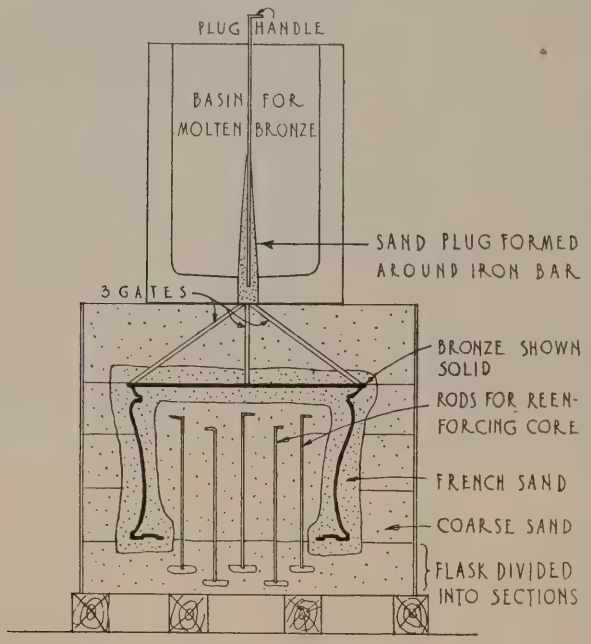


FIGURE 10

good pouring thickness adds nothing to its strength or durability and is thus an actual liability. In general the layman probably thinks of all bronze statues as being solid, and may have a prejudice against



FIGURE 11
Lifting large crucibles of molten metal.



FIGURE 12
Pouring bronze in small moulds.

bronze doors because of their imagined solidity.

After the metal has cooled the bronze is ready for the cleaning and finishing process. First the flask is opened and as much clinging sand is knocked from the bronze as is possible. The sand has been burned to a terra cotta crispness, and what will not break off is harassed with wire brushes. The inside core is induced to part from the bronze by digging, soaking in water, and further digging. The extraneous parts of the metal which have served as gates and vents must be cut off since they come out of the mould as a unified mass with the actual portion which is wanted. The foreign residue remaining after the wire brush treatment, as well as heat discoloration, are lost by dipping the entire bronze mass in an acid bath for a brief interval, then washing off the acid in hot water before it has had a chance to etch the surface. The "chasing" part of the game comes next (Figure 13) when all excrescences and "fins" are removed by saws, files, etc. Ornament is then strengthened and cleaned up with mats, tracers, riffles and files.

The matter of how much work should be done on cast or wrought bronze at this point is a subject of some controversy, some exponents maintaining that it is not a craftsmanlike job unless the tool marks are in evidence. It is a matter for the designer to decide and does not concern us here in describing how bronze is cast. If the architect or designer has a certain effect in mind or a certain texture which he believes can be achieved only by tooling the metal, that is for him to decide.

Subsequent to the chasing and filing comes the fitting together of various parts, as would be the case



FIGURE 13

"Chasing" bronze work.

for a counter-screen. When parts are to be joined together at certain junctures it is termed "brazing" (Figure 14), a matter of applying a blow torch until the metal becomes sufficiently hot to fuse with a special alloy acting as solder. Sections may be screwed or bolted together also.

Following the fitting comes the finishing, polishing, and coloring. Samples are submitted to the architect for his selection of finish. Various agents are employed in attaining whatever surface and finish are desired. There is some latitude in both of these, but not as compared to the color. The actual color of bronze is bright and shiny, like a new penny before being handled, and is never anything else. The color one usually attributes to bronze is the weathered oxidation to a rich brown; one of the best examples in New York City being the doors of the National Park Bank, 214 Broadway. Almost any color may be obtained by various oxidizing agents, but it should be remembered that these various colors are due to the chemical change which takes place after some agent is applied. In front of the Pennsylvania Museum in Fairmount Park, Philadelphia, reposes a "Spanish Cannon from Cuba, 1743" (according to the tablet), which has taken on an unbelievable range of colors. There are salmon pinks, pale cadmium oranges, an entire palette of browns, and a long range of greens, from pale emerald to almost veridian. The bronzes in the National Museum of Naples from the excavations of Pompeii are the most rich and varied assortment of greens outside the vegetable kingdom. The bronze craftsman can achieve almost any color with patience and chemicals. Chloride of ammonia as well as common salt and vinegar will react to produce beautiful greens, while various browns can be coaxed with the application of sulphide of potassium. But, the craftsman's instructions to the client concerning the care of the bronze should be religiously followed. A moron of a cleaner or janitor can ruin the best "patina" in about two minutes.

Treating the surface of bronze in one way or another to give a desired color, affects the surface only, and on scratching the surface with any sharp point the bright metal will shine through. There is no action comparable to rust on iron which eats away the material. Oxidation or weathering will effect the surface of bronze to perhaps a millimeter in depth but will go no further, thus accounting for the attribute of being the "eternal metal".

It might be mentioned in passing that cast bronze as compared to rolled, drawn, and extruded bronze, varies in color, and is bound to appear differently. If finesse and color are important to the architect he should not use cast bronze with the others. The author is acquainted with an over-hurried shop-front where the pilasters were made of extruded bronze and the cast ornament on them screwed in place later, the idea being that the store could not open if it had no pilasters. The final outcome is that the store *has* no pilasters, or at least no creditable ones. At the time it seemed a feasible scheme but as it worked out it would have been better practice had cast iron frames and supports for the show-window glass been run up first and painted for the store opening, and the cast bronze pilasters applied later. The client would have paid no more, the bronze man could have done a creditable job, and the architect would have been proud of his design.

It is interesting to note at this juncture that among the early architectural usages of bronze that it was not cast but applied to a wood surface. This is particularly true in doors, examples of which will be illustrated later. The bronze was worked on the anvil in much the same manner as wrought iron, with repousé a favorite device.



FIGURE 14

"Brazing" bronze work.



THE COLOSSUS OF RHODES

This masterpiece of Chares of Lindus was erected in the 119th Olympiad. The Encyclopedia Britannica says the notion that the figure straddled the entrance to the port, as stated by many eminent writers, was absurd. We firmly but respectfully challenge this statement. So called errors in the writings of the Masters, from Herodotus down, have been gleefully pointed out by modern "authorities" only to discover eventually that these "authorities" have been forced to eat their words. Certain things about the encyclopedias are to our mind absurd; the turgid, ponderous, and uninspiring style in which such books are written, ruthlessly stifles all poetry and romance. A bald statement of so-called facts — frequently garbled — does not truly portray historic events. A whacking good romance or autobiography gives us a vivid picture of the times and on that account, a truer one. So we shall continue to believe that the Colossus of Rhodes straddled the entrance to the port, that his eyes flashed like a basilisk, (one with a green light meaning ΓΩ, *the other with a red one signifying* ΣΤΟΠ*), that Greek fire spurted from his upraised torch, and that the four winds played on his lyre as on the strings of a lute, sounding a warning to mariners in foggy weather.*

THE DIMINISHING GLASS, III

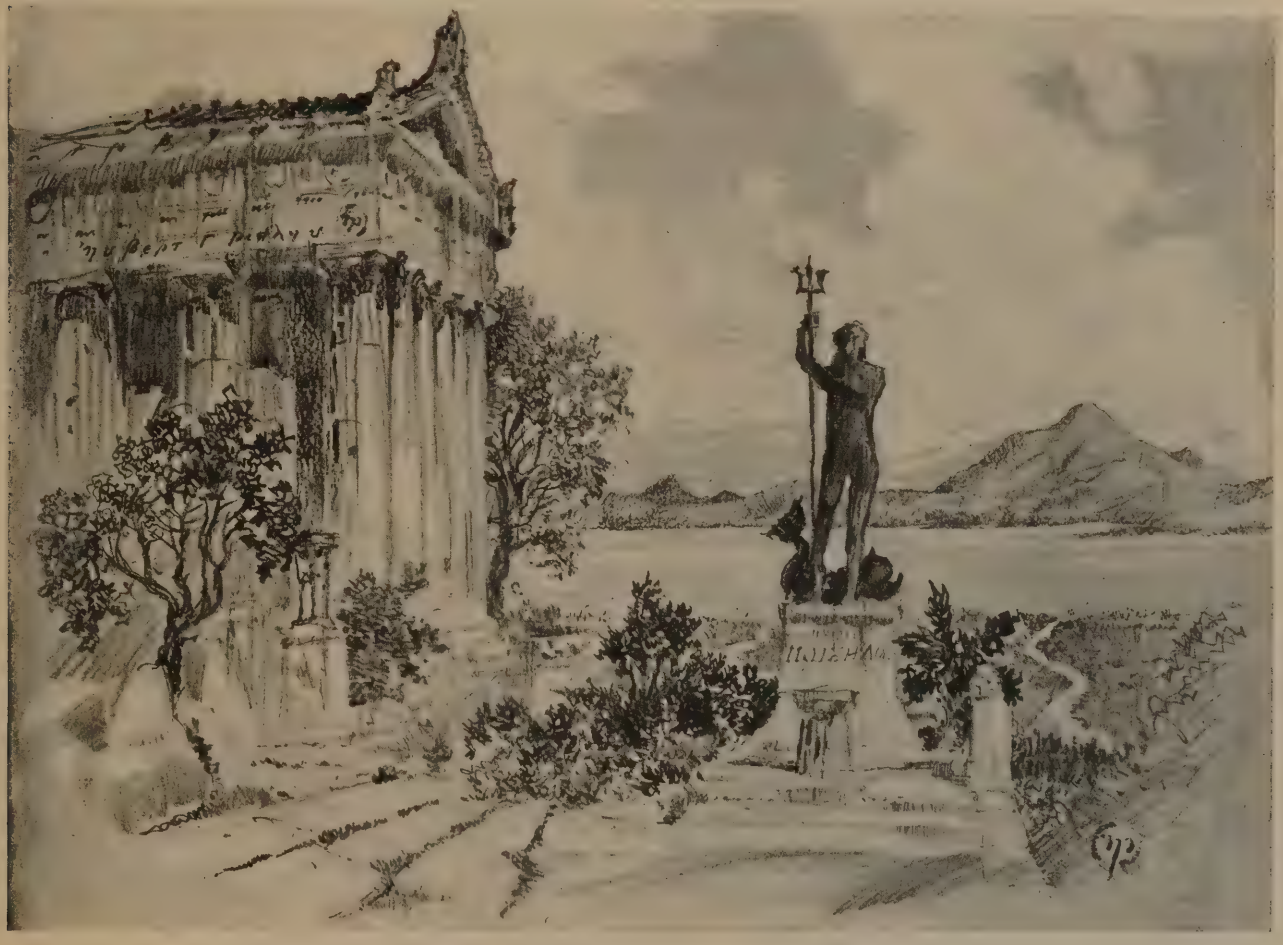
A DEPARTMENT FOR THE STOIC AND THE EPICUREAN

" . . . . . e non d'arte."—*Leonardo*

By Hubert G. Ripley

NOW PLINY, THE ELDER, for all his austerity, dearly loved to relate anecdotes of artists, for in his time one man might be stone cutter, philosopher, athlete, and architecton. In speaking of Praxiteles he gives the highest praise to his Cnidian Aphrodite, esteeming it superior not only to all his other works, but of any other artist that ever existed. To see this masterpiece, many persons undertook the voyage to Caria, where high up above the town, in a temple especially constructed to receive it, open on all sides so that its exquisite beauty may be seen from every point of view, the statue of the immortal goddess is placed. Pliny adds, "an arrangement which was favored by the goddess herself, it is believed." One young Pygmalion from Ctesiphon, a youth of noble ancestry, whose name shall be withheld for family reasons, became violently enamoured of the statue, contracted an aneurism, and fell into a decline, finally passing out completely from sheer spleen. Among Horace's Noble Numbers the ode beginning, it will be remembered, "O Venus regina Cnidi Paphique sperne dilectam Cypron", testifies to the veneration in which this work was held, even after the lapse of three centuries.

The model for this celebrated statue was Mnesarete, who was born in Thespiæ, at the foot of



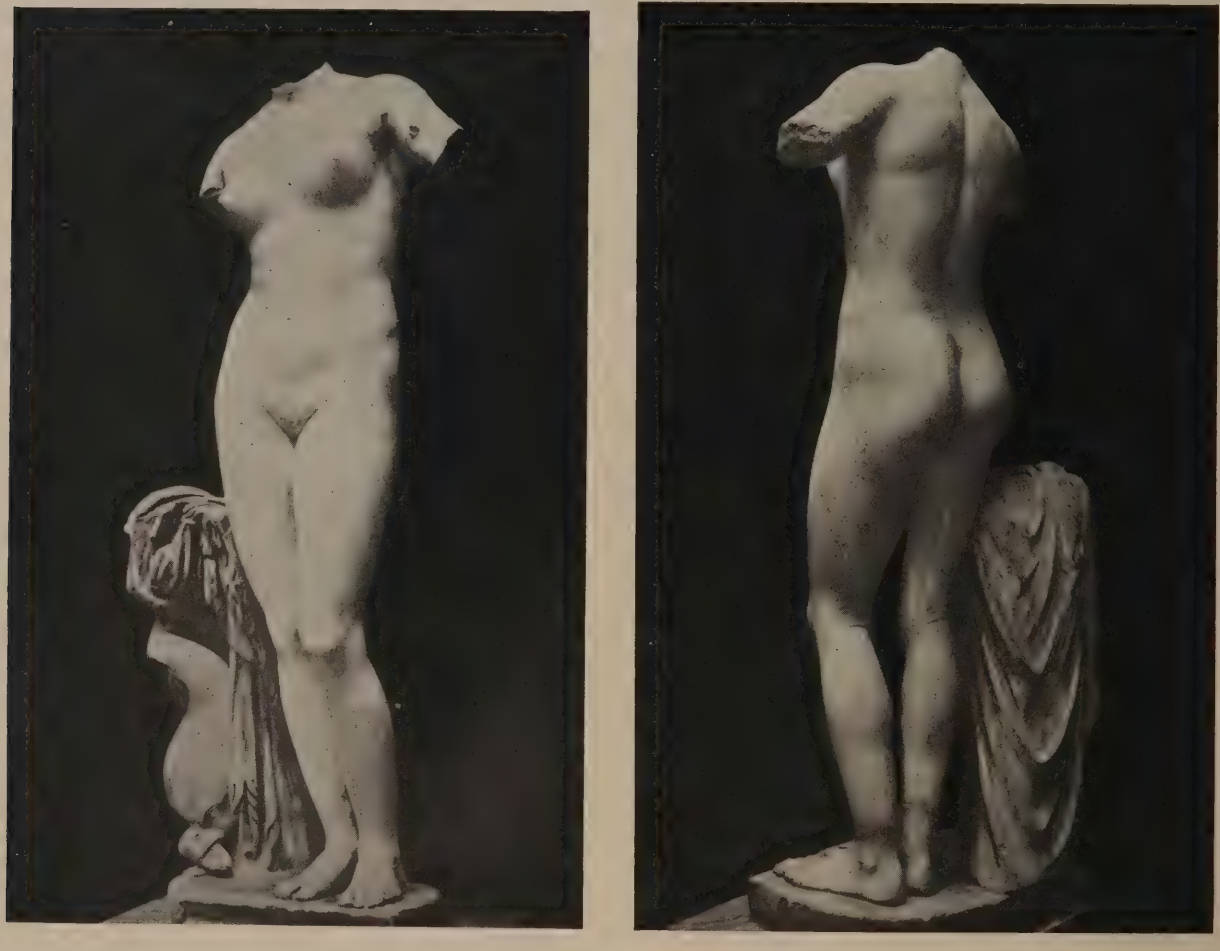
VIEW OF THE BATHING BEACH AT ELEUSIS DURING THE POSEIDONIA

The sketch (somewhat restored, it is true, from the descriptions of Pliny, Pausanias, Strabo, Polybius, Philios—1896—Foucart, 1900—and the researches of the Fullerton Foundation, 1926) is taken from the Acropolis, and shows in the distance the Island of Salamis. The swim across the channel was a favorite pastime among the younger set. With a strong glass (or, say, several strong glasses), Phryne can just barely be made out, entering the water, closely followed by Apelles and Praxiteles.

Mount Helicon, the ancient Boeotian town whose sons acquitted themselves with glory under Leonidas at Thermopylæ. She came to Athens a simple country girl in a gingham dress with her school books under her arm, and shortly afterwards embraced the oldest profession in the world. People called her Phryne, owing to her complexion. It was a name given also to other courtesans. She became a great favorite among the younger set, for as Pierre Louys says, "L'amour était chose sainte chez les peuples antiques". Her incomparable history gives a vivid idea of this veneration. When she walked abroad, instead of dressing like the other priestesses of Aphrodite in "cyclas transparentes",—whatever that may be—Phryne was accustomed to wrap up well in the good warm clothing of which the figurines of Tanagra have preserved for us the grace. She never even appeared in the public baths, and none save her most intimate friends had even seen so much as an arm or the turn of her incomparable ankle.

It was the festival of Poseidon at Eleusis in the second year of the 113th Olympiad. Apelles and Praxiteles were walking arm in arm on the beach, a little removed from the vast crowd of twenty thousand or so, gathered from all parts of Greece, waiting for the ceremonies to begin. It was a perfect day, and the wine-dark sea contrasted brilliantly with the shining mountains of Cithæron. The two friends were chatting amiably of their work, always, however, with the under-current of earnestness which characterizes the conversation of artists. Apelles spoke of his Anadyomene, which was going rather badly, and Praxiteles mentioned the difficulties with his Aphrodite which had been ordered by the people of Cos. Both artists complained bitterly of the lack of really first class models.

Presently they noticed that a stillness had come over the vast throng gathered on the bathing beach. "*Ω λοοκ οο'ς ηερε", said Praxiteles. "Αητ'ς γο ονερ", replied Apelles, and hastening their pace the two men



THE VENUS ANADYOMENE, FOUND AT CYRENE, NOW IN THE MUSEO NATIONALE DELLA TERME

Julius Harder, in a letter from the Hotel Flora, Rome, dated January 13th, A. U. C. 2680, says: "You know how rarely that the human epidermis, especially of the female, is effectively and convincingly rendered in painting. But here it is in marble, in color and texture wonderful! Beautiful! It would be presumptuous in me to attempt to describe it. It stands in a room by itself, with seats all around and a single doorway, and lighted from above only. The marble has an egg-shell polish and she is still dripping from the waves. I send a front elevation and a view from the N. E., in lieu of more wordy elaboration."

joined the crowd, which respectfully fell back as they arrived and made a place for them in the front rank of the onlookers. Wrapped only in the simplicity of the fresh morning breezes and the tangled skeins of her luxuriant Coromandel locks, Phryne, who had hitherto never been seen in public without her chiton, walked as unconcernedly down the beach as Gertrude Ederle or Mrs. Gade Corson, and entered the waves prepared to swim across the channel to Salamis, or down the coast to Megara, should the tides prove favorable. To be sure, Gertrude and Gade were thickly covered with axle grease, while Phryne, tradition states, was only slightly oiled. Apelles and Praxiteles gasped with delight at the sight of this lively vision, for they, happy mortals, could see with the artist's eye that here was the very model they had both been seeking. "*Ηηλλο Κιδ*", cried out Apelles as he and the sculptor followed Phryne a few paces into the water. "*Λζιτεν Δεαριε*", said Praxiteles, "How about a little chariot ride down to Peiræus this eve?" for each was extremely anxious to win this incomparable model, the one for his Anadyomene, the other for the Aphrodite, of Cos. "*Σο'ς Γουρ Ωλδ Μαν*", called out Phryne gaily over her pink shoulder as she struck out for Salamis.



RECONSTRUCTION OF THE APHRODISION AT CNIDUS
AS IT MUST HAVE APPEARED IN THE TIME OF PLINY

Even then—after three hundred years—the structure was in almost perfect condition, and Praxiteles' famous masterpiece could be seen under conditions favored, it is said, by the goddess herself. (Drawn from descriptions furnished by Pliny, Furtwangler and others and in accordance with the latest reports from the Fullerton Foundation.)

The masters were too much accustomed to having their own way to be denied. They begged and pleaded until it would have been embarrassing for Phryne to hold out longer. Then, too, the glory of posing as Aphrodite for the foremost artists in painting and sculpture was a distinguished one. "Even Lais, for all her success, never attained that honor!" she thought. "Hundreds may swim the channel, but the glory is only a fleeting one; I can't even say 'I done it for the kiddies' ". "My hair must be a perfect sight", she added. Thus she mused as her slaves were administering a brisk rub-down, for the waters of the Saronicus Siuus were chilly in the early spring, and Phryne was subject to sinus trouble at times.

Arrangements were accordingly made and sittings begun. All three, like Longfellow and the Carey sisters, soon became fast friends, for Apelles and Praxiteles were renowned not only for their skill as artists, but for the breadth and depth of their erudition on general topics as well. Messrs. Spafford and Esty would have been constrained to give them each high marks on such subjects as Science, Philosophy, Sport, Theology, and especially Mythology, Literature, and the Arts. Phryne, too, would have made an excellent showing, for she was noted not only for her merry sprightliness, but also for her quick wit in oriental repartee.

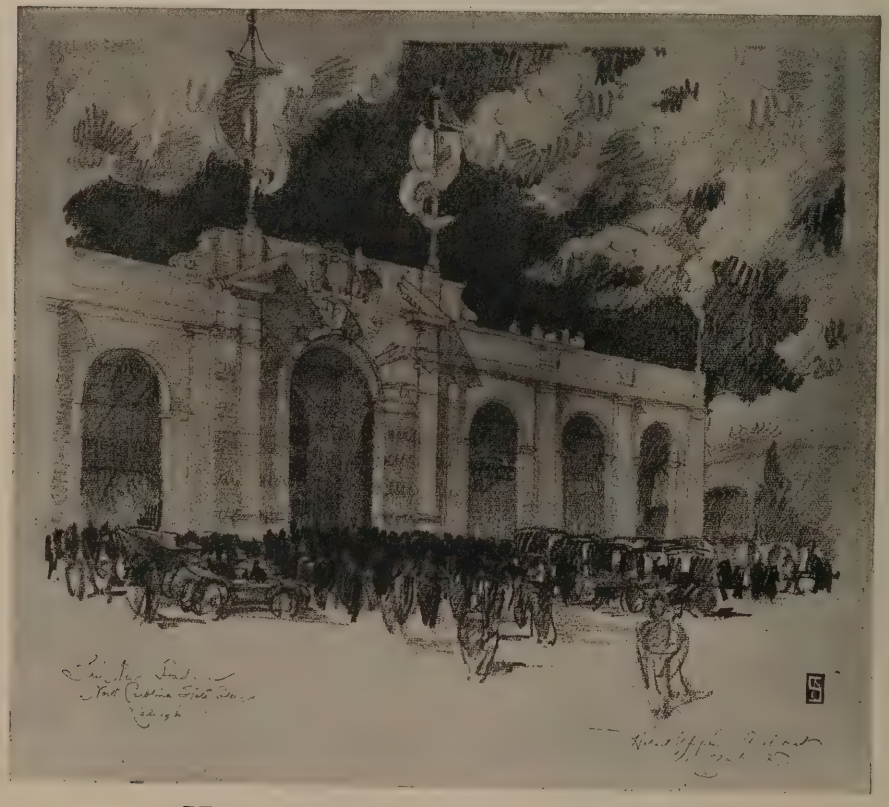
Apelles used only four colors in all his pictures; Melos white, Attic yellow, Sinope red, and the black called atramentum. Yet with these he obtained effects finer than any painter ever known to Pliny. His Aphrodite rising from the foam, wringing out her hair, is perhaps his most famous picture. It was painted on a panel of boxwood for his native city of Cos, and placed in the Coan Asklepieion, from whence Augustus obtained it by remitting 100 talents ($105,000) of the Coan

tribute. Until the time of Nero it hung in the temple of Rome and Augustus, when, the wood showing signs of decay, Nero substituted for it another picture by the hand of Dorotheos.

The Cnidian Aphrodite was one of two that Praxiteles chiselled out of the purest Parian marble. He offered them for sale at the same time, the second being a draped figure, which for that reason was preferred by the Coans, with whom lay the choice. The price asked for each statue was the same, but the Sporadians flattered themselves on their Puritanical austerity in thus selecting the less famous; the other was eagerly snapped up by the people of Cnidos. Nicomedes, King of Bithynia and Paphlagonia, who achieved historical renown by bequeathing his Kingdom and all his possessions on his death, (A.U.C. 678) to the Roman people, is hardly less remembered by his offer to discharge the entire public debt of Cnidos, if they would relinquish to him the statue rejected by the Coans. The offer was refused. Pliny adds, "There are in Cnidos other marble statues by great sculptors, a Dionysos by Bryaxis, another Dionysos, and also an Athena by Scopas, and there is no more forcible panegyric of the Aphrodite of Praxiteles than the fact that among all these it alone is remembered". The son of Cephissodotus has left a truly imperishable imprint on the history of art, to whose inspiration the little Mnesarete, whose tender feet once trod the pebbly paths of Thespiæ, contributed in no small degree, Furtwangler or no Furtwangler.

A pleasant feature in connection with the lives of these people is that an appreciative and warm-hearted world bestowed on them not only the laurels of fame, but also the material comfort that great wealth affords. Lempriere says, "Phryne became so rich by the liberality of her lovers that she offered to rebuild, at her own expense, Thebes, which Alexander had destroyed, provided this inscription was placed on the walls: "Alexander diruit sed meretrix Phryne refecit." The Thebans, a stiff-necked people, either from pride or fear of ridicule, refused an offer which, some seventeen centuries later, under not dissimilar circumstances, was accepted by the grateful citizens of Florence from La Belle Imperia, whom Balzac calls "la gloire de son temps."* Thus it was that the master-piece of Filippo Brunelleschi came to be finished.

*V. *Les Contes Drolatiques, par le Sieur De Ba'zac pour l'esbattement des Pantagruélistes et non autres. Paris, Calmann-Lévy, Editeurs, 3, Rue Auber.*



PENCIL SKETCH BY OTTO F. LANGMANN

STADIUM ENTRANCE, NORTH CAROLINA STATE COLLEGE, HOBART UPJOHN, ARCHITECT

PUBLICITY AND THE ARCHITECTURAL COMPLEX

By Charles Kyson

AROUND THE LOUNGE of the University Club they sat—young architects all—discussing the problems that confronted them while they waited for the chapter meeting to convene. Intently they listened to one of their members.

"But the fact remains, 'young fellow me lad', less than ten out of every hundred who build go to an architect. Now laugh that one off."

Tom Kenyon leaned back in his chair and defiantly surveyed his fellow architects sitting ringed about. "And if we had the pep and initiative of Mary's woolly white lamb, we'd get busy and change the ratio," he continued.

"Interesting theory, Tom, old chap." J. Chesterman Heatherstone, II, knocked the ashes from his cigarette with his shapely, artistic fingers. "How are you going to stem the devastating tide?"

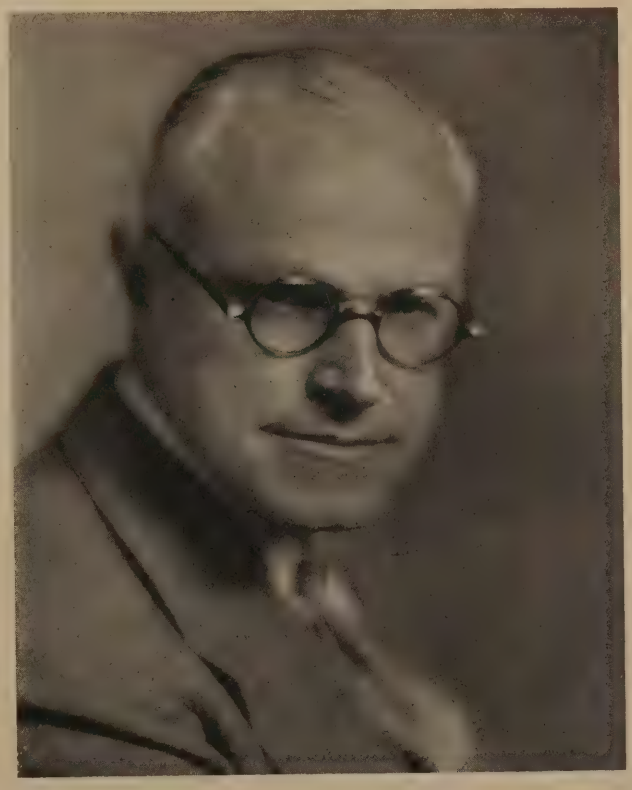
"Publicity, old son, publicity," Tom surveyed his friend animatedly, "You know the present predicament of the architect's profession reminds me of the old political yarn about the elderly Dutchman, who was fond of Limberger Cheese. He made a generous purchase of the beloved commodity at the country grocery. Tucking the odoriferous package under his arm, he started to walk homeward. The day being warm, the thermodynamics of the weather had an inspiring effect upon the cheese, and the aroma wafted heavenward.

"Two buzzards were attracted by the redolent commotion in the upper air and commenced flying around our friend as he trudged down the country lane. One buzzard turned to the other in a puzzled manner.

" 'You know, I can't understand what's the matter with that fellow. His odor is convincing, and yet he still plods along.'

"The other thoughtfully regarded their quest far below.

" 'I bet I know,' he was struck by an inspiration, 'the trouble with that guy is, he's dead and doesn't know it'."



CHARLES KYSON

A hearty laugh went round the group.

"By jove, Tom, that's handing a rather hot one to the dear old profession," grinned one of the group.

"When it comes to publicity, we architects are riding in the undertaker's buggy."

"Aw, really now, Tom, you don't mean that sort of publicity the movies go in for, do you?"

"Well, why not? The old fifth industry has cross sectioned, diagrammed and diagnosed the psychological set up of old man Everyman, and his wife, the American people, in a way few industries have ever attempted, and publicity is it's life blood. They know its value and what it can do for them."

"Oh, I say now, Tom, you can't compare the profession of architecture with the movies, you know," protested Heatherstone.

"Perhaps not, but we can profit by some of their methods. They've done a jolly good job in selling themselves to the public—one of the things we architects haven't. Only one out of ten of the building public thinks we are necessary, or is even aware that we exist. Our trouble is that we have failed to sell ourselves, and we are all suffering because of this lack of progress."

"After all," chimed in one of the reactionaries of the group, "it's the public's fault. It is only half educated and more or less uncultured. It neither knows nor appreciates good architecture. Until it changes its point of view and acquires an education as to the value of artistic things, publicity would be of no avail."

"Is that so!" Tom, the champion of modern methods, looked belligerently at the last speaker. "Who's going to change it for them if we architects don't? I call that putting the differential before the steering wheel. Your solution, I take it, would be to wait until human nature changes and then start educating the vox pop. Boy, how long do you want to live anyhow?" he scoffed.

"I'll say, before you get 'em educated, you'll wait

until that trick mustache of yours grows so long you'll trip on it when you do the black bottom."

"Sic'em, Tom, you old hound of modernism," bantered another speaker.

"O.K., Methuselah," countered Tom. "The fact remains, however, that the architect is the point of contact with the public. It is up to him to educate Mr. and Mrs. Everyman to understand what good architecture is and to appreciate the value of it. Why, do you know," he continued earnestly, "I happened to be in the public library the other day, and I ran across a book entitled 'The Handbook of Real Estate.' It was the Kidder of the Real Estater. It told all about real estate operations and then it had chapters devoted to insurance, surveying, building, and so on, written by authorities in the various lines, and there was a chapter telling of the work of the architect. Well, I had to laugh. It was a long-winded, fussy, moss-grown treatise on what the public should do for the architect, and mighty little about what he could do for the public. As a selling argument, it was a complete and absolute washout. If a good salesman had read it, he would have laughed until he lost his front teeth. There wasn't one thing in it that would give you any intelligent idea as to how much the services of an architect should cost. In the next chapter, the contractor had his innings, and it told in an every day garden variety of readable English, just what a contractor could do for the public, and how necessary he was. It also told dear old friend Everyman he would have to pay friend contractor ten per cent. for his work. A straightforward statement of fact without a lot of verbal camouflage."

"Oh, but then, Tom, there's a limit. One can't commercialize architecture too much, you know," protested J. Chesterman Heatherstone.

"Oh, commercialize your grandmother's whatnot, Chet." Tom regarded the reactionary Heatherstone disgustedly. "We have the nice easy job of putting the art of architecture on a business basis and if we can't do it, we're sunk, I'll say."

"Well, Tom, what's your theory of publicity for the architect?" inquired one of the men who had been listening intently to the controversy.

"Well, Jack, it's this way. There are two types of publicity for the architect. One may be termed internal and the other external publicity. Internal publicity means the education of the architect along business lines relative to the cost of production: what items constitute his overhead, how much it costs him to make the plans for various types of buildings, the cost of supervising construction. To educate him up to the problems of selling architectural service, I want to say, is some problem. How many of you fellows ever learned anything of this in college? These are some of the most vital things that face a young architect and, as far as I know, there isn't an architectural school in the country that imparts this knowledge to any of its students, and yet the time of the successful architect is very largely taken up with the administrative problem of the business executive."

"And what do you mean by eternal publicity?" inquired another.

"Why—external publicity deals with the problem of the education of the public as to what an architect can do for it."

"Well, Tommy, old boy,—how are you going to tell the world about it?"

"Why, by the use of modern publicity methods," continued the interrogated one. "If all of the architectural societies and organizations in the country would wake up to a realization of the value of external publicity and set out systematically to get it, the troubles of the architect would be greatly minimized and he would come into his own. Publicity has become a systematized business. There are publicity agents who will contract to get so many column-inches per month in the various publications which reach the public. They approach it from the newspaper angle of the human interest stuff. Architects do not realize how interesting their work can be, written up from this angle.

"You know—I was talking to an officer of a big society of general contractors, and he said in a certain locality they had worked their publicity up to four thousand column-inches per month. That's why the public knows it has to pay the contractor ten per cent. and there's no question about it. Who knows what they have to pay an architect, I'd like to know? Huh! The architects even don't know themselves. Can you imagine a supposedly intelligent profession getting themselves into a jackpot like that?"

"Woe! Woe! Woe! unto us!" teased one of the group.

"That's all right—we can laugh all we want, but there isn't a lot of hope for a business where not one in twenty-five knows how much it costs him to run his business—figure his production costs—in our case how much it costs to produce a given set of plans and specifications."

"Why I know how much it costs me to get out a set of plans. I made forty per cent. net profit, Tom, on my business last year."

"George, I'll bet you a dinner for the crowd, you didn't make that, or anywhere near it!"

"Why I certainly did," George Clarkson defended.

"George, did you figure a salary for yourself?"

"No, I didn't."

"Well, where do you get the forty per cent. net profit stuff then, I'd like to know? You could have gotten a corking good salary working for someone else, couldn't you?"

"Surely."

"All right then, it cost you something working for yourself, didn't it? You're like the farmer who figures his time worth nothing at all. George,—your trouble is, you don't know what constitutes net profit."

"And let me ask you," Tom continued, "when figuring your costs, did you take into account such little trifles as depreciation, running your auto, interest on capital invested in your business—accident insurance, for instance? Suppose you got hit by an auto. Your expense would go on, wouldn't it? Well, accident insurance is income insurance and should be figured as part of your overhead."

"No, I didn't figure those." George looked thoughtful.

"Say, George, when you figure your overhead—slack times included, I'll bet if you made a ten per cent. net profit, you're mighty lucky."

"I know—but what difference does it make about figuring your salary in your overhead?" George looked puzzled. "I'd only pay it to myself!"

"Yes, you babe in the stix, but when you don't figure it, you're kidding yourself into thinking you're turning out, let us say, residence plans for three or four per cent., when they are really costing you about six per cent. You misrepresent your costs to all of us, to the public and, worst of all, to yourself as well."

"Then that's why we can't really afford to cut under the American Institute schedule of fees, isn't it?" inquired another of the listening men.

"That's it all right." Tom leaned forward eagerly, to drive his point home.

"The trouble with the Institute is, it shakes a cold, aloft, admonishing finger at the younger men in the business and says—'Naughty, naughty! You mustn't cut prices now. It is very wicked. This is our schedule—you must stick to it'. It doesn't tell us *why* we should not. The result,—lots of us young fellows starting in business think the Institute is using that schedule of prices to freeze us out—knowing it's easier for the older members of the Institute to get business because they are established. We think we have to cut our prices under the Institute rate to get the business, when if we only knew how to figure the overhead of our business, we could soon prove to ourselves with figures that the Institute schedule is the absolute minimum rate an architect can afford to charge and live. In many cases he should charge more."

"Tom, old chap, where did you get all this dope on overhead?"

"From dear old Hollywood, where the nuts and the movies come from," Tom grinned.

"No kidding, I'm serious," George Clarkson remarked earnestly.

"Fact, George,—those fellows out there formed the Architects' League of Hollywood. Their address is 6040 Hollywood Blvd., Los Angeles, and they published a little booklet—sells for fifty cents. They call it 'Your Profit, Friend Architect, How about it?' It tells what items make up your overhead—and there's a lot, I'll bet you never even thought of. It shows you the actual cost of getting out drawings for a large number of buildings—and those costs will make you feel like the cold gray dawn. Read how much it costs you to supervise the construction of your buildings—believe me you won't waste any time when you have figured out how much it really costs you. That booklet is worth a good many thousands of dollars to any architect. Now every one of you fellows be sure to send and get it."

A number of the men wrote down the address in their notebooks. They all looked thoughtful.

"Why couldn't we get something like that started in our chapter?" Chesterman Heatherstone thoughtfully lighted a cigarette. "I confess it's something to which I never gave much thought. I knew I wasn't making much out of my architectural practice—should though, of course. Some way I never knew how to figure why I wasn't."

"That Hollywood book will set you right, Chet." Tom was delighted at the impression his argument was making.

"Well, I'll have my office head look into it."

"Yes, and I'll bet you'll find your head draftsmen and some of the others are making as much or more out of your business than you are yourself."

"Shouldn't be surprised at that," smiled Heatherstone.

"Well it's all wrong!"

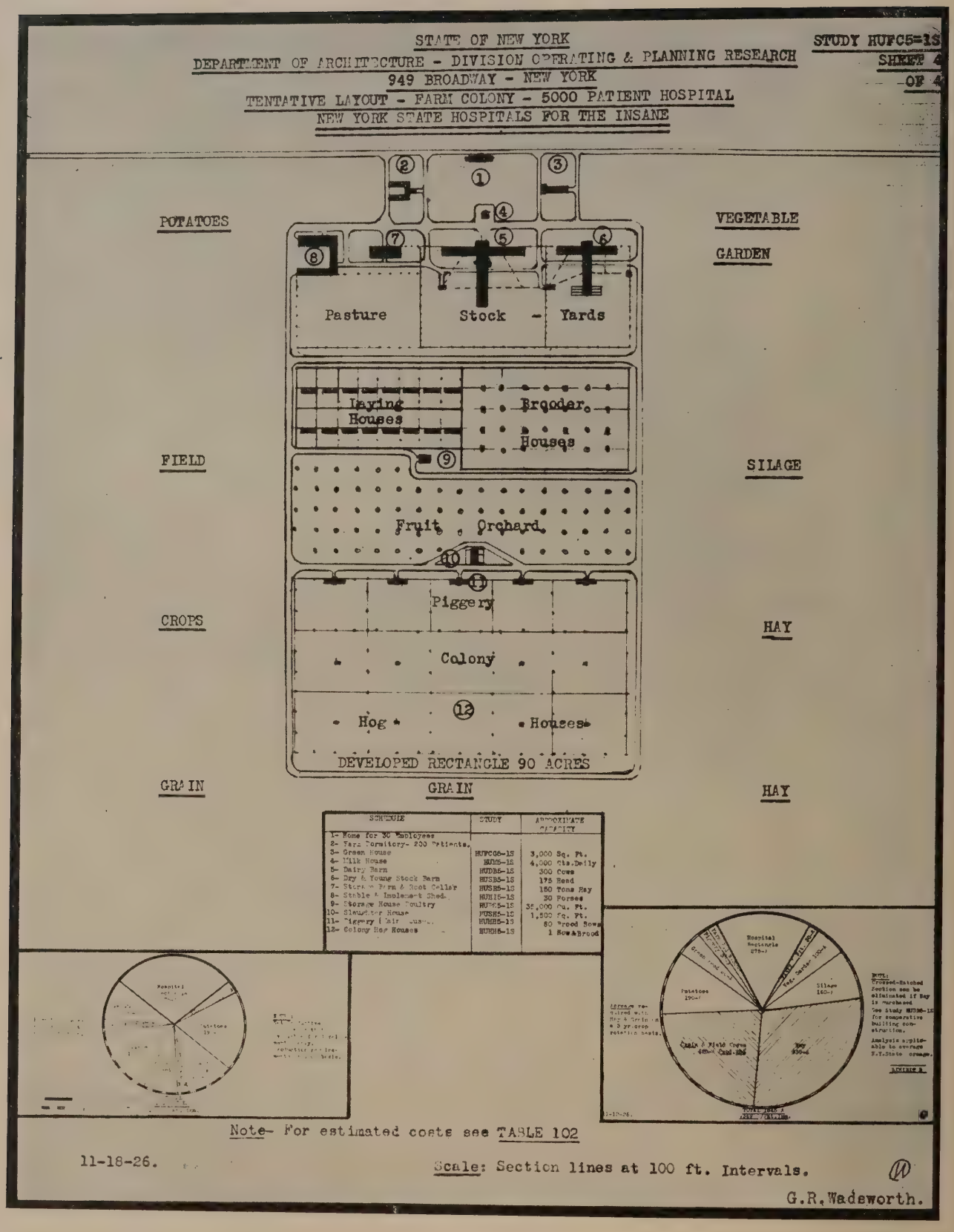
"By Jove, Tom, quit glaring at me. I'm a convert, I'll bite. What do you say fellows. Let's poke up the old boys in the chapter. Maybe we can't start something along similar lines right here in the old home town."

"Great!"

"Good idea. I'm with you Chet!"

"We've apparently gotten off on the wrong foot. No one told us differently, I guess." George Clarkson spoke, crossed his feet comfortably, and lighted a fresh cigar.

And so another group of young architects turned from the time worn course of obsolete traditional thinking; and if the architectural profession is to survive, more architects must join them. Let us wake up and realize we are part of the most fiercely progressive age all history has to record—discarding the time worn and the obsolete—let us use the constellations of truth by which to steer our bark into the course of things that are, pointing its prow into the entrancingly strange waters of unknown seas, and sail courageously out of the night.



FARM COLONY—FIVE THOUSAND PATIENT INMATE HOSPITAL

SULLIVAN W. JONES, NEW YORK STATE ARCHITECT

PLANNING METHODS FOR LARGE INSTITUTIONS, III

By George R. Wadsworth,

Consulting Engineer: Director—Division of Operating and Planning Research, Department of Architecture, State of New York.

THE GENERAL conception of a hospital consists of one or a few buildings suitably grouped and articulated to a unit for Administration, all incorporated within an acre or two of ground. New hospitals for the Civil Insane of New York State, with a maximum capacity of 5,000 patient inmates, including farm colony and special group for tubercular patients, encompass nearly 100 separate buildings incorporated within a plot of from 1,000 to 1,850 acres depending upon acreage employed for the raising of hay and grain for stock.

The planning of an institution of such scope presents the usual problems incident to a conscientious undertaking toward the expenditure of the taxpayers' money, accentuated by the magnitude of the program. On the one hand psychiatrists and superintendents are decrying the larger institution and, from their viewpoint, the contention is perhaps undebatable; on the other hand, those who recognize the fundamental economic factors surrounding the proposition, although giving due weight to the contention of the psychiatrist, realize that larger and ever larger institutions are inevitable.

The small hospital with single rooms only, a nurse or attendant for each patient and adequate personnel and facilities for treatment and service is eminently desirable. Such a program, with funds available or in sight for its consummation, from the standpoint of the psychiatrist would provide for 100 per cent. of care for 100 per cent. of the civil insane wards of the State.

The State can sensibly finance to conclusion no such program. Such a program partially carried out—to the limit of funds economically available—would evolve a condition providing 100 per cent. of care for but 50 per cent. of State Wards; 50 per cent. of those eligible for institutional treatment and care at the hands of the State would have no place in State Hospitals.

The larger institution is the inevitable compromise. In it we may provide for treatment and care 95 per cent. as complete and efficient as in the smaller institutions, to meet 100 per cent. of requirements for patient bed capacity. In other words, between a program to effect 100 per cent. facilities for 50 per cent. of the unfortunate, and one to provide 95 per cent. facilities for 100 per cent. of the unfortunate there is no latitude for choice.

Most design in the final analysis is laid down to meet a compromise of desiderata, some known, some carefully forecast, and some assumed. Depending upon the ratio of future uncertainties to known conditions of the present which seem likely to perpetrate, sound design must possess a measure of flexibility.

The design of a machine tool to make a stock mechanical part of certain material and specified tolerances for dimension and of prescribed finish is laid down to rigid specification around definite functional operations. Plans for the metropolitan hotel today need possess little if any element of flexibility; there is small likelihood of any change in custom or demand which shall upset the present tenets of service for a modern city hostelry; and this state of affairs seemed just as fixed in 1910 or thereabout when the architect should have planned his bar to serve ultimately as a cafeteria and his wine vault for conversion into a mushroom cellar. You never can tell.

The element of flexibility which must be recognized in the planning of institutions for the care and cure of those afflicted with mental disease is a factor of importance. The intense and scientific study of mental ills is only just now approaching a plane which has characterized the study of physical ills for a generation and more. Within a comparatively few years our present conception of requirements for treatment and care may be changed; structures planned today must be useful tomorrow.

The illustration on the opposite page of a farm colony or grouping of farm accessories and utilities to serve an institution with five thousand patient inmates, is one of a series of tables, graphs, plans and details which set forth requirements and estimated production for average New York State acreage, as well as designs for all buildings and structures from which the draftsmen may proceed with the contract drawings.

The tuberculosis colony shown on the following page is likewise one of a series of sheets sufficient and necessary for the complete planning of this important adjunct to the hospital. These two presentations reflect determination and details of planning and design substantiated by research of wide scope in example, record and territory. The series also includes, respectively, a list of recognized authorities consulted.

STATE OF NEW YORK
DEPARTMENT OF ARCHITECTURE - DIVISION OPERATING & PLANNING RESEARCH
949 BROADWAY - NEW YORK
TENTATIVE DESIGN - PLOT PLAN - TUBERCULAR UNIT
NEW YORK STATE HOSPITALS FOR THE INSANE

STUDY HT5-1S
SHEET 1
OF 4

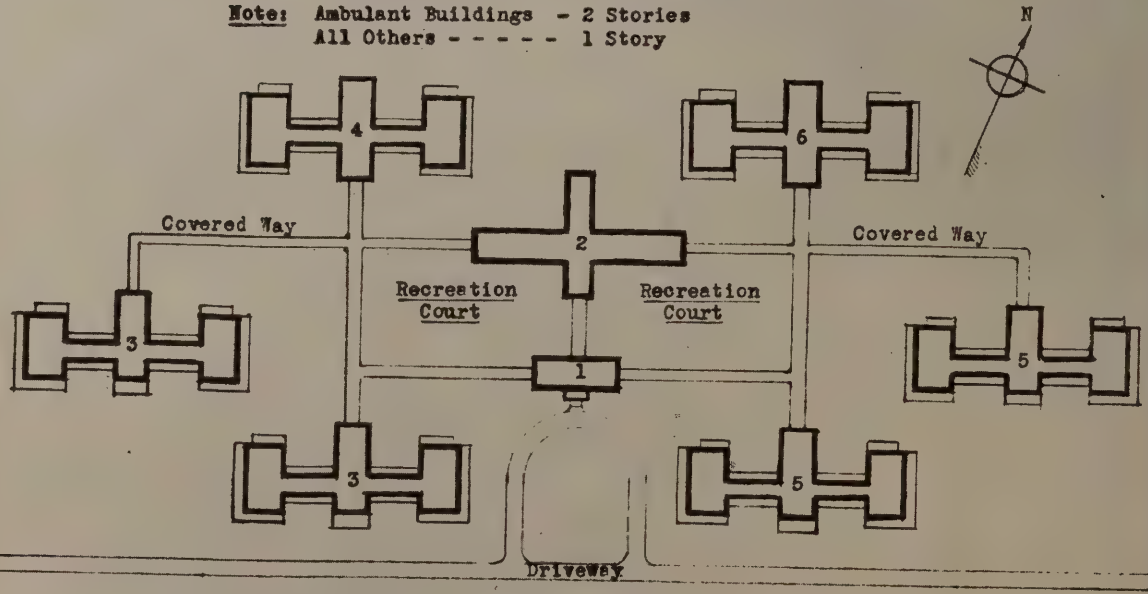
CAPACITY - 500 PATIENT BEDS

For Analysis of Patients in Civil State Hospitals See Table 45

KEY

1- Administration Building.....Study HT -1S - Sheet 1
2- Dining Kitchen Unit.....Study HT5-1S - Sheet 4
3- Female Infirmary Buildings.....Study HT -1S - Sheet 4
4- Female Ambulant Building.....Study HT5-1S - Sheet 2
5- Male Infirmary Buildings.....Study HT -1S - Sheet 4
6- Male Ambulant Building.....Study HT5-1S - Sheet 2

Note: Ambulant Buildings - 2 Stories
All Others - - - - - 1 Story



PATIENT BED CAPACITY

Infirmary Buildings - Four at 64.....256
Ambulant Buildings - Two at 122....244
Total 500

DINING ROOM CAPACITY

Patients Dining Rooms - Two at 156... 312
Patients Dining Rooms - Four at 30... 120
Total 432

Attendants Dining Room - - - - - - - - - - 24
Staff Dining Room - - - - - - - - - - - - 12

INSTITUTION		TOTAL		
		MALE	FEMALE	OTHER
INMATE POPULATION		18950	21303	40253
T.B.Patients -	In Spec.T.B.Bldg.	403	751	1154
	In other Wards	148	104	252
	Together	551	855	1406
Ratio -	T.B.P./inm.pop.	2.91	4.02	3.49
T.B.Building -	Capacity	325	675	1000
	No. of Beds	437	745	1182
Ratio -	T.B.P./capy.	140	127	131
T.B.Patients -	Bed-Ridden	119	170	289
Percent -	Bed-Ridden	22	20	21
T.B.P.Employed-	Dining Room	17	46	63
	Dormitory	49	66	115
	Ward	57	95	152
	Other Work	25	43	68
	Total	148	250	398
T.B.Patients Idle		256	442	698
T.B.P.Out for exercise		331	591	922
T.B.Patients taking medicine		187	259	446
T.B.Patients receiving O.T.		76	112	188
ntal Condition-Eloping		37	64	101
	Disturbed	55	143	198
	Distructive	46	160	206
	Suicidal	18	35	53
	Together	156	402	558
TAL Employees -	Physicians	15	6	21
	Nurses	14	16	30
	Day Attendants	28	55	83
	Night "	11	20	31

NOTE:
For Group Development - 250 Bed T-B Unit- See Study HT-1S
For Estimated Costs - - - - - - - - - - - See Table 101

3-16-27.

Scale: Section lines at 30 Ft. Intervals.

G.R.Wadsworth.

TUBERCULAR COLONY—FIVE HUNDRED PATIENT BED CAPACITY

SULLIVAN W. JONES, NEW YORK STATE ARCHITECT

PENCIL POINTS SERIES
of
COLOR PLATES

This plate was reproduced from a rendering by Vahan Hagopian showing the new Oliver Cromwell Apartment Hotel building on 72nd Street, New York designed by Emery Roth, Architect. The drawing was first made as a lithograph so that a number of black and white prints could be obtained. One print was made in ink of a bluish gray color on paper suitable for receiving water color. This print was mounted on cardboard and rendered in water color to produce the effect shown. The sky was blown in with an air brush. This process offers an interesting variant from the usual lithographic rendering printed in black ink. The original drawing measured 12¼" x 25".



THE OLIVER CROMWELL APARTMENT HOTEL, EMERY ROTH, ARCHITECT

COLOR RENDERING BY VAHAN HAGOPIAN



NEW YORK TELEPHONE BUILDING, MCKENZIE, VOORHEES AND GMELIN, ARCH'TS

RENDERING IN OIL BY EDWARD TRUMBULL

PENCIL POINTS SERIES
of
COLOR PLATES

Paintings in oil as architectural renderings are of comparatively infrequent occurrence. This plate shows that the medium has some possibilities when the subject is of more than ordinary importance and interest and a competent painter is employed. The Barclay-Vesey building, designed by Ralph Walker of the firm of McKenzie, Voorhees, and Gmelin is most certainly worthy of having its portrait painted and Edward Trumbull has succeeded in creating a noteworthy one. The size of the original is 42" x 72".



Print by George C. Miller

LITHOGRAPHIC RENDERING BY RODERICK SEIDENBERG

THE COWAN BUILDING, NEW YORK, SUGARMAN AND BERGER, ARCHITECTS

PLATE XX

VOLUME VIII NUMBER 6

In this drawing, Mr. Seidenberg deliberately set out to make a night rendering after an attempt to get a satisfactory night photograph of the building had failed. He chose the lithographic medium because of the velvety rich blacks it offered. The drawing was first made with lithographic pencil on transfer paper and then put on the stone for printing.



LITHOGRAPH BY SAMUEL CHAMBERLAIN

A STREET IN OLD PARIS

PLATE XXI

VOLUME VIII NUMBER 6

We present here another of the series of "Twenty Lithographs of Old Paris" by Samuel Chamberlain, who is still busily engaged in etching, sketching, and lithographing picturesque bits of European cities and towns, to the envy of all who must regretfully stay at home.



WOOD BLOCK PRINT BY ROWLAND C. ELLIS

HOUSE AT ASBURY, NEW JERSEY

PLATE XXII

VOLUME VIII NUMBER 6

This print was made from a wood block, cut on box-wood by Rowland C. Ellis from a sketch made at Asbury. It is suggestive of the possibilities lying in this medium for use in renderings of certain types of buildings. We are accustomed to lithographic renderings and have recently seen etching employed by professional renderers as a means of presenting designs. Why not the wood block print?



RENDERING IN WOLFF PENCIL AND CHALK, BY F. G. STICKEL

NEW YORK LIFE INSURANCE CO. BUILDING, CASS GILBERT, INC., ARCHITECT

PLATE XXIII

VOLUME VIII NUMBER 6

The rendering shown on this plate was made by F. G. Stickel of the office of Cass Gilbert. It was done on detail paper with Wolff carbon pencil and the highlights were touched up with chalk. It is interesting to us particularly since the editorial office looks out upon the building in course of construction on the block between Fourth and Madison Avenues from 26th to 27th Street. The view shown is taken from Madison Square. The original drawing measures 21" x 36".

THE SIXTY-ONETH CONVENTION OF THE I.A.I.

"DIGNITAS UBER TOUT"

By Gerald Lynton Kaufman, D 4-S.

PROGRAM

Headquarters:—The Pentagon House, Polk Ave. & P. Street, Washington, D. C.

Hindquarters:—The Little Green House on K. Street.

Registration:— Delegates, Members, Clients, Prospects, and Specification Writers, should register at the *Salon d'Aisance* before doing any business.

Insignia:— Delegates, Red Ribbons; Officers, Red Tape; Clients, Checked Ribbons; Prospects, Gold Ribbons; Honorary Members, Ticker Tape.
At time of registration, Members should secure the following:—
1. Luncheon Tickets, Café de l'Enfant (Major l'Enfant, Archt.); 2. Banquet Tickets, Salle de la Warehouse Bondée; 3. Pullman Tickets, to get back to Local Chapters.

Privileges:— Delegates may have the floor for the following architectural purposes:— Drafting resolutions, drawing up rules, and giving concrete instances with re-inforcing arguments—only after an eye-beam of approval from the Chair.

Directors' Report:—It has been decided to omit reading the Report of the Bored Directors, giving each member a printed copy thereof, instead, to be read surreptitiously during speeches.

Addresses:— Opening Night: 1. President's Address, by Puvis de Montparnasse; 2. "Drain Design", by Max I. Cloaca; 3. "Plastic Spatteresque", by Tex Krafft.

Second Night: "A Plea for Depreciation." Symposium on the Use of Less Durable Materials and Provision for Future Jobs,—in line with other modern tendencies in business.

Third Night: *Advertectural League Night.* Address by Pliny T. Barnum, Promoter, on "The Annual Show", advocating the entire elimination of architectural displays in the Grande Palazzo Centro.

Fourth Night: Impromptu speeches after the Banquet at the Salle de la Warehouse Bondée.

Fifth Night: (Read the Report following).

IN THE SUPERB SETTING of the placid Potomac Valley, beneath the palatial portico of the famous Pentagon House, there has just been held one of the most epoch-making reunions of the Illustrious Architect Immortals. For five days and at least five nights the outstanding members of the profession assembled, greeted, handshook, re-uned, discoursed, and adjourned; for five days the Pentagon lawns and gardens were resplendent with wearers of VanDyke beards, spats, and varied intermediate sartorial coverings, garbs, and decorations. For five unforgettable evenings, and perhaps more or less forgettable nights, the air inside and around the Pentagon House was perfumed with honeyed verbiage, was vibrant with melodious discourse, was replete with cerebral out-pourings, and was sweet with the aroma of festive and furtive libations. . . . . .

It is not the purpose, however, of this report, to describe the atmosphere. Rather let us confine ourselves to the brief story of the I.A.I. activities, reports of standing and sitting committees, and the chronicling of the principal items of paramount interest.

The Convention opened with the President's address of welcome, the singing of the "Internationale", and the dispensing with the minutes of the previous Convention. The first day was given over to Committee Reports—and what reports they were!

The Committee Contra Competitions reported excellent progress for the past year, and asked for a larger appropriation for the ensuing year.

The Committee on Un-Comical Practices in the Building Industry reported on last year's economies and asked for more funds to carry on the work.

The Committee on Canons of Ethics reported the discovery of forty new restrictive regulations and requested a greater financial allowance for the purpose of putting these into new folders.

The Medals Committee reported the founding of new prizes as follows:—

1. The Roxy Medal for distinctive use of Gilt Ornament; 2. The Set-Back Medal for Pen-House Apartments; 3. The Harris-Jacobs Medal for Traffic Congestion Schemes; 4. The Bragwyn Medal for Projective Symmetry; 5. The Raymond M. Wright Medal for Verticality; 6. The Frank Lloyd Hood Medal for Horizontality.

This Committee further reported, in connection with the above, that an augmentation of its working capital was necessary to take care of expenses in awarding of the prizes.

The Committee on Public Erudition reported an increase of one person per thousand over the previous year, who knew what an architect was, and asked for additional resources for its educational work.

Several other Committee reports were read, mostly

consisting of the usual routine requests for increased appropriations. The Convention took a rising vote of acceptance of the reports, and then sat down, renewing the previous year's budgets without reduction. An increase was proposed, seconded, and carried, however, for membership dues in the I.A.I., to be used for alterations to the Pentagon House, following designs submitted and approved for an additional wing, making the building a hexagon.

The Second Day of the Convention was given over to a debate on the merits of the Small Architects' House Service Bureau, the Jersey Farm Bloc taking the negative. It was pointed out that architecture was too good for the working classes, and that six room houses were beneath the dignity of the profession. However, the Convention's approval of the Bureau was railroaded through, it being agreed that Bureau members were to continue giving professional advice to "small fry" home-builders at a fixed personal loss of not less than $4.00 per hour.

The Third Day of the Convention was the *Sine Qua Non, Ne Plus Ultra, Dolci Far Niente, Dernier Cri.* It was a Day out of the Millenium; in fact it was out of sight. Though no one knows what started the whole thing, it is supposed that the address of Mr. Fuller Hoakem, of Readham & Weap, Architects, was responsible. He was telling the story of their design and construction of the famous No-Room, Bath, and Kitchenette Apartment. He had gone so far as to describe the preliminary conferences in which his firm had convinced the promoters, Gypp & Skipp, of the efficiency of the No-Room type of plan, when he was interrupted by Henry Killam, of Ketcham and Killam.

Mr. Killam arose in a high dudgeon, asking the Chair for the floor. His address, in part follows:—

"Fellow Architects, Gentlemen, and Mr. Hoakem: The time for oratory has passed . . . *(applause)* . . . the time for Action has come . . . *(snores)*. We are gathered here to rescue the Profession . . . *(sobs)*,—from certain architects . . . *(snickers)*. The trend of modern building is toward larger and larger structures, with smaller and smaller fees;—er, I mean, rooms. What are we going to do about it? There is a crying need for legislation, for concerted action; I might even go so far as to say, for Advertising,—"

At the mention of the tabooed word "Advertising", the Convention stampeded. Dignity, culture, poise, tradition, were thrown to the winds; coats, collars, and tempers, were torn to shreds; the scene resembled a session of Congress . . . . But out of the storm came sunshine,—and a rainbow of Resolutions:—

It was Resolved, First, to instill high ideals in the Younger Men; Second, to instill high ideals in the Public; Third, to revise the Canons of Ethics, especially regarding minimum charges, unauthorized competitions, and the ethical commandment about coveting one's neighbor's client; Fifth, it was resolved, to raise the dues once more; Sixth, to carry on the work of the Immortals, exactly as before . . .

A suggestion was also made that the Committee on Public Erudition report all fires to the local chapters, to enable member architects to get into immediate touch with the Owners, for the good of re-building. Furthermore, that this Committee broadcast a series of talks for the Younger Men, on "How Not to Get Jobs", to prevent their falling into the pitfalls of their own ambition, and taking work away from the more competent firms. Finally, it was decided to curtail the enlightenment of the Public as to What Architecture Is, on the theory that "The Greater the Mystery, the Larger the Fees".

And the evening and the morning, were the Fourth Day. The I.A.I. was warming up; everyone was warming up; there was an abundance of good spirits. The time had come for the recognition of genius; every Delegate had a mirror in his other hip pocket.

The evening Ceremonies commenced with the Presentation of Medals and the extemporaneous speeches of acceptance. Only Sixty-Four awards were made, there being no prize in the remaining class, for Third Avenue Alterations; the local Association having reported the discovery, just in time, that the best alteration of the year for that district had been made by a draftsman. Six Delegates did not receive medals, but were elected to Fellowships instead, and given framed parchments to hang in their office vestibules next to the rendering of that Big Job (which did not go ahead).

Finally, Came the Pageant,—and the Photograph. All Members and Delegates gathered upon the Pentagon lawn, dressed in full regalia;—some fuller than others;—resplendent in flowing robes of colored silk, flushed faces, and combined air of *comme-il-faut-ism* and *je m'en foutism*. The Procession formed, as Processions will, marching slowly and solemnly around the Pool while the photographer got his focus. Will Rogers was of course roped in for a few informal words, and then, just before the touch of the flashlight, there came into the midst of the Pageant, the next President of the Republic, Senator Borer, carrying a phial of water . . .

On the closing day, every Illustrious Architect Immortal signed his name in the Pentagon Book, and received a postcard set of a dozen views of the Pageant to send home to Prospects.

WHITTLINGS

Dr. S. Parkes Cadman,

Noted pastor of the Central Congregational Church of Brooklyn, discussing the power of imagination before the Travel Club:

"In nothing except architecture is America doing proper work in imagination. We have no great poets or artists, but business men using the power of imagination are creating beautiful works of art in skyscrapers and business buildings.

"There may be great artists in this modern age, but if there are I don't know them. We flay the Victorian, but we cannot produce as they did."

Horace W. Peaslee,

Chairman of the Committee on the plan of Washington and its Environs, of the A.I.A., in a circular letter sent to citizens' organizations:

"Most people will identify ugliness at a glance—but too late to correct it; but trained architects can detect the potential ugliness in blueprints and it may be eliminated from every proposed building before it is too late."

W. S. Aldrich,

Architect, appeals to the civic pride of the Co-operative Club of St. Joseph, Missouri:

"If all persons living in a community could confine themselves to a good standard taste it would be a commercial asset, as the buildings of a city convey the same impression to a visitor as a good or poorly written letter."

John Taylor Boyd, Jr.,

Chairman of the Committee on Education of the New York Chapter of the A.I.A., in a recent report:

"We are convinced that a constant effort must be made to assure contact between draftsmen and craftsmen, in order not only to maintain the vitality of our art, but to prevent a vast amount of wasted effort in the drafting room, due to a lack of understanding of the possibilities and limitation of materials and workmanship.

"The ignorance of the average draftsman of such operations as the sawing, planing and polishing of stone and marbles, the modeling and casting of bronze, or the forging of iron is abysmal, and is expressed in many an expensive detail drawing."

Claude Bragdon,

Architect and Stage designer, lecturing on "Architectural Masks and Faces" at the Roerich Museum in New York:

"Not the architect but the American engineer is responsible for any advance, or any essentially 'American' values in skyscrapers of America.

"The American architect, as a whole, has been content to imitate the past in his work. Where the skyscraper could be a development of unique beauty it is in most cases only, architecturally, an imitation—and it is only the skill of engineers which gives the skyscraper its newness. Most of our architects are content to go back to the past—to the 'glory that was Greece and the grandeur that was Rome'—without thinking that our new day demands a new expression and a new decorative art, essentially ours."

George Wharton Pepper,

Former United States Senator from Pennsylvania, speaking at a meeting of the Philadelphia Chapter of the A.I.A. and the T-Square Club:

"Architecture has a great opportunity to give the people an insight into the relation of the beautiful and the useful and to teach them that beauty is the sum total of all that is desirable in life. Yet in proportion as it realizes those ideals will it become intensely practical."

Editor

Of the Oswego (N.Y.) Palladium fills an odd corner of his sheet with a timely observation on a recent architectural curiosity:

"A French architect has built a house on a turntable so that it may always face the sun. Some over here still get the turntable effect with Scotch, and sunburn, too."

Alex Guth,

Architect, of Milwaukee, speaking before the Optimist Club of that city:

"If you want to appreciate pictures more, whether they be old masters or newspaper comic strips, learn to draw.

"If you want to have a pleasant form of recreation, which is not manufactured somewhere else, but is the result of your own ingenuity, learn to draw."

David Tishman,

Vice President of a New York building concern, writing in The New York Times:

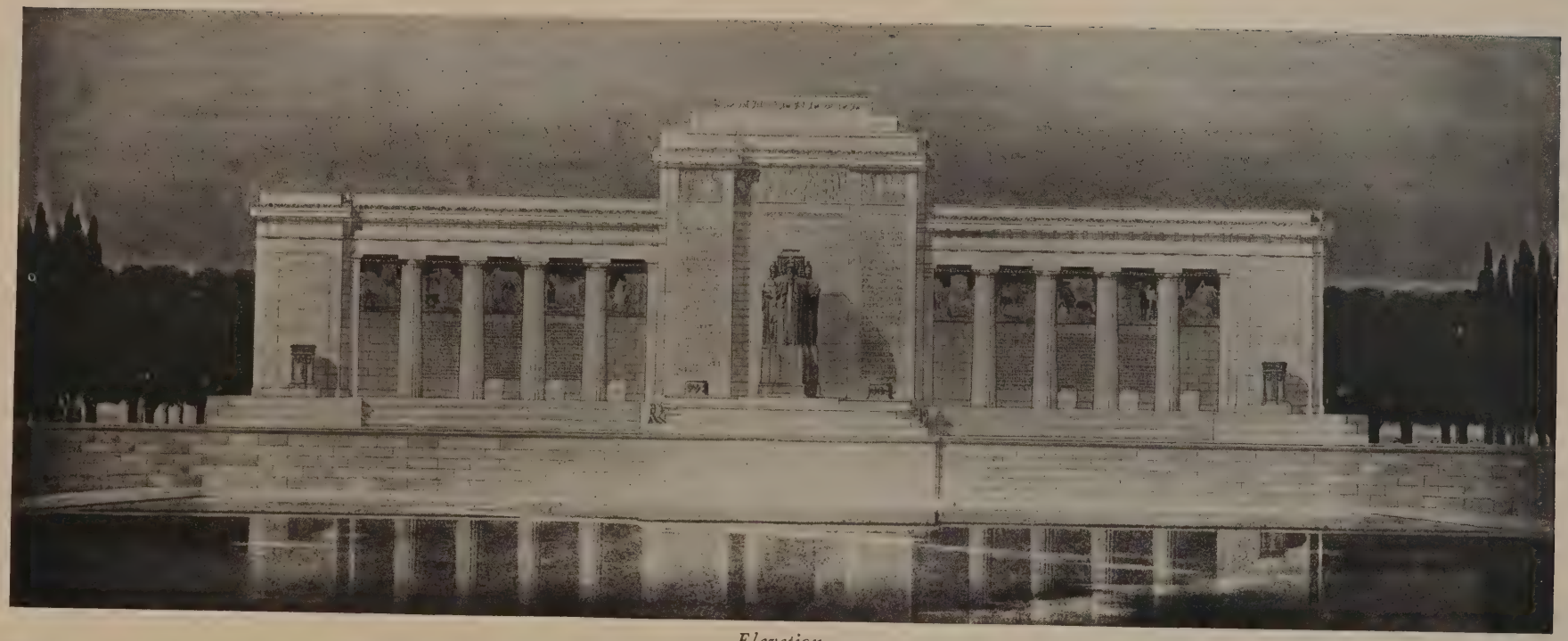
"It is the inclination and habit of mind of the architect to create the beautiful, just as it is the intent of the owner and builder to erect structures that will best meet the needs and comply with the standards of those who are to use them. Where the result of an architect's work is reflected in a building that apparently indicates a lack of appreciation of the place and importance of proper architectural treatment, it is probable that he was compelled to design a building to order not only in its interior planning, where the owner is presupposed to know what is best, but in its exterior, where the owner can and too often does impose unwise restrictions, both physically and financially."

Hugh Taylor Miller,

Of the Michigan Society of Architects, writing in the Grand Rapids Herald:

"The English know of what value to tradition and their consciousness as a nation have been their cathedrals and their universities. Take away a score of these architectural gems and England would be a poorer place. In America we've got to come to the same viewpoint, not merely with regard to our architects, but with regard to our creative thinkers generally.

"It may be that the time will come again as it was in the seventeenth and eighteenth centuries—when a knowledge of architecture will be part of the mental equipment of every gentleman; and when his esthetic impulses will not be exhausted by the lines of a car or the range of a radio set."



Elevation



Section

DESIGN FOR "A WAR MEMORIAL", COLLABORATIVE PROBLEM, AMERICAN ACADEMY IN ROME, 1927

CLARENCE D. BADGELEY, ARCHITECT



ONE OF THE FOUR PANELS FOR THE FRIEZE, A. CLEMENS FINLEY, PAINTER

"A WAR MEMORIAL", COLLABORATIVE PROBLEM, AMERICAN ACADEMY IN ROME

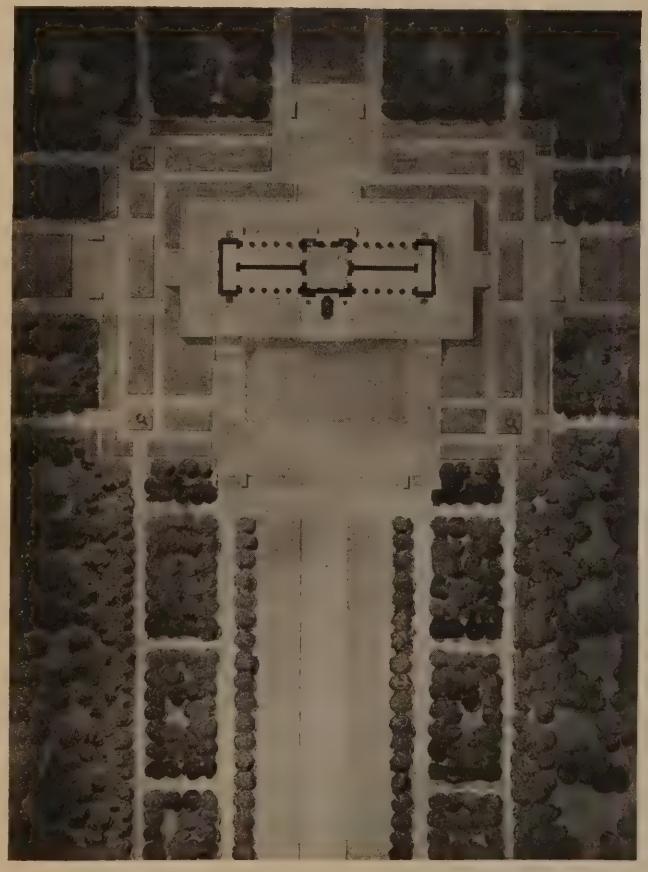
(EDITOR'S NOTE: *The American Academy in Rome presents each year a six weeks' collaborative problem which is undertaken by teams consisting of an architect, a sculptor, a painter, and a landscape architect. The competition is held at the Academy and a prize of $150 is given to the winning team by the American Institute of Architects. This year the winning team is as follows: Clarence D. Badgeley, architect; A. Clemens Finley, painter; Walker Hancock, sculptor; and Richard K. Webel, landscape architect. Reproductions of the prize winning drawings and details are reproduced herewith and a description of the design follows.*)

THE MONUMENT IS conceived as commemorating the spirit of sacrifice in the World War rather than as serving any utilitarian purpose or suggesting a "victory memorial".

The plan, which when seen from the air forms a sword, is presented only in part. The building and reflecting basin are placed upon a level higher than that of the surrounding park and so arranged that while the monument is easily accessible from all sides, there is no direct central approach from the front. In this way the basin is kept an essential part of the composition, adding significance to the architectural scheme, and preventing a too close approach to the central group of sculpture (shown on the following page).

Easy circulation through the entire building is provided for. The painting, in four long panels, forms a frieze for the central walls. One of these panels is presented above. This panel, on the right, is purely allegorical and depicts the four Horsemen of the Apocalypse. That on the left, indicated in the elevation drawing on the opposite page, treats the subject in modern terms: a riderless horse, a soldier's grave near a ruined Cathedral, the Fates, and mourning soldiers. From the ruins rises the Spirit of Sacrifice, bearing the lamp of honor. Reconstruction and the restoration of family life are represented in the group by the well, laborers at work upon new buildings, and the farmer plowing the scarred fields followed by the sower.

The sculpture takes the form of a cenotaph borne by four figures, each carrying the symbol of one of the four branches of the service — land, air, navy and marine. The figure of Heroism stands in front, and, behind, the bereaved mourns the valiant dead.



PLAN FOR "A WAR MEMORIAL"
RICHARD K. WEBEL, LANDSCAPE ARCHITECT

In the brief time allowed, many details were necessarily sacrificed to the study of the idea and to the effort to combine the three arts harmoniously.

The program called for a memorial to be erected by an important American City to commemorate its citizens who died in the Great War. The requirements were: first, either the classical or Renaissance style be used; second, that the memorial be placed in a park; third, architects, painters and sculptors be employed and a landscape architect consulted; fourth, each member of each team, landscape architect excluded, present an adequate detail. The problem was treated as a work combining, as essential parts, all the elements of architecture, sculpture, painting, and landscape architecture.





DETAILS OF CENTRAL GROUP, "A WAR MEMORIAL", COLLABORATIVE PROBLEM, AMERICAN ACADEMY IN ROME, 1927.

WALKER HANCOCK, SCULPTOR

ELEVENTH INTERNATIONAL CONGRESS OF ARCHITECTS

AT A RECENT MEETING of the permanent committee of the International Congress of Architects held in Paris, it was decided to hold the 11th International Congress in Amsterdam and The Hague from August 29th to September 4th. This will be the first truly International Congress of Architects held since the war.

The 10th Congress, held at Brussels in 1922, although international, was confined to the allied and friendly powers but to the coming Congress Germany and Austria, in fact all of the countries of the world, are cordially invited. Five of the subjects thus far decided upon to be discussed are:

1. International Competitions; 2. Legal Protection of the Title of Architect; 3. Architectural Copyright; 4. Architecture as Practiced by the Architect and by the Architect-Builder; 5. Artistic Development of Architecture since 1900.

The International Congress of Architects was organized in Paris in 1867, where the first three meetings were held. The fourth was held in Brussels in 1897, the fifth in Paris in 1900, the sixth in Madrid in 1904, the seventh in London in 1906, the eighth in Vienna in 1908, the ninth in Rome in 1911, and the tenth in Brussels in 1922.

These great international gatherings have brought architects together from all parts of the world to discuss matters of great importance to the entire profession. They have lasted from a week to ten days and, although not unlike our Institute conventions, are naturally on a much larger scale and, being in countries of great architectural interest, the visits and excursions to architectural monuments and the brilliant receptions and entertainments offered by the various governments—for these congresses are always under the auspices of the country in which they are held —make these gatherings of thrilling interest to all who are able to attend. These meetings are truly inspiring and all American Architects are urged to attend the coming Congress.

Those expecting to be present will kindly communicate with the Secretary of the American Section.

American Committee, International Congress of Architects: Cass Gilbert, *Chairman*; William A. Boring; Glenn Brown; J. Monroe Hewlett; William Rutherford Mead; C. Howard Walker; C. C. Zantzinger; Geo. Oakley Totten, Jr., *Secretary*, 808 17th St., Washington, D. C.

ROTCH SCHOLARSHIP AWARDED

E. D. STONE has been awarded the Rotch Scholarship for 1927. Photographs of the winning drawings were received too late to be reproduced in this issue, but will be published in the July number of PENCIL POINTS.

Sixteen competitors were admitted to the preliminary tests, which comprised a ten-hour sketch where the interest was centered in the elevation, and a ten-hour sketch where the interest was centered in the plan. Four contestants making the best showing in these preliminary efforts were selected to proceed with the final competition. As the result the following four were chosen: E. D. Stone, B. S. Gruzen, Miss Marjorie Pierce, and H. Perrin. These students then proceeded to make a sketch which they developed in the two weeks immediately following.

The subject of the program was *An Architect's Office*, the assumption being that he was a man with some fifty million dollars' worth of work in hand, employing 250 draftsmen, who had selected an isolated piece of property with ample space for gardens and garage in addition to all the other normal facilities of an architect's office.

The jury of award was composed of Ralph T. Walker and H. O. Milliken of New York; and William G. Perry of Boston. The design of Stone was placed first, that of Gruzen second, and that of Miss Pierce third.

EXHIBITION OF PARIS PRIZE DRAWINGS

AN EXHIBITION of all the winning designs for the Paris Prize of the Society of Beaux-Arts Architects, from the time of its inception to the present year, is being conducted, in conjunction with the Beaux-Arts Society, by the New York Architectural Club, 118 East 42nd Street.

Owing to the large number of exhibits, it has been necessary to present the collection in two sections. The first section, shown from May 16th to June 1st included the winning designs from the first competition in 1904 up to the beginning of the World War.

The second section will be on exhibition from June 6th to June 25th and will include all the winning designs made since the ending of the war.

The exhibition is open to the public and all architectural men are cordially invited to take advantage of this important showing.

WE ASK OUR READERS' ASSISTANCE

READERS OF THIS magazine who are acquainted with the best practice in the execution of architectural metal work, wrought iron, bronze, brass, copper, lead, tin and so on, can help us greatly, if they are so minded, by sending in material which might be useful in a book devoted to the subject. Gerald K. Geerlings, whose articles on "Wrought Iron Precedent" have been appearing in PENCIL POINTS during the last year, and who contributes a discussion of bronze casting in this issue, is preparing this book which we expect to publish in the fall. The work will cover the methods of preparing metals for architectural uses with special reference to the influence of these methods on design, and will contain drawings and photographs illustrating the most representative work in various historical styles as well as current workmanship. Information concerning the crafts will be supplied which will be of use to architect, designer, and specification writer.

The more suggestions we can get from architects, craftsmen, draftsmen, teachers, or advertisers concerning the best practice in preparing drawings and specifications for each craft, the better will be the book produced. We will also welcome illustrative material in the form of photographs with over-all dimensions or drawings. Material sent should be addressed to the attention of the Metal Book Editor, PENCIL POINTS, 419 Fourth Ave., New York, and should have the owner's name and address legibly inscribed on each piece of copy. We will take the best of care of material submitted and will return it promptly. Any of the material used in the book will be credited to its proper source and author.

A NEW SPECIFICATION SERVICE

FRANK B. STEVENS, JR., has opened an office at 1629 Capital Building, Chicago, under the name *Stevens Specifications*, and is conducting a business of writing specifications for architects and engineers, furnishing inspection and supervision for structures during erection and preparing catalogs for manufacturers of building products.

THE ARCHITECTURAL LEAGUE OF NEW YORK

At the Annual Meeting of the Architectural League, held on May 5th, the following were inaugurated:

President, Kenneth M. Murchison; *First Vice President*, Eugene Savage; *Second Vice President*, Chester Beach; *Third Vice President*, A. F. Brinckerhoff; *Fourth Vice President*, Leon V. Solon; *Secretary*, Walter D. Blair; *Treasurer*, F. Livingston Pell; *Executive Committee*, term expiring May, 1930, Alfred Geiffert, Jr.; C. Paul Jennewein; Francis L. S. Mayers.

Mr. Murchison, the new President, is also the President of the Society of Beaux-Arts Architects.

THE ST. LOUIS ARCHITECTURAL CLUB

At the regular bi-monthly meeting of the St. Louis Architectural Club held on the evening of May 5th the following newly elected officers were formally installed: *President*, John A. Bryan; *First Vice President*, Harry F. Westerholt; *Second Vice President*, Edward Brueggeman; *Secretary*, Arthur T. Grindon; *Treasurer*, Richard S. Johnson; *New Members of Executive Board*, Wm. H. Packer and Clarke F. Sanford; *Trustee*, William A. Hirsch. The meeting was preceded by a dinner held at the Clubhouse, at six-thirty.

Following the installation of officers, Mr. George H. Pring, Horticulturist at Shaw's Garden, St. Louis, told of his experiences on his most recent orchid hunt in the jungles of Panama. Mr. Pring has made several trips to Central and South America in quest of rare orchids, and his perseverance has brought the orchid collection at Shaw's Garden up to first place among all the collections in the world. He is a comparatively young man and his talk entirely disproved the prevailing notion that Englishmen have no sense of humor.

In connection with this meeting there was a small exhibition of photographs showing work by various St. Louis architects in the designing of solariums, conservatories, and architectural features for gardens, playgrounds and parks.

On the first floor of the Club's Dormitory at 3964 Washington Avenue, there was an exhibition of students' work from the School of Fine Arts at Washington University. This exhibition remained in place over the following Sunday and was opened to the public on that day.

BANK VAULT PROVES TO BE TOUGH NUT TO CRACK

It usually takes longer to build something than to tear it down, but the reverse recently proved to be the case when a competent crew of house-wrecking persons found themselves face to face with the vault in the Mechanics and Metals National Bank Building in New York.

As so frequently happens these days, the old structure was being cleared away to make room for a new one and we are told on reliable authority that it took just seven weeks to demolish the vault in this old building. Crow bars, sledge hammers, acetylene torches, thousand ton jacks and even an oxygen lance were used before any progress could be noted.

The Ferrox plates furnished the stoutest resistance and it was the opinion of engineers who examined this vault during the progress of its demolition that burglars would find it a tough proposition to crack.

Blue prints showing the construction of this vault may be secured by applying to the American Abrasive Metals Co., 50 Church St., New York, N. Y.

THE ARCHITECTURAL BOWLING LEAGUE OF ST. LOUIS

The Architectural Bowling League of St. Louis celebrated the closing of its first season with a banquet at the Melbourne Hotel on April twenty-sixth.

From the pep displayed at the banquet, the outlook for next season is very promising. It is our hope that other offices of this City will join us next season.

The league opened at the Congress Alleys on the fourth of January, giving us but a half season with six teams for the year.

The following are the results of the past season:

	W.	L.
Wm. B. Ittner, Inc.	35	10
Jamieson and Spearl	26	16
Aegeter and Bailey	28	17
Mauran, Russell and Crowell	19	26
Maritz and Young, Inc.	18	27
Klipstein and Rathman	6	39

The presiding officers of the past season were: *President*, Otto Schwalb; *Vice President*, Richard Ferry; *Treasurer*, Dennis Donovan; *Secretary*, Roy Schoening.

DETROIT ARCHITECTURAL BOWLING LEAGUE

Although our active bowling season has closed, we have decided to keep up interest in the League during the summer and have planned several golf and tennis matches for our members. We also have an embryonic magazine called *Scraps* which promises to develop into something worth while.

Our annual banquet on April 12th was quite all that was expected—and perhaps a little more. We had about 150 in attendance which included several well-known Detroit architects and contractors as guests.

Donaldson & Meier won the roll-off of the tie for fifth place in the season's standings from F. H. Nygren, and consequently finished in the "first division".

We note with a slight show of interest the birth of an Architectural Bowling League in Cleveland. Detroit is ever showing the way to her fair neighboring city! Whenever this new league reaches a higher state of maturity and can promise to furnish us with at least as much competition as the New York boys gave, we will be very glad to arrange a meeting.

Our officers for 1927-1928 are: *President*, E. Keith Fraser, (D. & M.); *Vice President*, C. C. Bradshaw, (L. K.); *Secretary*, C. L. Toonder, (S. H. & G.); *Treasurer*, Geo. H. Michla, (A. K.).

THE ARCHITECTURAL BOWLING LEAGUE OF NEW YORK

The Architectural Bowling League of New York wound up its activities in the 1926-27 bowling season on Thursday evening, May 12th, with the usual grand annual get-together dinner, which this year was held again in the Grand Ball Room of the Pennsylvania Hotel.

This has been an extremely busy year for the league, what with a lot of extra bowling in tournaments, additional ladies' nights and a little set-to with our good friends in Detroit. In connection with the last named, we might mention "sotto voce" that we've had a most terrible time of it in trying to induce them to play with us again, after giving them an unmerciful trouncing two seasons ago. Of course we were somewhat rough with them at that time, but we did not think it would take them two seasons to get over it. However, by applying

genius of a high order, with very clever manouvering, we managed to inveigle them into playing us three games this year, and so the event took place on April 1st, with the scores being transmitted between the two cities by telegraph as the games were going on. We gave them Hail Columbia in the first game, just to prove that we could, and then diplomatically let them have the next two, so as not to scare them off for two more seasons. We are therefore quite sure that they will come back for more next season.

This year's winners are as follows: *Five-man Tournament*—Office of Cass Gilbert; *Three-man Tournament*—Office of Cass Gilbert; *Two-man Tournament*—Office of John Eberson.

The final standing of the teams in the five-man tournament is as follows:

1. Office of Cass Gilbert
2. " " Guilbert & Betelle
3. " " Warren & Wetmore
4. " " McKenzie, Voorhees & Gmelin
5. " " William H. Gompert
6. " " John E. R. Carpenter
7. " " James Gamble Rogers
8. " " Thomas W. Lamb
9. " " William Whitehill
10. " " Peabody, Wilson & Brown
11. " " Starrett & Van Vleck
12. " " Schwartz & Gross
13. " " John Eberson
14. " " McKim, Mead & White
15. " " Andrew J. Thomas
16. " " Alfred C. Bossom

HENRY SASCH,
Secretary.

CLEVELAND BOWLING LEAGUE

IS BOWLING A DISEASE? We are inclined to think it is. Beginning last summer symptoms appeared, gradually growing stronger through fall and early winter, until they had reached such alarming proportions that we realized unless something was done immediately, Cleveland draftsmen would degenerate to howling, gleeful brutes throwing composition spheres at the poor defenseless, deformed Indian clubs.

With this in mind an informal meeting was held, at which representatives from the various offices were present, to discuss ways and means of combating this impending disaster. Among the many remedies suggested was one from a bright lad (posing as a master of psychology) suggesting that we start one of those peculiar organizations called a Bowling League. The standing of the offices that joined this League are as follows:

	Won	Lost
City Architect	17	4
Walker & Weeks	12	9
Small & Rowley	12	9
Charles S. Schneider	12	9
Warner & McCornack	11	10
Corbusier, Lenski & Foster	9	12
Hubbell & Benes	6	15
Howell & Thomas	5	16

High Scores for the Season.

J. Boenisch	227
Charles S. Schneider	220
W. Schafer	216
J. Boenisch	215
Wm. Hogue	213
L. Kiester	211
Robertson	210
W. Rose	209
W. Stukbauer	207
A. Carey	205
Nocar	204
R. H. McNaughton	202
Blaha	202
Pond	201
R. H. McNaughton	200

Four more teams have joined the bowling league and expect to be in the thick of things next season.

The new teams are as follows: Meade & Hamilton; A. Garfield; The Frank W. Bail Co.; Walker & Weeks, Team No. 2.

ATELIER HIRONS

AT A MEETING April 27th, the annual election of officers was held by the number of members who were present.

Andy Euston, Logist for 1927 Paris Prize, resigned as Massier, and was succeeded by George Rustay, and Frank Dyer, Sous-Massier. Samuel Baum, winner of one of the Fontainebleau Scholarships for 1927, resigned as Treasurer, and W. J. Gregson became his successor; Secretary, N. J. Sapienza; Librarian, G. W. Sommer; Chef-de-Cochons, Cl. H. Johnson.

At the close of the meeting all members were satisfied and the new Massier at once indicated what duties were in store for all new members.

The Atelier has had one of its best years of existence and it is hoped that next year will be bigger and better than ever.

All former members of Atelier Hirons are requested to send their names and permanent addresses as soon as possible to the Secretary, 769 First Ave., New York, so that they may be kept on record for all future events.

ARCHITECTS AND ENGINEERS SQUARE CLUB

THE ARCHITECTS & ENGINEERS SQUARE CLUB of New York will hold its last regular meeting of the season June 22nd, at 71 West 23rd Street, New York.

This meeting will be of a social nature, and those interested are cordially invited to attend. Business will be resumed in September. For particulars address Frederic Sutton, care of York & Sawyer, Pershing Square Bldg., New York.

FRENCH TRAVELLING FELLOWSHIP AWARDED

MARCEL GOGOIS of Paris has been selected as the first holder of the French Travelling Fellowship of the American Institute of Architects.

M. Gogois, a native of Amiens, received his architectural education in the Ecole des Beaux Arts, Atelier Deglane, and won the diploma in architecture from the French government.

The annual value of the scholarship, the donor of which is Julian Clarence Levi of New York City, is $1,500. Paul Leon, Director of Fine Arts at the French Ministry of Education, was chairman of the committee which appointed the Fellow, who will spend part of his time in travel and part in employment in the offices of prominent American architects.

NEW YORK CHAPTER A. I. A.

CLOSER CONTACT BETWEEN architecture and the building industry is planned by the New York Chapter of the American Institute of Architects. The drafting staffs in the offices of the City's architects will visit the shops and studies of the arts and crafts engaged in construction in order that first hand knowledge of all the actual problems of building may be gained. Expeditions of draftsmen are already under way, according to a report of the Chapter's Committee on Education made public by Chairman John Taylor Boyd, Jr., 232 Madison Avenue, New York.

"We are convinced," the report said, "that a constant effort must be made to assure contact between draftsmen and craftsmen, in order not only to maintain the vitality of our art, but to prevent a vast amount of wasted effort in the drafting room, due to a lack of understanding of the possibilities and limitation of materials and workmanship.

"Members of the New York Chapter of the American Institute of Architects are asked to arrange for the entire drafting force working on a building to visit, at least once during the course of the job, all the shops such as cut stone, terra cotta, marble and mosaic, decorative plastering, modeling and sculpture, bronze and ironwork, woodworking, decorative and mural painting, furniture and draperies, where work is being executed for that operation, when these shops are within a reasonable radius of travel."

"To make a definite start on this program, the Committee is now securing the cooperation of a selected list of shops and studios, within convenient reach of the offices, all representing high standards of artistic achievement, where members of the architects' staffs will be welcome visitors."

"We have received an unexpectedly cordial response both from the architects of the New York Chapter and from craftsmen in the building trades. Over thirty architectural offices have replied and will send probably double that number of men to the shops for one or two visits a month. All of the craftsmen notified have responded favorably. Many of the City's most prominent architects are supporting the plan.

The other members of the Chapter's Committee on Education are: William F. Lamb, 331 Madison Avenue; Frederick A. Godley, 522 Fifth Avenue; Gerald A. Holmes, 101 Park Avenue.

ADDRESSES WANTED

Anyone knowing the correct address of the following will confer a favor by sending them to THE PENCIL POINTS PRESS, Inc., 419 Fourth Avenue, New York:

CALIFORNIA—Daniel Gano Chittenden, Glendale; Nils Evaldt, Hollywood; Arnold Burgess, J. F. Everett, Harland Hennessy, T. Beverley Keimp, Jr., A. L. Miller, Earl A. Roftery, R. E. Shepland, Herbert A. Wheeler, Los Angeles; Frederick S. Carver, Manhattan Beach; Nels Carlson, Oakland; Lowell E. Bowen, Sacramento; Douglas Honnold, Santa Barbara.

COLORADO—Jack Duane, Pueblo.

CONNECTICUT—Waldron Faulkner, Washington.

DISTRICT OF COLUMBIA—John H. Coxhead, Washington.

FLORIDA—Wallace M. Baxter, Coral Gables; Sam J. Corwin, Gainesville; Henry Canova, Jacksonville; Miller Bond, Miami; Clara I. Thomas, St. Petersburg.

GEORGIA—A. A. Chadwick, Charles A. Harper, Jr., J. Watson, Atlanta.

ILLINOIS—Hans Posmyck, Chicago; Reimer Dethlefs, Rockford.

INDIANA—J. D. Small, Indianapolis.

IOWA—W. A. Rolleston, Perry.

KANSAS—Sherman & Wolfenbarger, Manhattan.

KENTUCKY—Emil Buehler, Louisville.

MARYLAND—Alphonso Humes, Baltimore.

MASSACHUSETTS—Edward Topanelian, Worcester.

MICHIGAN—R. C. Deigert, J. H. Harper, Samuel L. Powell, Robert L. Thebaud, Detroit.

NEW JERSEY—August W. Faber, Fords.

NEW YORK—A. H. Kilkison, New Rochelle; J. N. Arnold, John Auer, Geo. D. Bartholomew, H. V. DePuy, J. L. Hargrove, W. M. Harvey, W. Eugene Haskell, R. A. McKee, A. Nendtvich, G. W. Rustay, M. Sornik, Augusta Stewart, New York City; J. C. Byers, Pelham Manor; Gerhard Eickholz, F. Wainwright, Rochester.

OHIO—John Quincy Adams, R. J. Cassini, Elmer E. Dunn, Columbus; H. E. Allen, Youngstown.

PENNSYLVANIA—Silas B. Brower, Allentown; Paul H. Beidler, Wm. F. Frank, Philadelphia; Geo. P. McLane, Wilkes-Barre.

TEXAS—Clemens Friedell, Jr., San Antonio.

WASHINGTON—Harold Mouson, Seattle.

WISCONSIN—Walter Greymont, Theodore Wessel, Milwaukee.

CANADA—Stanley Walters, Toronto.

AUSTRALIA—Arthur Baldwinson, Victoria; Walter E. Clark, Greenwich, New South Wales; F. W. Peplow, Sydney.

FRANCE—F. M. Polson, Paris.

ENGLAND—E. Priestley, London.

PRATT ARCHITECTURAL CLUB

WE CAN NOW look back over one year and celebrate the first birthday of the Pratt Architectural Club—one year of hard but extremely pleasant work. Starting with a handful of men, our membership now totals one hundred and fifty enthusiastic members. That we consider a wonderfully successful start.

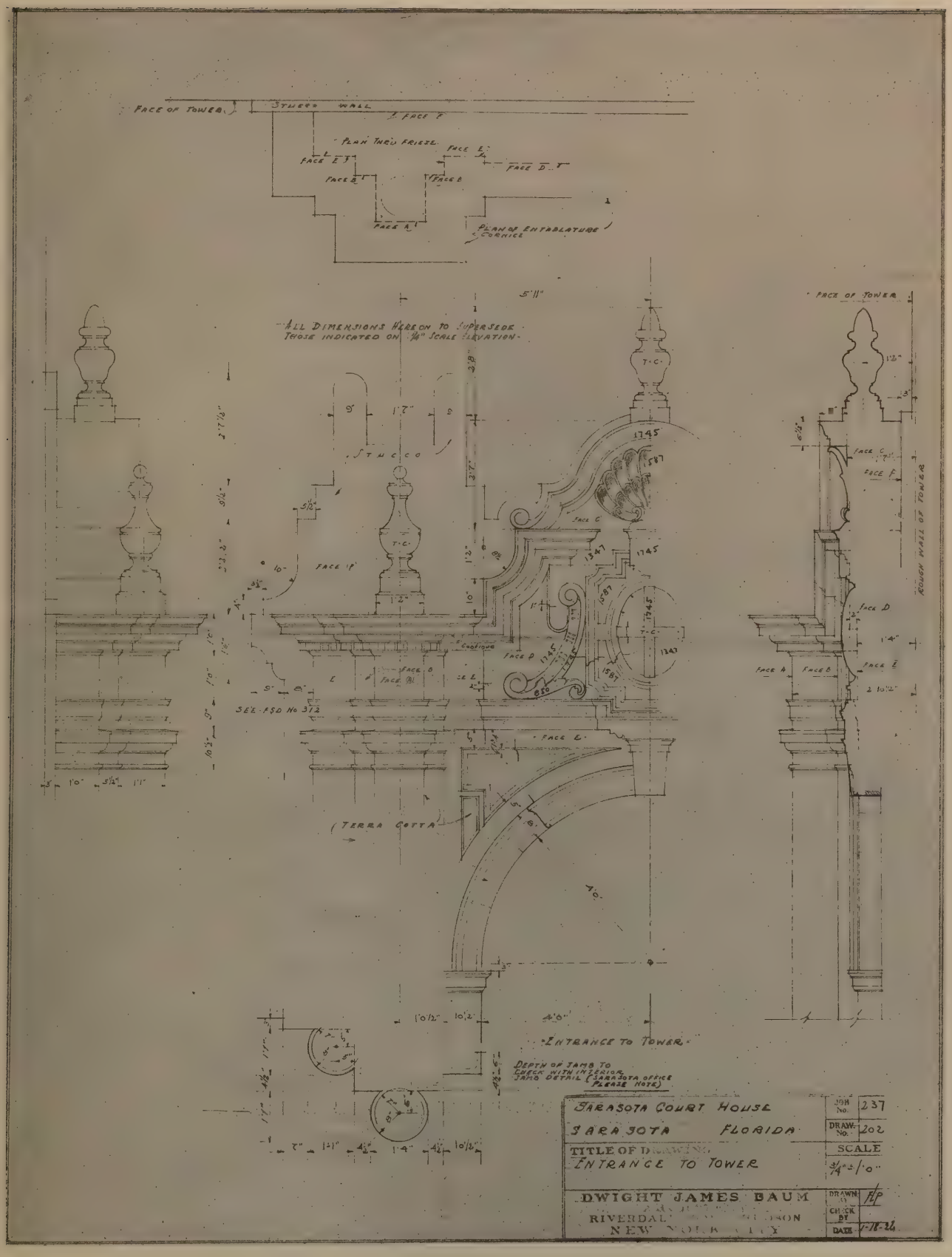
At the First Annual Dinner held at the Fraternity Clubs Building in New York, on the evening of May 4, 1927, we were advised that our financial standing was sound; this, of course, is to be desired. We also had the pleasure of seeing the following officers nominated and elected to office for the coming year:

President, Raymond D. Ritchie, '13; *Senior V.P.*, Myron Ashley, '01; *Junior V.P.*, Daniel O. Larsen, '12; *Secretary*, Daniel Bugel, '22; *Asst. Sec.*, I. C. Wallen, '27; *Treas.*, A. D. Cole, '19; *Asst. Treas.*, L. F. Boulware, '24. classification number according to the generally accepted decimal system for library use.

TO COMPETITORS IN PENCIL POINTS' FIRST ARCHITECTURAL COMPETITION

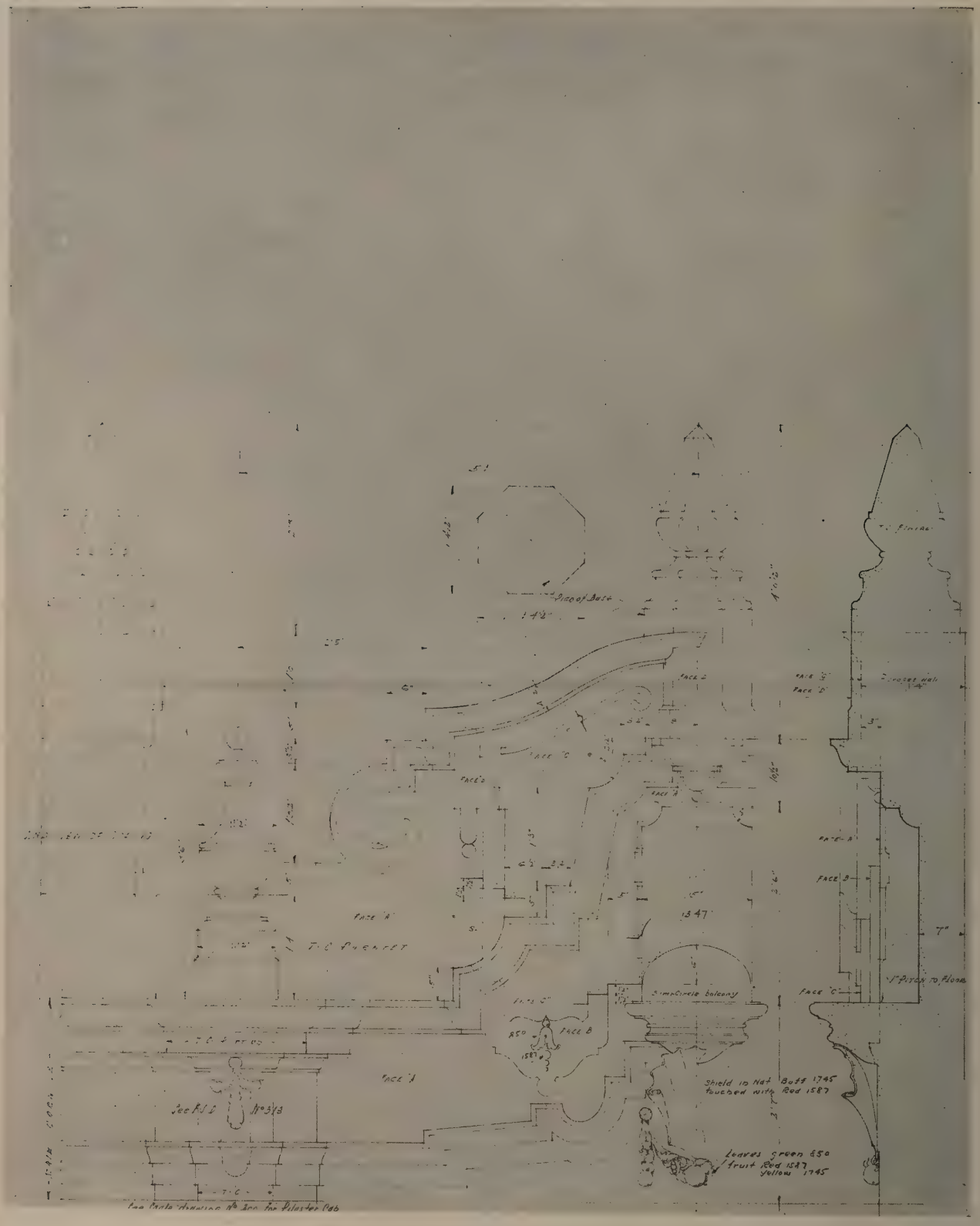
WE ARE HOLDING four sets of drawings submitted in PENCIL POINTS' First Annual Architectural Competition that were received without an enclosure giving the name and address of the sender. Will any competitor who has not had his drawings returned please communicate with us, giving a brief description of his design to enable us to identify the drawings which we have in this office.

The Arkansas Soft Pine Bureau, sponsor of the competition, is desirous of communicating with the author of one of the designs. We therefore request a prompt response from anyone to whom the above may apply. Please write to PENCIL POINTS, 419 Fourth Avenue, New York, N. Y.



DETAILS OF CONSTRUCTION—COURT HOUSE, SARASOTA, FLA., DWIGHT JAMES BAUM, ARCHITECT.

ENTRANCE TO TOWER



DETAILS OF CONSTRUCTION—COURT HOUSE, SARASOTA, FLA., DWIGHT JAMES BAUM, ARCHITECT.

CENTRAL PARAPET FEATURE ON NORTH ELEVATION

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

Don't forget that we offer four little prizes each month for contributions of various classes which will be considered for publication in this department. The prizes and the classifications are as follows: No. 1—Sketches; 2—Verse; 3—Cartoons and caricatures; 4—Anything else properly belonging in this department but not falling within the other classifications.

It is not necessary that previous work of yours should have been published in order to make you eligible in these little informal monthly Competitions. Lots of people have had their work published for the first time in this department and many of our contributors have subsequently had their work accepted by other publishers. So do not be timid. If you have a nice little sketch or cartoon, or a bit of verse, or anything else of an amusing or interesting or instructive nature, send it along and let us have a look at it. All contributions are judged on the fifteenth of each month and those accepted will be used in the following issue or the next one succeeding.

The prizes this month go as follows:

Class 1—G. E. Merkel.
Class 2—Robert Foulk.
Class 3—Phil Colgate.
Class 4—Martha Butterworth.

There is always a difference of opinion concerning most things which makes life much more exciting than it otherwise would be. Nowhere, so far as we know, does this difference manifest itself more strikingly than with respect to the architectural merit of buildings. Which building, large or small, old or new, is entitled to rank first, considered purely from the standpoint of design, in New York City or in any other city? It has been suggested to us that a consensus of opinion from our readers would be extremely interesting and perhaps edifying, so the polls are open and the contest is on.

Considered from the standpoint of architectural merit alone what is the best building in New York, Boston, Philadelphia, Pittsburgh, New Orleans, St. Louis, Los Angeles, San Francisco, Denver, Kansas City, Chicago, Milwaukee, St. Paul and Minneapolis, Detroit, Cleveland, Columbus and Buffalo?

Send in your votes by June 15th and the results, let the chips fall where they may, will be published in the July issue of Pencil Points.

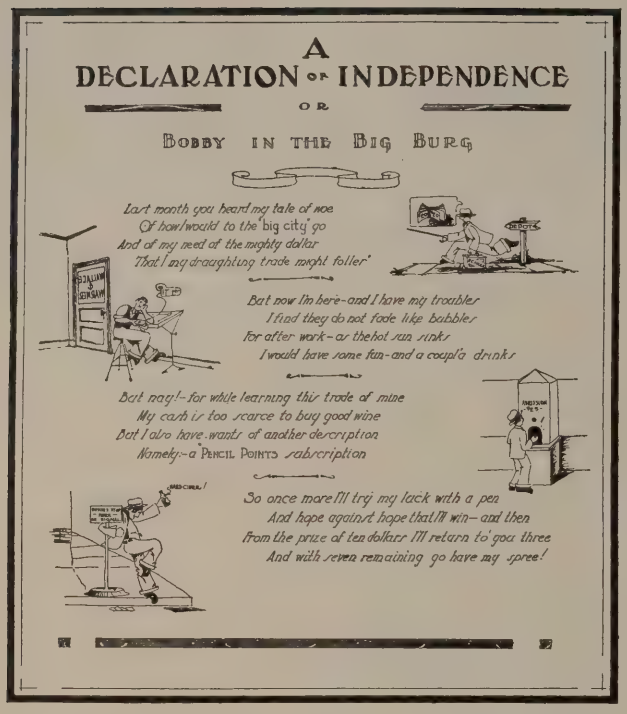
What is to you the most interesting article or material in this issue of Pencil Points, and why? For the best letter not to exceed two hundred words on this subject received before June 15th a special prize, in the discretion of the Editors of this department, will be awarded.



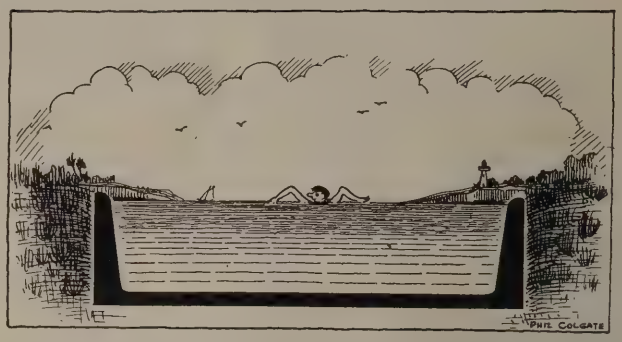
Sketch by George Merkel
(prize—*Class One—May Competition*)



By Edwin Armstrong, St. Louis, Missouri
Pencil Sketch on Cameo Paper



A Declaration of Independence by Robert Foulk
(prize—*Class Two—May Competition*)

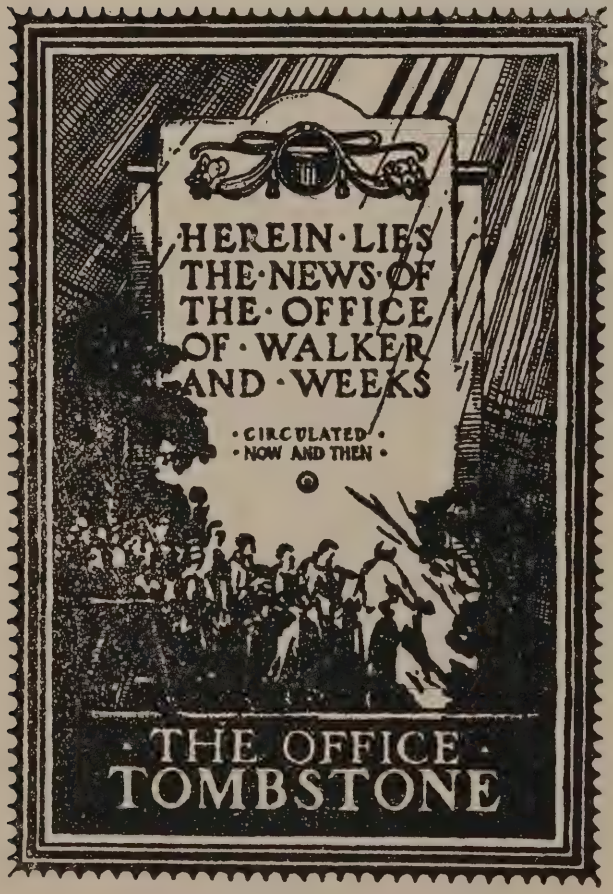


"The Bridge Engineer Dreams of Swimming The Channel"—Drawn by Phil Colgate
(prize—*Class Three—May Competition*)

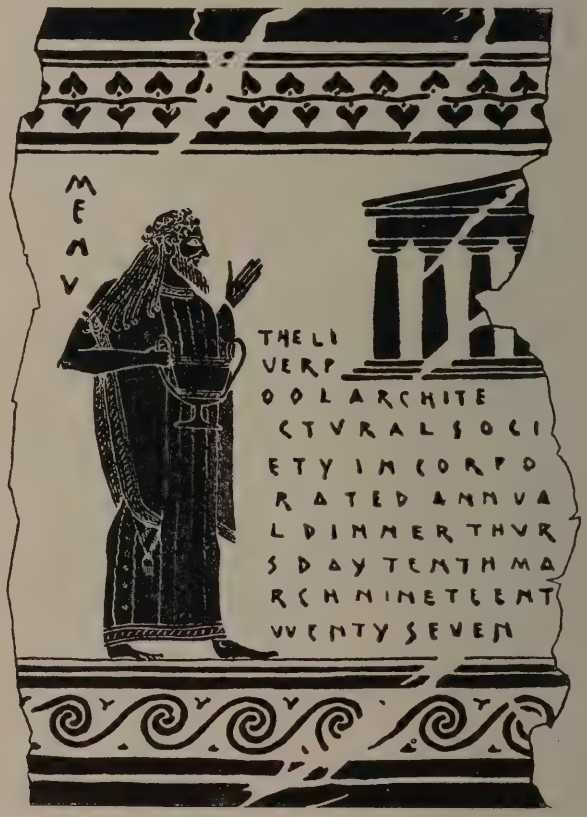
MARBLE

You stand so starkly in the market place
Where gloating eyes of men are wont to trace
Your delicate veinings. You are lost in dreams
Of misty dawns when you awoke to screams
Of parakeets; when, lying night on night
In flower-fragrant beds, you sensed the might
Of arms grown slack in love, and felt the throb
Of Earth's great heart. Do you suppress a sob
Remembering Phidias, Praxiteles,
Apollo's Temple, shaded by the trees
On Palatine? Outstretch your arms to rain
And sun and stars, and yearn to hear again
The song of birds? Now, you who heard the lute
And lyre in ancient Rome are whitely mute,
And standing starkly in the market place,
Appraised as tho you had a slave girl's face.

Colette M. Burns.



Cover Design by J. Byers Hays
Newspaper of the Office of Walker & Weeks of Cleveland



Cover Design for Menu Card by Edward R. F. Cole
Liverpool Architectural Society's Annual Dinner



Bookplate by Roderick Seidenberg

THOUGHTS SLIDING THROUGH AN ARCHITECT'S OFFICE

By Martha Butterworth

(prize—*Class Four—May Competition*)

One day my boy fren sez "Half-Pint, you being one of those that 'sez it with a typewriter', why doesn't you rite a thesis on 'What a architect thinks of his sub-contractors'," and I sez "High-Up, if I wuz to rite them thots those what knew the riter would be wondering where to 'send the body'." Anita Loos said that Gentlemen Prefers Blondes and now it luks like she has educated the Blondes to where they prefers gentlemen. Anywaya architect is a guy that draws two lines and then impresses you with "detail of cross-section of iron beam showing lintels, 'A' 102"; the contractor is the people that takes the two lines and puts anyold thing in between like brick and cement and believes that there was 101 'A' drawings before he got this one, becose he don't know what's it all about anyway; and the subcontractor is the "here and gone" man, he is here today and gone tomorrow; before the building starts, you see him every day—usually he calls the pencil-pusher on the phone and takes him to lunch, that makes a big hit with the pencil-pusher. After the specs are ritten and the sub sees "Cutex" or equal, and the equals have it, that's when the sub begins to play "you chase me" and believe me you, we do. Just to give you an idea of what it's like, f'rinstance a Gentlemen, he may be a Gentlemen then, owns a lot, and along comes a Good Samaritan all dressed up like a architect and lays out some blue paper with white lines all across it and proves thata building can be built for so much, he proves it, he has it down on paper and the owner can see, then he shows that it will rent for such much, he proves that too, and the owner sez "Big-Boy, let's go". The architect lets go, alright, for about six weeks he lets go of paper, pencils, profanity and pay and the little pencil-pushers junior draw and draw—they draw a line and they draw a check. They call this tentative sketches—they call it that cose just as soon as the owner gets it, he starts experimenting with it—he puts the front elevation on the alley and the only thing he doesn't change is the basement, still after ninety to hundred days the Owner and the Architect form an alliance and promise never to talk ugly again but that's before they start playing with the contractor—he is a friendly little guy with lots of gentle ideas, like being cooperative f'rinstance, and he can think of more things to do without any idea of how to do them of anybody in the "Cash and Carry" game—it's cash in the beginning and then somebody carries—carries the job about four months too long—when this happens the gentle guy sez "just let the pencil-pusher worry about it, hez worried anyhow and no use in us both worrying" and he don't—he just luks about and seeing nobody he sez "if I had had those details of the glazing of the skylights, this would never have happened"—hez a wize guy, he is—soft words spoken like this brings tears to the ize of the owner and curses from the architect and the sub has been playing the "passing of the buck" for so many years, he jus' sez, "well if the pipes don't fit, move the holes". Usually they finish the building. Oh, it's a great game and sometimes an Architect lives to be an old, old man.



Conté Crayon Drawing By Myron Bement Smith

Old City Hall, New York



DESIGNS FOR HOUSES TO BE BUILT IN HONOLULU, HAWAII

GUYLOR ROBERT MILLER, ARCHITECT

THE SPECIFICATION DESK

A Department for the Specification Writer

STANDARDIZING SPECIFICATIONS

By Henri C. Heps

The science of writing architectural specifications has made such little progress in the office of the average architect, that his present day methods for compiling specifications are very much the same as they were during the time of his grandfather, and all this in spite of the fact that everything else in the building industry has shown marked progress towards the idea of standardization. Mr. Mac Neille realized this some fifteen years back and suggested a method of standardizing the office specifications. Working along his ideas I have devised short cuts in specification writing similar to those I have been able to accomplish in the matter of preparing working drawings and other general drafting room practice.



Henri C. Heps

Mr. Heps is General Manager of the office of Mann & Mac Neille, Architects, of New York.

Every specification writer is well aware of the fact that the old method of writing specifications — that is, preparing the new specification by copying certain portions of an old specification, leaving out those portions that do not apply and adding those portions that are not taken care of — requires a great deal of unnecessary copy work. For instance, when describing the construction of brick masonry this would hold good whether it appeared in the specification written for the residence of Mrs. Jones or in a specification written for the residence of Mrs. Smith and this unnecessary duplication of effort applies to most every paragraph that forms part of the general specification. These objectionable features in the old method of writing specifications became very apparent to us; but the remedy was not so obvious. We finally adopted a method of standardization which describes practically every paragraph of a typical specification in standard form, written in such language that by the supplementation of a "schedule to the specification", which I will describe later on, a very complete and intelligent "Standard Specification" has been created. The kind of material and workmanship involved was written on standard pages and made applicable to every future specification without recopying. This is accomplished in the following manner:

For the purpose of simplifying this method for my readers, I will divide the specification into two parts, as mentioned previously. First, the schedule portion, and second the standard portion of the specification.

In the schedule, I simply describe briefly the kind of material that is to be used and where it is to be used and follow that sentence with the number of the standard page that describes this particular item in so far as ingredients and method of application, or quality of workmanship, is concerned.

The "standard portion" of the specification consists of all the standard pages that have been referred to in the "schedule" portion, and the two form a very complete and concise unit.

Now the entire specification is written on small sheets measuring 3½" x 7". The first reason for this being that I must not describe more than one item on a page, although this item may cover several pages; and the second reason is that it proves to be a convenient "pocket" size.

In numbering the pages, I use the decimal system which permits the omission or addition of intermediate pages without throwing all pages out of their numerical order. The different sections of the specification as they appear in the "standard portion" are given definite numbers for identification purposes, as for example, *Excavation, P. No. 33.00; Tile Drains, P. No. 34.10; Waterproofing P. No. 39.01; Face Brick, P. No. 42.15; Tile Block Construction, P. No. 47.00; Lathing, P. No. 52.00; Corner Beads, P. No. 52.70; Keene's Cement Wainscoting, P. No. 52.10,* and so on.

The following is a partial list of specification items and their relative page number.

Standard Page No.	*Item*
10.00	General Conditions
11.	Contractor
11.1	"
12.	Architects
13.	Workmen
14.	Work and Materials
14.1	"
14.2	"
15.	Drawings
15.1	"
16.	Extras *(10%)*
17.	Cutting and Patching
18.	Cleaning
19.	Municipal Rules
20.00	Work on Grounds
21.10	Included
.20	Guarantee
.30	Staking Out.
22.10	Clearing
.20	Excavation
.30	Filling and Grading
23.10	Drainage and Water Supply
24.10	Walks, Drives and Paths
25.10	Fences and Walks
26.10	Grass
.20	Hedges
.30	Trees
28.00	Roads
.11	In General
.12	Location
.13	Surveyor
.21	Grading
.31	Macadam Road
.41	Roller, Etc.
.51	Gutters
.52	Culverts, Etc.
.53	Retaining Walls
.61	Trees, Etc.
.71	Guarantees
30.00	Excavation and Cleaning
.10	Setting Out
.20	Watchman
32.00	Clearing and Demolition
.10	Clearing Trees and Undergrowth
33.00	Excavation
.10	Excavation (Stone saved for drains)
.20	Filling
.30	Disposal
.40	Veranda Fill
.80	Grading
34.00	Drains
.10	Tile Drains
.11	" Footing Drains
.12	" Leader Drains (Discharging on surface)
.13	" " " (Cont'd.)
.20	Stone Drains
.21	" Footing Drains
.30	Area Drains — Stones
.31	" " — Run to Footing Drains
35.00	Cesspools *(Brick)*
36.10	Pumping
.20	Vault Permit
.30	Test Boring
38.00	Shoring and Bracing
.10	Shoring
.20	Underpinning
.30	Sheet Piling
.40	Piling
.50	Bridging
.60	Protecting Fences
39.00	Waterproofing and Asphalt Work
.01	Waterproofing
.11	Anti-Hydrine on Foundation Walls
.12	Minwax Dope — on over footings
.13	" " " " " (Cont'd.)
.15	Hydrobar in Cellar Floors
.20	Asphalt Work
.30	Roofing — Patent Materials
.35	Barrett Specification Roofing (Slag or Gravel)
.36	Barrett Specification Roofing (Slag or Gravel) (Cont'd.)
40.00	Masonry
.10	Cleaning
.20	Protection of Work
.30	Cutting
.40	Masons' Materials
.50	Mortar (Portland Cement)
41.00	Cement Work and Concrete
.10	Concrete
.11	How mixed
.12	" " (Cont'd.)
.13	Proportions Used
.14	" " (Cont'd.)
.15	Placing in Forms
.16	Surface Finish
.19	Cement Base (Integral part of cement floors)
.21	Footings
.22	Walls
.23	Cellar Floors — stone concrete with top dressing.

After having determined the size of the specification sheets and the system for numbering them, I wrote a standard page or pages for each individual item that generally goes to make up a complete general specification for a residence building, always bearing in mind that this page was to be used in its entirety in specifications for various jobs and wording them accordingly.

The following is a sample of such standard page covering "Brick Chimneys":

42.31.

Chimneys:

The contractor shall build the chimneys of brick except that the foundations of chimneys may be of stone or concrete if the adjoining foundation walls are of these materials.

He shall line all flues except vent flues with terra cotta flue linings which he shall stop 1" above the top of the chimney caps and start at the top of the smoke chambers of fireplaces and 1' 0" below connecting smoke pipes. He shall strike smoothly the joints of vent flues and shall thoroughly clean out mortar drippings from all flues.

After these pages had been carefully proof read, I had 200 mimeograph copies made of each. These are kept in a pigeon hole box file arranged in their numerical order.

When the work of standardizing your specifications has progressed to this point, you have accomplished the biggest part of it. All that needs to be done now is to write the

schedule portion, which is comparatively easy and quick to write.

As mentioned before, the schedule is merely a sort of an index to the specification, describing briefly the kind of materials that are to be used and where, and referring back to the working drawings or the standard page numbers, as the case may be. Incidentally, this is generally the only portion of the specification the owner is really interested in, and, of course, has to be written for every job.

I find that the most convenient and expedient method of writing the schedule is to have the working drawings in front of me, a loose-leaf book containing a copy of each of the standard pages at my right and an efficient stenographer at my left. With this kind of "set-up", I have been able to dictate all the written matter for a complete general specification of a residence building costing about $200,000 in less than one fourth the time it would have taken me had I been using the old method. When you consider that a like saving in time is affected on every job, it becomes at once apparent that the initial cost involved to prepare multiple copies of the standard pages described above is well warranted, and besides, since the standard pages which form the bulk of the specifications are printed pages, this system eliminates the necessity of proof reading and the possibility of omission and typographical errors so familiar to specification writers.

As a further illustration, the schedule of a properly compiled standard specification would read in part somewhat as follows:

"The exterior walls of the building above the foundation shall be veneered with "Harvard" face brick 4" thick, laid up in Flemish bond with 3/8" flush joints, see P. 42.37; or, All exposed surfaces of concrete work shall be finished as further described on P. 41.16; or, The exterior finished millwork throughout shall be of white pine, see P. 71.22, etc."

Space does not permit covering this extensive subject from all angles, but let it be sufficient to have me tell you that the great advantages that have been obtained through this method in reference to the general specification are as naught compared to what has been accomplished by the same method in writing mechanical specifications.

As a resumé of the foregoing, the task of preparing such standard specifications is simply this: the spceification writer dictates the schedule, his stenographer writes it, his assistant picks out the standard pages from the file using the schedule as a guide and binds the completed specification ready for use.

All of the above may sound very visionary or revolutionary to my confrères, but it only reminds me of the commotion I created some fifteen or twenty years ago when I first advocated the preparation of 1/4" working drawings on tracing cloth in pencil instead of ink; but it is a theory we have practiced ever since with excellent results and I know that gradually a great many other architectural offices have been able to do likewise.

THE PRODUCERS' COUNCIL

Report of Fourth Annual Meeting

THE FOURTH ANNUAL MEETING OF THE PRODUCERS' COUNCIL, affiliated with The American Institute of Architects, was held at the Washington Hotel, Washington, D.C., on May 10th and 11th, 1927.

Milton B. Medary, Jr., President of the Institute, welcomed the members on behalf of the Institute. He expressed his own feelings that the Producers, in co-operation with the Institute, are creating an impartial group whose work will be as valuable to the building industry as the work of the Bureau of Standards is to the entire country.

N. Max Dunning, Chairman of the Structural Service Department, A.I.A., made one of his usually inspiring talks. He expressed his tremendous interest in this plan of co-operation; a meeting of professional and business minds which is leading the way where others will follow. There are many differences between the professional and business minds; the Producers, who manufacture, and the architects, who specify and so sell the material to the Public. Yet they have a common problem; that is, service to their common client, the Public. There is, however, every reason why they should have a common understanding.

The Annual Election of Officers resulted as follows:

Chairman, F. P. Byington, Johns-Manville, Inc.
Vice-Chairman, J. S. Coulton, W. S. Tyler Company.
Secretary, J. C. Bebb, Otis Elevator Company.
Treasurer, Scott Button, General Electric Company.

Various Committee Reports were read and discussed thoroughly, and approved; these including the activities of the Committees preparing the Bulletin Service to Members of the Institute; also the educational work of moving pictures and lectures; and the booklet which is about to be issued, setting forth the purposes of the movement.

A number of interesting topics were brought up for discussion, among which the growing practice of publication of booklets featuring the work of various individual architects, and the solicitation of advertising therein by the publishing companies.

D. Knickerbacker Boyd, A.I.A., of Philadelphia, expressed his interest in the work from its inception, and gave the Council an interesting thought for future activities, in the manner of aiding the Architectural Draftsman (the coming Architect) to obtain data and information on building materials with which he is all too often less familiar than he should be.

Edwin H. Brown, A.I.A., President of the Small House Service Bureau, spoke briefly of the work which the Bureau is doing, and expressed the feasibility of co-operation between the Bureau and the Council.

R. L. Lockwood of the Department of Commerce, attended the sessions and gave a very interesting talk on conservation of waste in the building industry, with regard to simplified practice.

W. B. Ittner, A.I.A., of St. Louis, expressed his feeling that the organization is gaining in influence and he already sees a very beneficial service not only to Architects, but to producers in general. He mentioned the trend of the times toward substitutes for all kinds of material, whereas many years ago an Architect had no such problem, as there was nothing offered but good honest material. This makes it difficult at the present time for an Architect to always know whether some of these substitutes are of any value whatever. He felt that this was a field in which The Producers' Council might assist in determining and advising the Architect if such materials were safe to use.

A. K. Baylor of the General Electric Company, which is a member of The Producers' Council, gave a most interesting talk at the Architects' Thursday luncheon, on behalf of the work of the Council, on the subject of "Give and Take", or co-operation between architects and manufacturers of building materials.

The Report of the Board of Directors of the Institute, as approved by resolution by the Convention, again endorsed the work of the Council and authorized a working agreement for a period of five years. They have also approved the Brochure to be issued by the Council, outlining the aims, purposes and results of the movement.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notice will be inserted in one issue only. but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of addresss and items of personal interest will be printed under this heading free of charge. Such notices should reach us before the fifteenth for insertion in the forthcoming issue.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all.

Notices submitted for publication in this department must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

Rudolph L. Wilson, 2218 Madison Square, Philadelphia, Pa., has the following copies for sale: April, May, June, July, August, September, October and December, 1925; January, February, March, 1926.

B. C. Holland, Box 186, Dublin, Georgia, has the following copies for sale: May, June, July, 1926; and February and March, 1927, at $.35 each.

Frederick H. Paulson, 142 Cleveland St., Providence, R. I., has a complete file from June, 1920, to December, 1926—seven complete volumes—which he would like to sell as a whole for $21.00, F. O. B. Providence.

The Blue Print Co., 56 Orange Street, New Haven, Conn., has copies of the following issues for sale: July, August, September, October, November, December, 1926; and January, February, March and April, 1927.

Stanley M. Ladd, 1655 Madison St., Denver, Colo., wants a copy of June, 1924.

Carl E. Meyer, 268-12th Avenue, Wauwatosa, Wisc., wants a copy of August, September, October, 1924; January, April, 1926. He has for sale November, 1924; June, 1925; May and June, 1926.

T. R. Hall & G. G. Prentice, Ascot Chambers, Queen & Edward Sts., Brisbane, Queensland, Australia, want copies of January, February and March, 1926.

G. A. Hegewald, 60 Hemlock St., Brooklyn, N. Y., wants a copy of January, 1926.

McNally & Quinn, 10 So. LaSalle St., Chicago, Ill., wants a copy of February, 1926.

Leslie O. McCollum, 317 Hanna St., Greencastle, Ind., wants a copy of August, 1926.

Paul H. Smith, 1475 East 70th St., Chicago, Ill., wishes to obtain covers and backs of all issues of PENCIL POINTS, in good condition, from January to December, 1926.

B. Clarey, Box 2061 L, Sydney, Australia, wants copies of June, July and August, 1926.

The Frederick Post Co., 91 Fifth St., Portland, Ore., wants a copy of September, 1926.

Peter M. Olsen, Sellwood Bldg., Duluth, Minn., wants a copy of August, 1926.

Thos. E. Doudican, 308 First Nat'l Bank Bldg., East St. Louis, Mo., has for sale the following: February, 1921, to April, 1927. Also copies of *The Architectural Forum*, March, 1923, to March, 1927 (August, 1925, missing); *The American Architect*, February, 1922, to January, 1925, (Sept., 1924, missing); *The Architectural Record*, February, 1922, to December, 1924, (May and December, 1922, and March, 1923, missing); *American Builder*, December, 1923, to November, 1924, (May, 1924, missing). He would like to receive an offer and would prefer not to break any of the volumes.

PERSONALS

JACOB S. PETTEBONE AND STANLEY K. WALBORN, ARCHITECTS, have formed a partnership under the name of Pettebone & Walborn, Registered Architects, with offices at 610 Second Nat'l Bank Bldg., Wilkes Barre, Pa.

ERNEST J. HESS, ARCHITECT, has moved to 903 Title Guarantee Bldg., St. Louis, Mo.

CARL LINDBOM, ARCHITECT, has moved to 7268 Sunset Blvd., Los Angeles, Calif.

ERNEST F. COE has opened an office for the practice of landscape architecture in the Renaurt Bldg., 2311 Ponce de Leon Bldg., Coral Gables, Fla.

ROMER SHAWHAN, ARCHITECT, has moved from 601 Hanna Bldg., Cleveland, Ohio, to 249 Juniper St., Philadelphia, Pa.

ALEXANDER MACKINTOSH, ARCHITECT, has moved to 101 Park Ave., New York.

D. LEONARD HALPER, ARCHITECT, has moved from Realty Board Bldg., Miami, Fla., to 11401 Tuscora Ave., Cleveland, Ohio.

VOORHEES, GMELIN & WALKER have moved their offices to 101 Park Ave., New York.

HOWARD LELAND SMITH has moved to the Pershing Square Bldg., Park Ave. and 42nd St., New York.

SYLVESTER J. BAUMAN, ARCHITECT AND ENGINEER, has moved to 110 East 42nd St., New York.

CASEY & FANT, ARCHITECTS, 112 No. Main St., Anderson, S. C., have had their files damaged by fire and would appreciate new manufacturers' catalogs and samples.

PERSONALS

SHREVE AND LAMB, ARCHITECTS, have moved their offices to 11 East 44th St., New York.

G. A. & H. BOEHM, ARCHITECTS, have dissolved their firm by mutual consent. Mr. George A. Boehm will continue to practice at 2 West 45th St., and Mr. Henry Boehm will practice at 551 Fifth Ave., New York.

F. OWEN EATON, ARCHITECT, 7 Aegis Building, Port Elizabeth, Cape Province, So. Africa, would appreciate manufacturers' samples and catalogs.

HACKER & HACKER, ARCHITECTS, have moved to the Fort Lee Trust Co. Bldg., Fort Lee, N. J.

GRANVILLE W. DEXTER, ARCHITECT, has moved to the Fort Lee Trust Co. Bldg., Fort Lee, N. J.

EDWARD STOTZ, ARCHITECT, has moved to the Bessemer Bldg., Sixth St. & Duquesne Way, Pittsburgh, Pa.

J. EDWIN KOPF & DEERY, ARCHITECTS AND ENGINEERS, have moved to 620 Indiana Pythian Bldg., Indianapolis, Ind. They are establishing a new catalog file and would appreciate manufacturers' samples and catalogs.

MORGAN, WALLS & CLEMENTS, ARCHITECTS AND ENGINEERS, 210 W. Seventh St., Los Angeles, Calif., would like to receive manufacturers' samples and catalogs.

MERKLE & ELBERTH, ARCHITECTS, have moved to 535 Fifth Ave., New York.

BAGG & NEWKIRK, ARCHITECTS, have moved to Utica Gas & Electric Company Bldg., 258 Genesee St., Utica, N. Y.

GEORGE SENSENEY, 4555 Pershing Ave., St. Louis, Mo., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogs.

L. E. DENSLOW, ARCHITECT, has resigned as Vice-President and Director of the United Cigar Stores Co., where he has been in charge of all architectural work of that corporation and affiliated companies, and has opened an office for the general practice of architecture at 1 East 42nd St., New York.

GIRARD LINDSLEY AND JOHN TOMLINSON FERRIS have opened an office for the practice of architecture under the firm name of Lindsley & Ferris, with offices in the Globe Building, Washington Park, Newark, N. J.

QUERIES AND ANSWERS

Query: Where can I get information about the new type of glass which is now being used for hospitals and sanitoriums because of its quality of transmitting the ultra-violet rays of the sunlight?

Answer: First let us quote from an article by Charles Sheard, Ph.D., which appeared in the April 23, 1927, issue of *The Journal of the American Medical Association* under the heading "Ultra-violet Radiation and its Transmission by Various Substances":

"Ordinary window glass does not transmit light of lesser wave length than approximately 3200 angstroms; hence it fails to transmit the ultra-violet region of sunlight comprised between 3200 and 2900 angstroms. Recently, Lamplough of Birmingham, England, has introduced a new and fairly inexpensive glass, known as vita-glass, which transmits to the limit of sunlight in the ultra-violet region, although it does not transmit 100 per cent. of each and all these wave lengths in the ultra-violet regions."

This glass is being used now to an appreciable extent in this country in cases where it is desired to make use of the beneficial effect of the ultra-violet portion of the solar radiations. It is being handled by the Vitaglass Corporation, 50 East 42nd St., New York, and full information can be secured by writing to this company.

FREE EMPLOYMENT SERVICE

(Other items on pages 88 and 132 of the Advertising)

JUNIOR DRAFTSMAN WANTED, one having had two or three years' experience on country residences and willing to accept a position in Greenwich, Conn. In replying state how long and by whom employed, salary desired and references. F. G. G. Smith, Pickwick Corner Building, Greenwich, Conn.

WANTED: Man with college and atelier training and at least 15 years' experience on all classes of work, principally schools, apartment houses, hotels, office buildings, design, detail, supervision, etc. One who has managed an office and wishes to consider partnership in the principal city in Florida. Address P. O. Box 1245, Tampa, Florida.

CAPABLE ARCHITECTURAL DRAFTSMAN desires permanent connection with first class small office in need of thoroughly experienced man for general work. Now employed in finishing important work in Florida. Services available after June 15th. Box 317 care of Pencil Points.

ARCHITECT who is an experienced business-getter and who wishes to be relieved of all office supervision desires association with an enterprising firm of younger men with a reputation for good work (general practice). Terms: A percentage of gross commission. Box No. 318 care of Pencil Points.

JUNIOR DRAFTSMAN seeks position, two and a half years' experience, good tracer and letterer. Salary $30 per week. Frank Pristi, 1754 Hobart Ave., Bronx, N. Y. C.

YOUNG MAN, senior in architectural course at Armour Inst. of Technology, desires position in small architectural office. Geo. A. McGrath, 1436 E. 66th Street, Chicago, Ill.

YOUNG MAN, 21 years old, studying architecture at Columbia University evenings, desires position in architect's office as beginner. Can letter or trace. Office must be in New York City. Samples of work on request. Box No. 319 care of Pencil Points.

WANTED: Architectural draftsman capable of preparing working drawings and full size details. State age, experience and salary expected. Albert Kahn, Inc., 1000 Marquette Bldg., Detroit, Mich.

JUNIOR ARCHITECTURAL DRAFTSMAN, four years at Cornell, one year foreign travel and study, one year sketching and drafting for decorators in Paris, Florence and New York. One summer with architect. Willing and hard worker. Ready to go anywhere. Box No. 330 care of Pencil Points.

ARCHITECTS: Do you need a general field superintendent? One thoroughly familiar with estimates, specification interpretation, installation of mechanical equipment and general construction practices under all forms of contracts; age 30; graduate engineer. Box No. 332 care of Pencil Points.

SENIOR ARCHITECTURAL DRAFTSMAN, 33 years old, married, registered architect, would like connection with reputable office. Thorough technical education and study abroad. Eleven years' experience. Capable of handling job from start to completion. Good at detail work. Box No. 333 care of Pencil Points.

ARCHITECT, experienced on residential, monumental, apartment, office and hotel work seeks executive position as head draftsman, specification writer or manager. Box 334 care of Pencil Points.

ARCHITECT, experienced in private and commercial work and well versed in construction desires to meet architect designer with view of partnership. Box 335 care of Pencil Points.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

Sash Chain Data.—A.I.A. File No. 27-a-1. Folder in standard filing form covering the subject completely. The Chain Products Company, Cleveland, Ohio.

Chimney Pots.—2nd Edition. A.I.A. File No. 5-H-3. Brochure containing color plates and many pages of detail drawings covering various types of Chimney Pots with details of fireplace construction, roofcresting and finials. Atlantic Terra Cotta Co., 19 West 44th St., New York.

Parallel Rule Attachment.—Leaflet describing this new device suitable for use on any drawing table or board. C. F. Pease Co., 803 N. Franklin St., Chicago, Ill.

Roof Drains.—Circular No. 1000. Tables of dimensions and prices of "Testite" drains. Also tables of correct sizes of roof leaders and gutters as specified by the National Plumbing Code. Groeniger Mfg. Co., Columbus, Ohio.

Ambastone.—Attractive booklet showing the charm of this flagstone applied to walks, terraces, wall copings, treads, sills, also for interior floors. Many delightful illustrations. Specifications. Patterns. 8 pp. 8½ x 11. Ambastone Co., Otis Bldg., Philadelphia, Pa.

RPM.—Valuable data on Robertson Protected Metal. Standard RPM building details, engineering data, typical Robertson erection diagram, comparative costs chart, many illustrations. 8½ x 11. 48 pp. H. H. Robertson Co., Pittsburgh, Pa.

Published by the same firm "Daylighting" interesting handbook giving useful and practical information on the natural daylighting of industrial, commercial and public buildings. 8½ x 11. 48 pp. *Also "'6' Points to Consider When you Build."*

Ruud Automatic Gas Water Heaters.—A.I.A. Folder No. 29-D-2 containing five bulletins of interest to architects and specification writers. Specifications, details, cross sections, etc. Standard filing size 8½ x 11. Rudd Mfg. Co., Pittsburgh, Pa.

"Steel Never Fails".—Booklet, just off the press, telling the story of structural steel as it has never been told before, in terms clear and understandable to the layman as well as those versed in various phases of construction. Very interesting and valuable data. American Institute of Steel Construction, Inc., 285 Madison Ave., New York.

Model Bathroom Studies.—Portfolio containing five brochures in color each with blue print and specification. All contained in A.I.A. folder No. 29-H-3. 8½ x 11. Republic Brass Co., Cleveland, Ohio.

Saving with Shelving.—Booklet in color illustrating and describing fully steel shelving for various uses. Elevations, dimensions. 32 pp. 8½ x 11. General Fireproofing Co., Youngstown, Ohio.

Published by the same firm, "The Complete Line of Allsteel Desks", "Safeguarding Vital Record of Business", "'GF' Allsteel Office Equipment".

Tuec Vacuum Cleaning System.— Catalog No. 100. Covers completely installed cleaning systems, heavy duty truck type and special suction tool for cleaning swimming pools. 32 pp. United Electric Co., Canton, Ohio.

The Magic Door.—Leaflet describing invisible Never Failing Checking Floor Hinge. Sections, drawings, everything complete. Shelby Spring Hinge Co., Shelby, Ohio.

The Happidayton Water Softener.—Data sheet with tables, sections, drawings, and all the information required by the specification man. Dayton Pump and Mfg. Co., Dayton, Ohio.

Callahan Direct Action Sash Control.—A.I.A. File No. 27-c-4. Bulletin describing complete line of sash operating devices. Sectional drawings, sections, layouts, etc. Dayton Greenhouse Mfg. Co.,Dayton, Ohio.

Direct Connected Fan Ventilator.—Data sheet showing new type of equipment for removing fumes, odors, vapors, etc. Uses, motor characteristics and speed, etc. Burt Mfg. Co., Akron, Ohio.

Massillon Roof Trusses.—A.I.A. File No. 13, covers data on trusses for garages, gymnasiums, auditoriums, industrial and commercial buildings. Macomber Steel Co., Canton, Ohio.

Published by the same firm, "'Massillon' Metal Lath for Walls, Ceilings, Partitions, Floors and Roofs". A.I.A. File No. 20-b-1

Berloy Metal Lumber.—A.I.A. File No. 13-G. Catalog No. 27 covers subject of fireproof construction for modern buildings. Valuable document in the drafting-room. 36 pp. 8½ x 11. The Berger Mfg. Co., Canton, Ohio.

Portland Cement Association Building.—This interesting building designed by Messrs. Holabird & Roche, architects, is illustrated in a brochure with color plates, just published. Copies of this brochure, which contains much in the way of new ideas in the use of concrete products, will be found both interesting and valuable. Portland Cement Association, 33 West Grand Ave., Chicago, Ill.

Fire and Water-Proof Roof Coating.—Data book illustrated with many color plates showing residences and setting forth clearly the most modern means of protecting shingle roofs. 48 pp. Asphalt Roof Coating Co., Ltd., Inc., 10 East 43rd St., New York.

Lighting Data.—Bulletin LD-155. A complete list of illumination terms with definitions. A large number of drawings and valuable data for the architect, draftsman and specification writer. 56 pp. Edison Lamp Works, Harrison, N. J.

Published by the same firm, Bulletin LD-147-A, *Lighting for Street Traffic Control. Complete coverage of this subject.*

Permanent Improvements to the Home and Grounds.—Interesting booklet on this subject showing the various uses of Portland Cement for beautifying the home grounds. Many illustrations of gardens and swimming pools treated with this product, also walks, garages, etc. 16 pp. 8½ x 11. Lehigh Portland Cement Co., Allentown, Pa.

Published by the same firm, "28 Better Homes" and "Building Better Homes".

"White" Door Beds and Space Saving Conveniences.—A book for architects and prospective builders containing much valuable and useful data. Profusely illustrated. Typical layouts, interesting data on planning the modern apartment and kitchenette, specifications, details, sectional drawings, details of construction. Also illustrations of "White" Space-Saving Kitchen Cabinet, gas ranges, electrical ranges and medicine cabinets. A.I.A. File 35-n-9. 8½ x 11. 72 pp. The "White" Door Bed Co., 130 No. Wells St., Chicago, Ill.

Donley Book of Successful Fireplaces.—5th Edition, Just off the press. Contains 35 photographs of representative fireplace treatments and 23 original brick and stone fireplace designs. Double page of apt cartoons, Illustrating the common errors in fireplace building. Also brief historical data and a clear and able discussion of best modern fireplace construction illustrated by line drawings and photographs showing actual steps in the mason's work. Also latest Donley Fireplace equipment with full description. 44 pp. 8½ x 11. The Donley Bros. Co., 13900 Miles Ave., Cleveland, Ohio.

Oil Burners for Every Service.—Series of Bulletins, 16-B illustrates and describes Whirlwind Oil Burners installed to operate steam heating and hot water boilers for apartment houses, hotels, residences, schools, greenhouses, driers. Bulletin 12-A illustrates and describes low pressure air burners, Bulletin No. 30, illustrates and describes Improved Rotary Crude Fuel Oil Burner, Bulletin No. 31 illustrates and describes Rotary Oil Burner equipped with full automatic control. All 8½ x 11. S. T. Johnson Co., 940 Arlington St., Oakland, Calif.

"Facts Concerning Electrical Conduit".—A.I.A. Folder No. 31-c-51 containing much useful information and many illustrations on this subject. Specifications. 8½ x 11. The Youngstown Sheet & Tube Co., Youngstown, Ohio.

Lighting Designs for Stores.—Bulletin 45-A. Booklet prepared to present concise practical specifications by which good lighting for the more common classes and types of stores may be obtained. 48 pp. 6 x 9. Engineering Dept. National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio.

Published by the same firm, Bulletin 7-D, *Fundamentals of Illumination, Bulletin* 41-C (*revised edition*) *Illumination Design Data for Industrial and Commercial Interiors, Bulletin* 42-A, *Factory Lighting Designs, Bulletin* 44-A, *Incandescent Lamp Temperatures, as Related to Modern Lighting Practice.*

"Kewanee", Catalog No. 75, Reprint No. 11.—Data and illustrations on the Kewanee line of water heaters, garbage burners, Tabasco water heaters and tanks. Specifications, operating instructions, sectional drawings. 30 pp. 6 x 9. Kewanee Boiler Co., Kewanee, Ill.

Mantels.—Handsome brochure in color illustrating and describing mantels for use in fine residences and apartments. Scale drawings. 24 pp. 9 x 12. Architectural Decorating Co., 1600 South Jefferson St., Chicago, Ill.

Why Copper?—Booklet No. 3880 illustrates and describes Jersey Copper Insect Screen Cloth. Samples of screening. 48 pp. 5 x 8. The New Jersey Wire Cloth Co., Trenton, N. J.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen. Vol. 9, No. 1, contains an interesting article on "A Revival of Lombard Romanesque" and is devoted to the activities of the Atlantic Terra Cotta Company in Cleveland, Ohio. A.I.A. File No. 9. Atlantic Terra Cotta Co., 19 West 44th St., New York.

Interior and Exterior Decorative Ornament, Catalog No. 8.—Handsomely illustrated catalog of composition and plaster relief ornamentation. Contains hundreds of illustrations of ornaments in Fibrous Plaster, Exterior Composition, Interior Composition, Portland Cement, Imitation Caen Stone. Price lists, dimensions, fully indexed. Stiff cover. 254 pp. 9 x 12. The Fischer & Jirouch Co., Cleveland, Ohio. This catalog sent to architects only when requests are made on their own letterheads.

A Reference Book of Mill Building Construction.—Edition No. 27 just off the press, A.I.A. File No. 14-j-19-b-4. This handbook illustrates and describes fully Duplex Maleable Iron joist hangers, hangers, wall hangers, wall plates, concrete block, wall boxes and Steel wall hangers, post bases I-beam hangers, post caps. Also contains formulas for design in mill construction, tables of sizes and dimensions, standard details of mill construction, tables of safe loads, floor loads. Fully indexed. 62 pp. 8½ x 11. The Duplex Hanger Co., Cleveland, Ohio.

Sedgwick Dumbwaiters and Elevators.—Catalog P. illustrates and describes Sedgwick hand power dumbwaiters and elevators. 32 pp. 8½ x 11. Sedgwick Machine Works, 150 West 15th St., New York.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

THE DRAFTSMAN AND THE CRAFTSMAN

WE HAVE always believed that it is one of the most important parts of a draftsman's education to become familiar with the materials from which his dreams are fabricated into realities. To design with real intelligence in any material implies a thorough acquaintance with the manipulations necessary to make it conform with the specifications of the design. A capable designer is never guilty of calling for something to be made in wrought iron which should better be of cast iron or bronze. He never details carved stone in the same manner as carved wood. He recognizes the differences between the crafts and takes them into account. As a result the finished work turns out as he conceived it. He has mastered the technique of architecture.

The recent action of the New York Chapter of the American Institute of Architects, through its Committee on Education, in arranging for means of contact between the draftsman and the craftsman is, in our opinion, one of the finest things that has been done for a long time to promote better architecture. In the belief that the younger generation of draftsmen has heretofore had little opportunity to become acquainted with the preparation of the materials of architecture, the committee has arranged with a number of the better known craftsmen in marble and stone, metal work, lighting fixtures, cabinet work, furniture, plaster work, glass, mosaic, leather, and textiles, to allow groups of draftsmen to visit their shops. The architectural offices which are cooperating with the committee by allowing their men time off to participate in these visits are to be commended for their wisdom and foresight for they, as well as their draftsmen, are bound to benefit.

We hope that every draftsman who has this opportunity thrust before him will take full advantage of it. We also hope that the practice will be adopted in all cities where the crafts' shops are available.

It was with the idea of helping this sort of thing along that we have been running, in PENCIL POINTS, articles on the technique of Stained Glass, Mosaic, Wrought Iron, Bronze, and so on. It will be a part of our editorial policy to continue presenting such articles from time to time so that those of our readers who are located at a distance from the shops may have this valuable information, while those who visit the shops will have a record to supplement their observations.

Contents

Master Draftsmen, XXI Frederic C. Hirons *By Rayne Adams*	397
Buying Books Abroad *By Marian Comings*	411
The Architect, The Artisan,—And Bronze, Part II. *By Gerald K. Geerlings*	414
Planning Methods for Large Institutions, IV *By George R. Wadsworth*	420
The Diminishing Glass, IV *By Hubert G. Ripley*	423
Color Plates	*Insert*
Piranesi Engravings	*Insert*
Plates	427
Whittlings	435
Here & There & This & That	445
Specification Desk	451
Service Departments	455

EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK

PENCIL POINTS—*Yearly subscription, payable in advance, $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian Subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach us before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive manuscripts, drawings, etc. We will use due care with material in our hands, but cannot be responsible for damages.* *Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



CHARCOAL RENDERING BY FREDERIC C. HIRONS

BANKING ROOM OF SOCIETY FOR SAVINGS, HARTFORD, CONN., DENNISON & HIRONS, ARCHITECTS

PENCIL POINTS

Volume VIII July, 1927 Number 7

MASTER DRAFTSMEN, XXI

FREDERIC C. HIRONS

By Rayne Adams

TO WHOMSOEVER the graphic arts appeal no literary introduction is needed to arouse his interest in the series of drawings which accompany this article. He is alive to the mannerisms of technique and, passing beyond a consideration of these, he reads the secret of the work. His eyes alone tell him the story. And so, while it would be unjustified to cry down legitimate interpretation of the methods by which an artist accomplishes his work, yet the significance of the drawing, that peculiar undefined something which remains of permanent value, is quite apart from the transitory personal characteristics of the artist. His views of life, his inhibitions and his illusions may form the subject matter of an instructive monograph, but his work of art has flown away from all these. It no longer belongs in any way to him but to every student who may bring to it an open mind and humility of spirit.

* * *

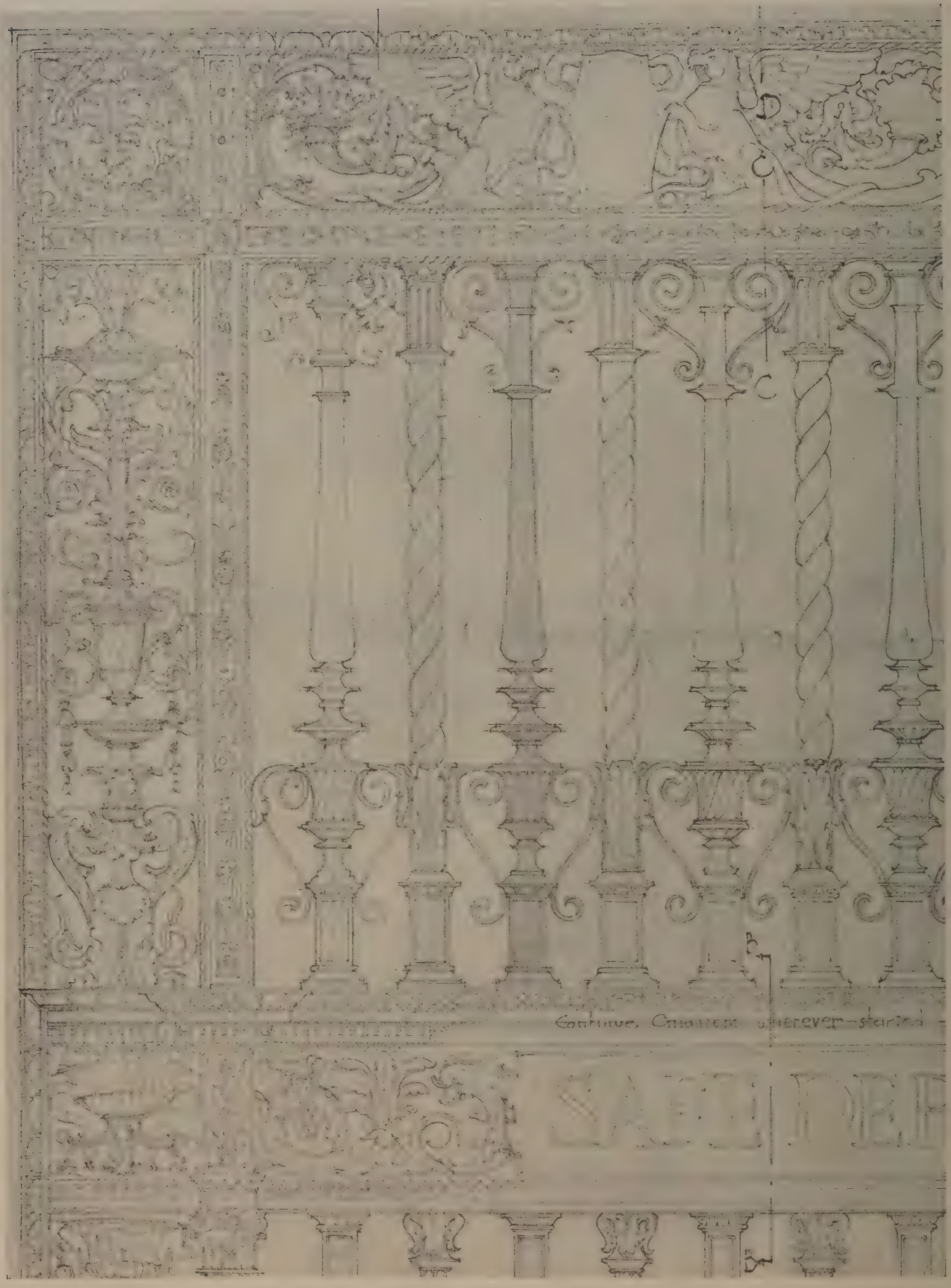
Fortune endowed Frederic Charles Hirons with the inestimable gift of a good technique. He did not, one may say, have to learn how to draw. As his patron, M. Laloux, once said to him,—"Your difficulty is that you draw too easily". Yet from the beginning of his career as a draftsman, Hirons has steadily exemplified the moral which Henry James cites concerning de Maupassant, to the effect that "to prove you have first-rate talent you must have a first-rate style". From the beginning, the *manner* of presentation has been of absorbing interest to Hirons and though the passing years have brought the inevitable changes, both as to his ideas and his manner of expressing them, his facility in drawing has not diminished. Undoubtedly the patient drawing of some of his early pen-and-ink renderings would be difficult for Hirons to reproduce today, — even assuming that he would have a desire to do so, — but in compensation for this we have the much larger freedom of technique as shown in his present day drawings.



FREDERIC C. HIRONS

Born in the town of King's Heath, near Birmingham, England, in 1882, Hirons passed his early youth in England. His ancestry is Welsh and English. When he was ten years of age, his family came to this country and his later boyhood was spent near Boston. A caprice of fortune decided that, instead of following a "commercial" career, he should become one of the notable architects of our time.

A chance introduction to the late David I. Gregg, — at that time the best known and the ablest of American pen-and-ink renderers in the architectural field, — proved to be a turning point in his life. Through Gregg's generous interest in his drawings and his manifest ambition, Hirons was enabled to enter the office of the late Herbert D. Hale, in Boston. This was in 1898. Both Gregg and Hale exercised helpful and important influence on the young draftsman. It was by Hale, however, that Hirons was fired with the ambition to become a thor-



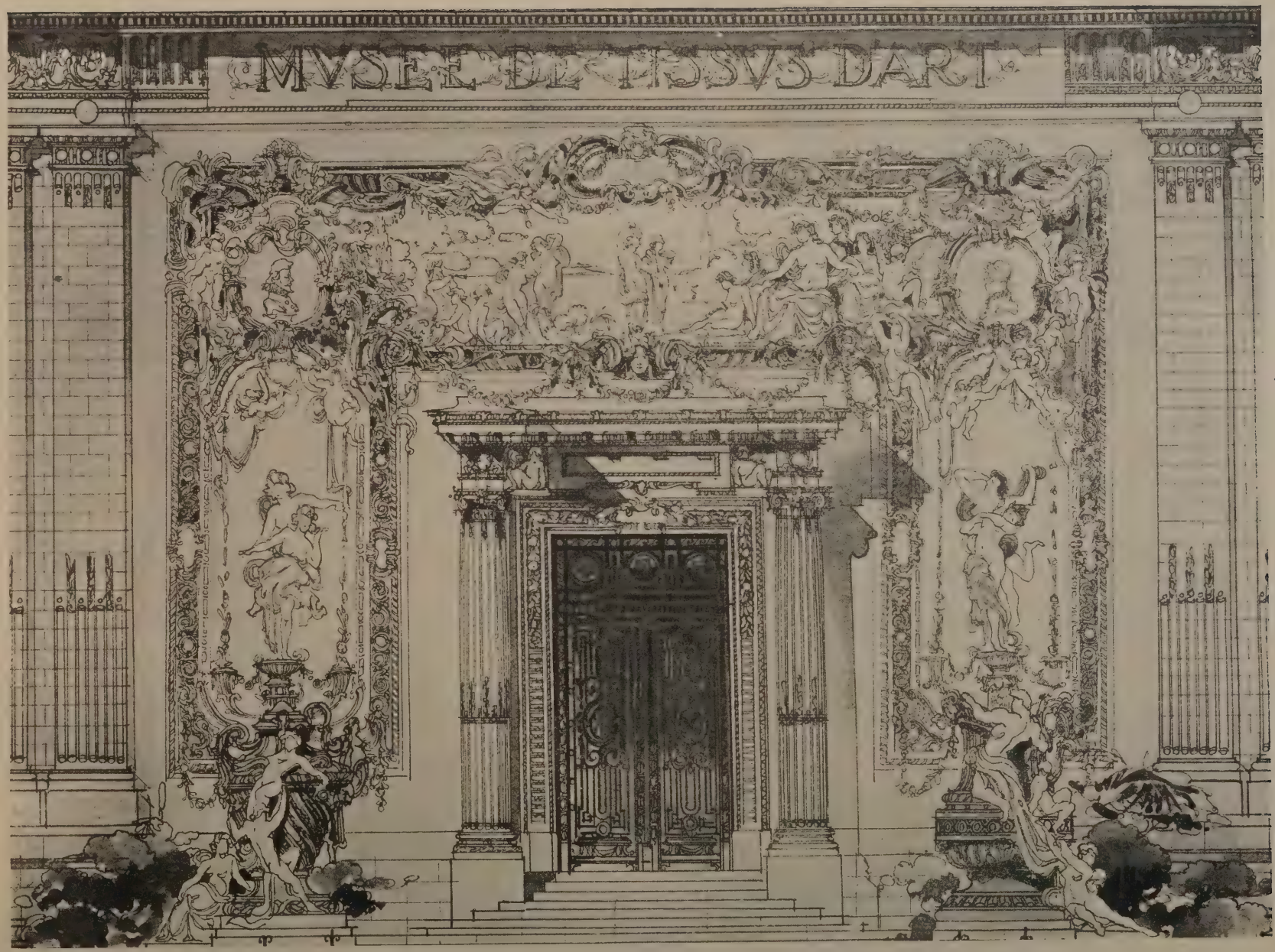
DETAIL FROM WORKING DRAWING, BY FREDERIC C. HIRONS

GRILLE FOR NATIONAL STATE BANK, ELIZABETH, N. J., REPRODUCED AT EXACT SIZE OF ORIGINAL



DETAIL FROM WORKING DRAWING, BY FREDERIC C. HIRONS

GRILLE FOR UNION MARKET NATIONAL BANK, WATERTOWN, MASS., REPRODUCED AT EXACT SIZE OF ORIGINAL



DETAIL OF DRAWING BY FREDERIC C. HIRONS, REPRODUCED AT EXACT SIZE OF ORIGINAL

ENTRANCE TO A TAPESTRY MUSEUM (SEE OPPOSITE PAGE FOR ENTIRE DRAWING)



DESIGN FOR A TAPESTRY MUSEUM, BY FREDERIC C. HIRONS, MADE AT THE ECOLE DES BEAUX ARTS

oughly trained architect. Hale, in addition to being a most accomplished architect, was an unusually skillful draftsman, and his charming sketches are full of admirable qualities. Hale's drawings had a certain lightness of touch and this quality his young student caught and held in his own work. Gregg's influence was even more apparent, though it was the pen-and-ink line of Herbert Railton which later captivated Hirons. The drawing of Much Wenloch, shown on page 409, made in this formative period, indicates clearly how closely he made use of Railton's methods. This drawing was made in 1898, and it was, incidentally, the first "prize" drawing that Hirons made. Hirons' acceptance of Gregg and Railton at this period of his life undoubtedly did much towards perfecting his line, the precision and suavity of which are evident even in his early drawings. It is possible, however, that a too close adherence to Railton's methods of indication had a damaging effect on Hirons' work, inasmuch as Railton's notorious disregard for values "as they are" taught the young student to search for the form of things alone and not to seek their essence. Yet such is the debatable nature of such a conclusion that one may hesitate to pass judgment upon it. Just because an old Gloucester wharf is darkly weather-stained is in itself perhaps no reason for so presenting it in a drawing. And such considerations, unless one is wary, unlock the door which leads to academic discussion. One may note, however, that in the evolution of his work, the conscious technique of his earlier work is replaced by broader methods and far greater freedom of indication.



DRAWING BY FREDERIC C. HIRONS

DESIGN FOR A SILVER VANITY CASE

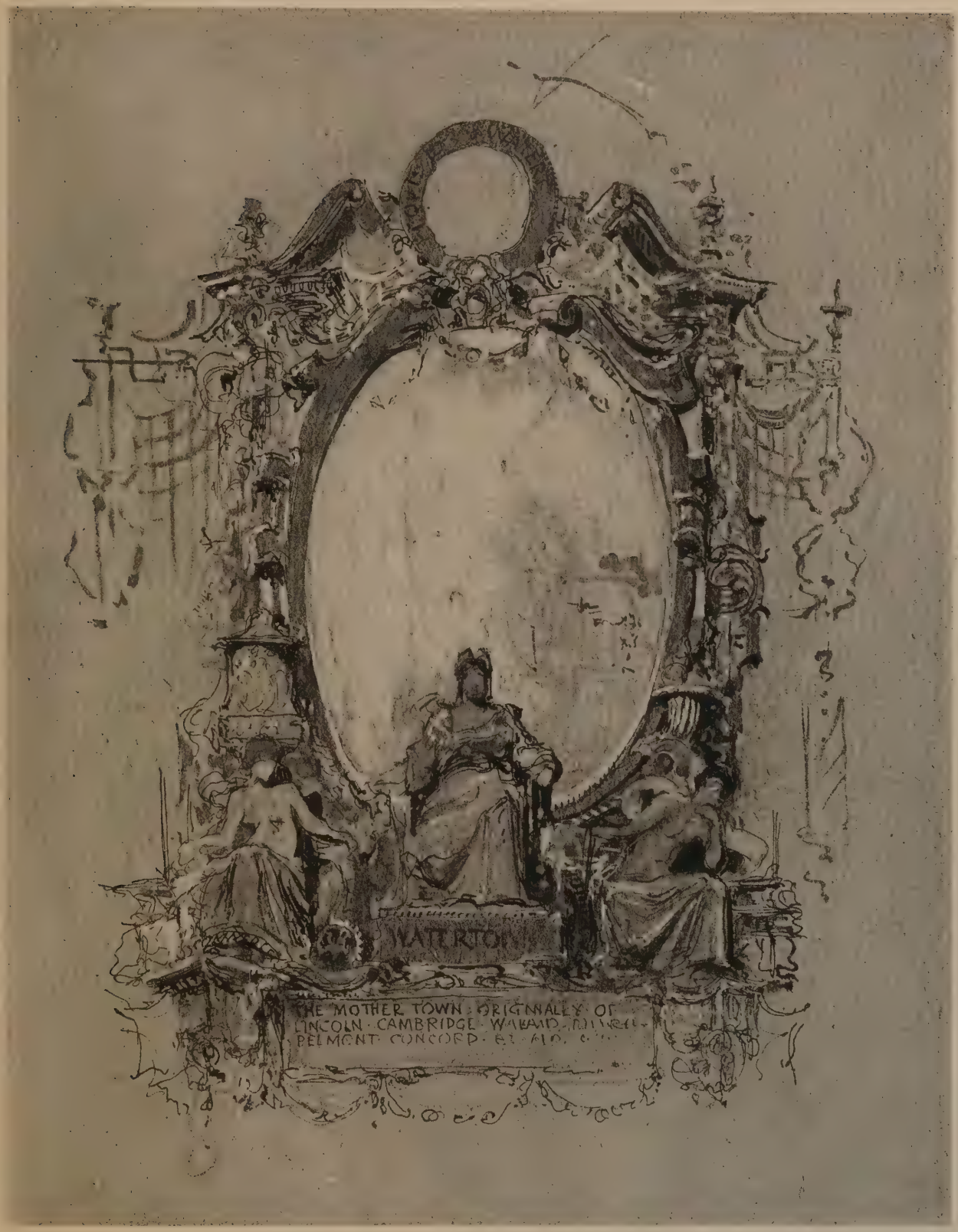
For five years Hirons remained in Hale's office, engaged in the general work which falls to a draftsman's life, and in 1901 he entered the course in architecture at the Massachusetts Institute of Technology, where he studied for two years under the late Professor Despradelle. In 1904 he won the Rotch Travelling Scholarship, thus gaining the opportunity of continuing his studies in Europe. In the same year he went to Paris and entered the preparatory atelier of Godefroy-Freynet. His





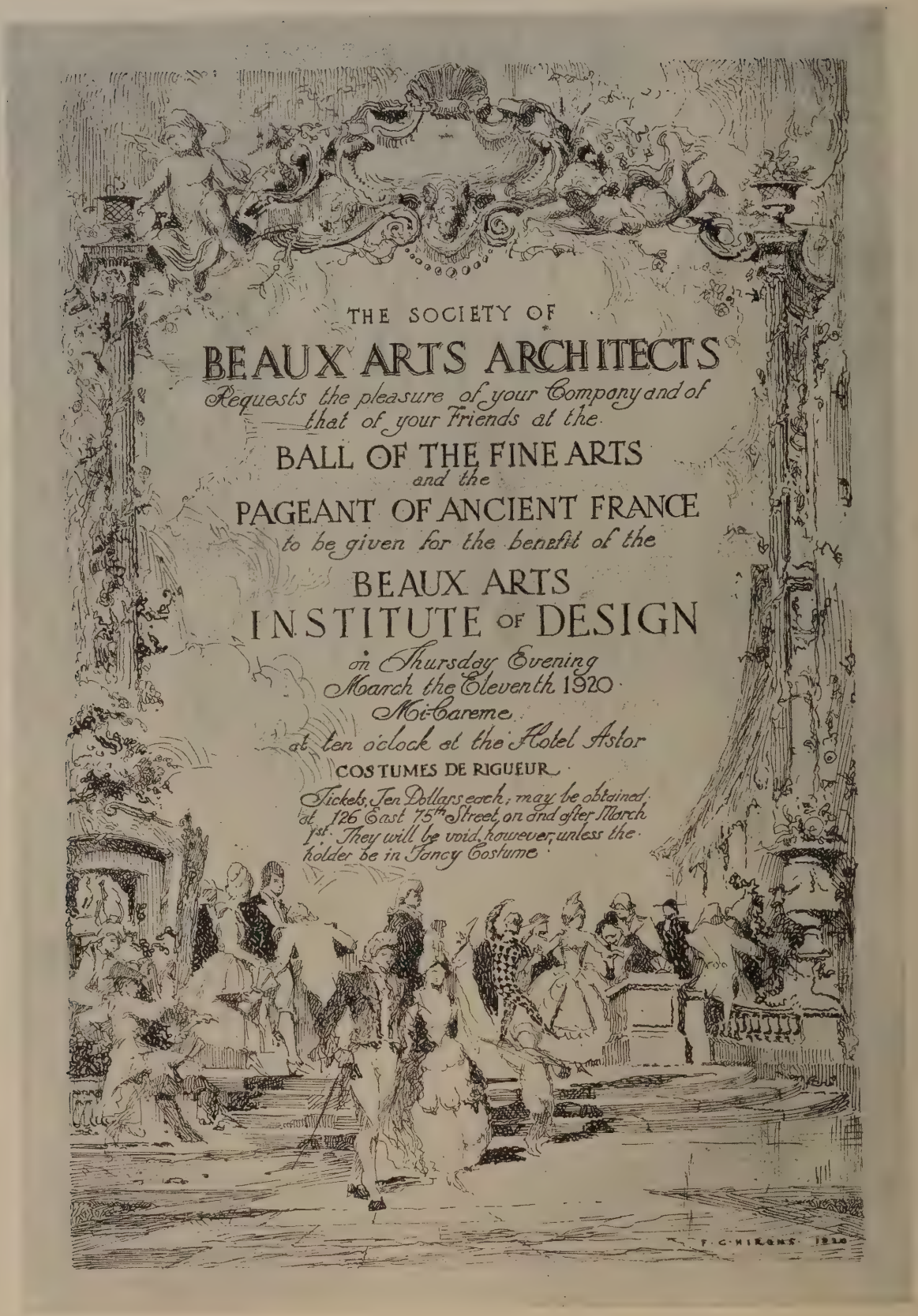
PEN-AND-INK DRAWINGS FOR SCULPTOR'S USE, BY FREDERIC C. HIRONS

PANELS IN ATTIC STORY OF THE TRENTON BANKING COMPANY BUILDING, TRENTON, N. J.



STUDY FOR A CEILING DESIGN, DRAWN IN COLOR BY FREDERIC C. HIRONS

UNION MARKET NATIONAL BANK, WATERTOWN, MASS.



PEN-AND-INK DESIGN BY FREDERIC C. HIRONS

INVITATION TO THE BEAUX-ARTS BALL

work in this atelier gave ample promise of the more serious work he was to do later, in the Ecole des Beaux Arts. The esquisse shown on page 406 is an excellent example of his work at this period.

Fortune had smiled upon him, — and yet he was to be disillusioned in a most unexpected way. If it were not for the salutary moral, it would be out of place to touch on the incident which caused this temporary disillusionment. Whether youthful self-confidence was the mainspring of his defeat, or whether it was to be ascribed to some more inscrutable cause is unimportant, but the fact that he failed to pass the first entrance examinations at the Ecole des Beaux Arts was one of those healthy, painful and vivifying jolts that Destiny metes out even to her favorite sons. Six months later, wiser and more determined, Hirons entered the school, having received the highest mark awarded in architecture, and being placed first among the four hundred and fifty aspirants for admission. And in this way began his five years' work at the Ecole. Shortly before entering the school, he had joined the Atelier Laloux. His studies were interrupted during a brief trip to this country in 1906, during which time he competed for the Paris Prize. Successful in winning this prize, he returned to Europe. During his years abroad, considerable time was spent in Italy and other countries, but it was Paris which was his real home in Europe. To what extent his development is due to his close association with his Patron, M. Laloux, one may only guess; but the devotion expressed so frequently by the student for *le Maître* in the early days, has continued through all the ensuing years. This article has to do, primarily, with Hirons as a draftsman, yet it would be incomplete if it failed to take note properly of the guiding influence which Laloux has exercised upon him. Laloux's force, his enthusiasm, his large understanding of architecture, his generous encouragement to his students, and his far-reaching critical ability, could command only Hirons' respect, admiration and gratitude, — just as they have commanded the respect and gratitude of the many Americans whose lives are richer because of their years spent in the Atelier Laloux under the guidance and compelling inspiration of the Master.

Of Hirons' work at the Ecole, numerous examples are shown on other pages. One may call attention, particularly, perhaps to the detail of the Museum of Tapestry. The delicate and careful drawing forms a strong contrast with the bold and striking indication shown in certain other drawings. The drawing is reproduced at the scale of the original, and while it is *soigné*, it is not labored; its freshness is not lost through the evident painstaking labor that went into it. A considerable stimulus to Hirons' decorative work came from his association with Fernand Janin, Laloux's brilliant *élève*. The sketch in water color, for the mural decoration of the Watertown National Bank, shown on page 403, is reminiscent of Janin's manner, though the charm of this sketch can be appreciated only imperfectly in the black and white reproduction. Hirons' admiration for the work of the gifted Janin was spontaneous and lasting, and unquestionably Janin's decorative achievements did much to heighten Hirons' imaginative qualities. Such drawings as that of an imaginary Levantine city, shown as one of the color plates in this issue, owe their existence perhaps to the inspiration of Janin, though the technique and quality of the drawings are Hirons' own.



ETCHING BY FREDERIC C. HIRONS
(Reproduced at Original Size)

In 1909 Hirons returned to this country, and entered into partnership with Ethan Allen Dennison, under the firm name of Dennison and Hirons, for the general practice of architecture. This partnership, continuing to this day, has been fruitful in its production of notable buildings. It is not within the province of this article to deal with the architectural output of this firm, but one may note that his success-



PREPARATORY ADMISSION ESQUISSE FOR ECOLE DES BEAUX ARTS, BY FREDERIC C. HIRONS

A MONUMENTAL WELL HEAD



LITHOGRAPH CRAYON DRAWING BY FREDERIC C. HIRONS

CHATHAM AND PHOENIX NATIONAL BANK BUILDING, NEW YORK



CHARCOAL PERSPECTIVE RENDERING BY FREDERIC C. HIRONS

FEDERAL TRUST COMPANY BUILDING, NEWARK, N. J., DENNISON AND HIRONS, Architects

ful career has furnished Hirons with great opportunities both as a designer and draftsman. Particularly, Dennison and Hirons have devoted themselves to the design and execution of banking institutions, and the firm has taken a leading position in the profession in this special and exacting work.

Upon his return to this country in 1909, a group of young students who were about to form an atelier requested Hirons to become its patron. The atelier has produced Paris Prize men, such as McLachlan and Morgan, and has offered many *logistes* for the yearly competition. In addition to conducting his atelier, Hirons spent three years as a member of the architectural instruction staff at Columbia. In recognition of his aid in stimulating interest in the student work conducted under the Society of Beaux-Arts Architects, he was awarded the Legion of Honor by the French Government in 1926.



PEN-AND-INK DRAWING BY FREDERIC C. HIRONS

MUCH WENLOCH

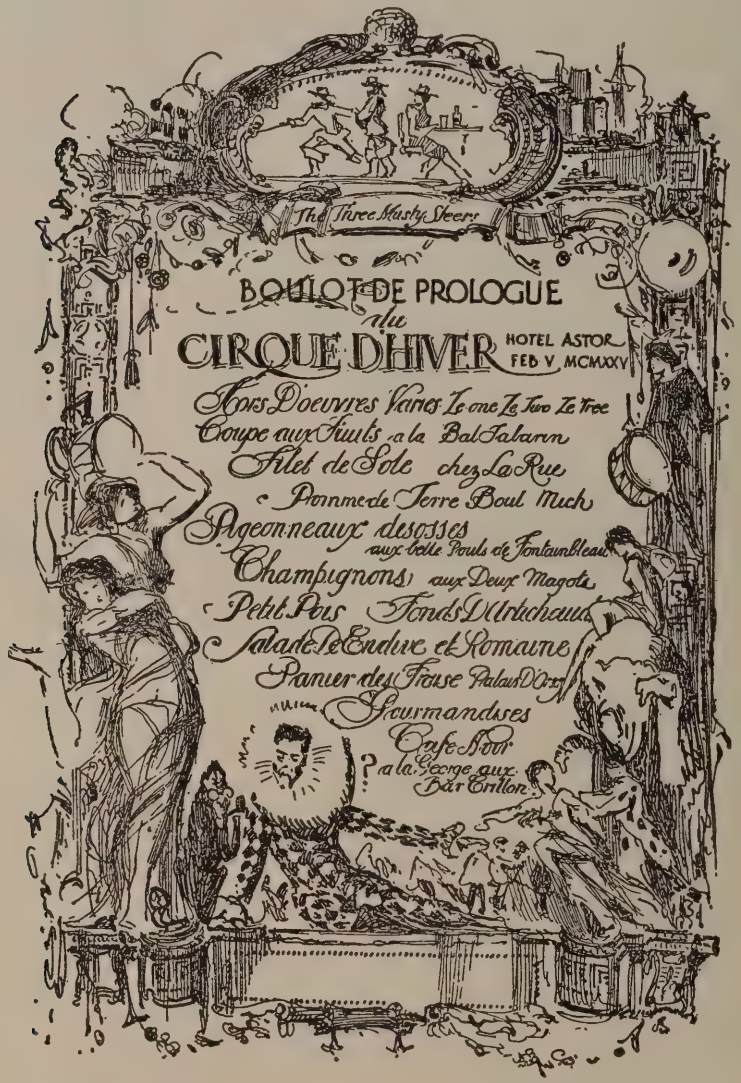
In all his work as a practicing architect, Hirons has never lost his vivid interest in drawing. He draws, one may say, just for the sake of drawing. With most busy architects there comes a time when they relinquish the pencil. A period comes in their lives when it is said of them, "Oh, you ought to see the drawings he *used* to make". Whether the medium be pen-and-ink, pencil, lithographic crayon, or pastel, we see in Hirons' work the same qualities; the expression of a highly developed dramatic sense embodied in a technique which is remarkable for its precision, flexibility and delicacy. His knowledge of architectural forms is extensive. With his retentive memory for decorative motifs it is not necessary for him,—and in this he enjoys the quality of most master draftsmen,—to buttress himself constantly by referring to books to find out "just how the darned thing is made." The forceful pastel of the Spanish galleon, reproduced in color in these pages, was drawn with scant reference to prints or models of old galleons, and if the archæologist can point to anachronisms or questionable construction, nevertheless is it true that the large effect of a highly decorative composition is not damaged by such errors.

In his later work Hirons has made much use of the lithographic crayon. It is a medium which lends itself to striking effects, and one by which these may be quickly gained. Such a drawing is shown on page 407. The perspective drawings which Hirons makes are, for the most part, drawn "by eye." His sureness of perspective effects is marked, and if the perspective is at times somewhat strained, there is usually a certain compensation in that the effect sought for is gained. As the French put it, *Ça fait la blague.* In such perspective sketches,—done in an hour's time,—the detail of the building cannot be drawn. Nevertheless, in such a drawing as the one cited, the detail is undeniably suggested. Such capability of suggestion comes from one who actually knows *what* he is suggesting. The magic of such rapid presentation is given to those only who have seriously studied architectural detail. And Hirons can still draw an acanthus leaf as well as he could when he was in Hale's office.

* * * *

Victor Hugo, exiled at Guernsey, wrote his "Wil-

liam Shakespeare," that masterpiece of the literature of power, without access to books or documents. He undoubtedly brought to his work a most fertile imagination,—but this was supplemented by an amazing memory. And if the erudition of the work is marred by errors, these errors do little beyond emphasizing for us the rare qualities of a marvelous memory. Apt allusions to the whole period of literary history are apparently always at his hand for his purpose. What Hugo accomplished in the way of literary expression through the exercise of a trained memory, the master draftsman achieves in the graphic arts through the instrumentality of a specially trained memory. His sense of decorative form is his primary gift, but it is supplemented by his constant and critical evaluation of the picturable world. A thing once seen is somehow grasped and held in its essential outlines and values. How much of this power can be gained by the student, through conscious application, is a perplexing question casting its pale light of doubt over the ambitions of most . . . . . But such considerations lead us into the abyss of philosophical speculation . . . . . .



DESIGN FOR A MENU CARD, BY FREDERIC C. HIRONS

BUYING BOOKS ABROAD

By Marian Comings

EDITOR'S NOTE: *The author of this article is Assistant in Charge of The Burnham Library of Architecture of The Art Institute of Chicago and the advice given in this article will be found of especial help to Architects and Draftsmen who are building their libraries.*

IT IS A CURIOUS thing that architects who in their spare time glory in running down a genuine ship model or a piece of old Chelsea, will place orders for the good old books that make up their library as if they were the latest in roofing material that could be ordered one day and delivered the next.

The truth is that architectural books, the good old ones I mean, before the day of photography, must be hunted down; but they can sometimes be had remarkably cheap if one knows how to look for them. As an instance, Garnier's great two-volume work on the *Nouvel Opéra de Paris*, with its additional two volumes of text, could be found on various European markets during the summer of 1926 at the following prices:

Leipzig, Dealer A.—120 marks ($30.00) unbound.

Leipzig, Dealer B.—54 marks ($13.50) bound.

Frankfurt, Dealer C.—150 marks ($37.50) unbound.

Paris, Dealer D.—650 francs at .03 ($19.50) bound.

London, Dealer E.—£6/10/0 ($31.65) bound.

In such a state of affairs buying books has all the zest of hunting for antiques; and if one is not living from hand to mouth, but building up a collection that will be of constant assistance and a real life-saver on occasion, the reading of catalogues, the checking of prices, and the ordering, much of which can be turned over to a stenographer, becomes a hobby that pays for itself.

Our friends the importers of art books and the second-hand dealers will scarcely suffer if I counsel architects to watch the foreign markets for foreign books. There will always be the need of books in a hurry. Most architects will not take the time or do not think it is a good investment to get books ahead of their needs. Whether they are wise is open to dispute that I will sidestep; here I merely give a librarian's advice to those who want to collect a library deliberately.

As in hunting antiques, one must know the value of the quarry and many factors besides intrinsic merit must be considered: the date of the work, the number of copies originally issued, the completeness and condition of the copy offered, its binding and, if it is a book of engravings, the state of the impressions. Thus the Paris edition of Letarouilly's *Edifices de Rome Moderne* can still be found for about $100, but the price is rising steadily, while the Liège edition of the same work is a reprint, although published in the same decade as the original, and is not worth more than the $50 usually asked for it. A great deal can be gleaned from careful reading of the dealer's description in his published catalogue.

This reading of catalogues should hardly be mentioned yet, however. Books can be ordered without going to such trouble from a reliable dealer in Leipzig or London, to mention the two greatest book markets, and dependence can be placed on them to secure good copies at prices lower than one would pay here. In opening an account it is advisable to send an initial draft as a deposit.

First: Make a list of your wants on the subjects of most immediate concern. Do not include books you must have within two months. Choose a reliable dealer from the best information you can get. Among all the dealers you should know, the following may be called the gold standard by which you can measure service and stock. (You will undoubtedly frequently find prices lower elsewhere.) I will name only four:

B. T. Batsford—London.

Otto Harrassowitz—Leipzig.

Karl Hiersemann—Leipzig.

Georges Rapilly—Paris.

Order the books you want, being careful about the date if you want a certain edition, noting that only complete copies are wanted, and specifying that all books must be sent by parcel post. Ask to be notified in advance if any item is over, say, $50.

It is unfair to a dealer in old books to ask him for quotations unless he has the books in stock. He secures the book for you at the next auction and it may be dead lumber on his shelves if you do not take it. It is unfair to yourself as well if you send a list of your wants to half a dozen dealers asking for bids. You will have them running up the prices at auctions, where all dealers try to be represented, which is the effect you desire above all things not to produce.

If your dealer knows that he is not bidding against someone else he should give you an estimate of the price of books on your list. This can be only approximate but it is a guide. Relations with your dealer are apt to be very pleasant and personal as the specialized book shops are generally small and you deal directly with the owner, who as likely as not writes out his own letters and bills; a higher degree of organization obtains in Leipzig and London, but in France, Italy, and in general in Germany and Great Britain, you will find practically one-man shops.

Dealers in France and Italy no longer allow us to take advantage of low exchange. Prices have risen

correspondingly or prices are stabilized by use of Swiss francs in quotations.

If you want rock-bottom prices order from a dealer who has no showroom and is several flights up, in such a location as Grund, or Colas, or Tiranti, who have small but specialized out-of-the-way shops. If you want excellent service, splendid copies, and continued interest in your wants involving years, perhaps, of searching, go to such a firm as Batsford, Quaritch or Harrassowitz. As an instance of such service: five years ago Batsford's were asked to supply five plates missing from Nash's *Architecture of the Middle Ages*. Without any further requests they kept on searching and this year supplied all five.

Second, having these immediate wants off your mind, and if you wish to know the values of books, as a connoisseur must, make out a list of books in your ideal library of the rosy future. Get this into card form so that you can arrange the authors alphabetically. Secure from some of the leading dealers their latest architectural catalogues and have them put you on their mailing list for future issues. A few dealers I can recommend are listed below. As each catalogue is received have it checked immediately with your card list. When a book on your list appears in a catalogue, note on your card the dealer, number of the catalogue, and price. You will soon find not only the price level of your various dealers, but the average price of a certain book. Some day will come the chance to secure at a real bargain the prize that you have sought. But be very careful to understand the dealer's description which should give an accurate account of its condition, binding, and number of plates. A low price may indicate an incomplete copy that you will not want. In ordering specify the number of the catalog, if it is numbered, the number of the item, the price quoted, and qualify your order by adding "wanted if complete". The description may be difficult to make out. The terms are technical and when they are in a foreign language it certainly is "a bit thick". For first aid I append a list of common German and French abbreviations, their meaning and the English equivalent, for which I am indebted to F. K. Walter's *Abbreviations and Technical Terms*, Boston Book Co., 1915. It is well to cable a reservation if the book is worth it, for many watch these choice entries, and someone else will be on the spot before your letter arrives.

Some dealers advertise that your personal check on receipt of the invoice is acceptable, but it is usually better to send a draft. The liability that any item quoted in the catalogue may be sold before your order is received makes it obviously unwise to pay in advance.

Do not let an American dealer tell you that he is saving you duty and express charges. He is saving you trouble. There is no duty on books except 15% on books in English published within the last twenty years. But for shipments of over $100 consular invoices are required, with their attendant evils, entry and clearing house charges, bonding and what not. All this is avoided by having small shipments, for which large sets may be broken up if necessary, sent by parcel post and at intervals, so as not to pile up in your local post office until the $100 limit is reached.

I would like to add that hunting architectural books adds a savour to a trip to Europe; there is a rare charm in the little shops lined with Italian vellum bindings, such as you see at Rappaport's or at Cassini's, where you can turn over also portfolios of tempting prints and maps, or the luxurious shops like those of Maggs Brothers, Quaritch, or Jacques Rosenthal, where glorious old manuscripts are on display. Often a real savant is in charge. It was a pleasure last summer to see Dr. Rosenthal go through a fine copy of Boffrand plate by plate before it left his shop. He had himself checked up its vagaries of arrangement with a copy in the National Library. It is a famous amusement to go through book stalls on the *quais* of the Seine. I found nothing in the hours I spent there, but bought from a street vendor in Rome a fine copy of Scammozzi's four volume work on Palladio, for about $16.00. I recommend book hunting as a hobby.

TERMS USED IN BOOK CATALOGUES

GERMAN:

Abb.	*Abbildungen*	Illustrations
Abt.	*Abtheilungen*	Sections
Aufl. / Afl.	*Auflage*	Edition
Ausg.	*Ausgabe*	Edition
ausgeb.	*ausgebessert*	repaired
auszug.		abridgement
Bd. (e)	*Band (e)*	Volume(s)
br. / brsch.	*broschirt*	sewed into paper covers
Cart.	*cartonnirt*	Bd. in boards
farb.	*farbig*	colored
f.	*fehlt*	lacks
geh.	*geheftet*	sewed, pamphlet form
h.	*halb*	half
H.	*Heft*	number
Hldr.	*halbleder*	half leather
Hlwd.	*halbleinwand*	half cloth
hrsg.	*herausgegeben*	published / Edited
kart.	*kartonniert*	Bound in boards
Orig. Bd.	*original Band*	original binding
red.	*redigert*	edited
S.	*Seite*	page
Ss.	*Seiten*	pages
st.	*statt*	instead of
T.	*Titel*	title
Taf.	*Tafeln*	plates
Teil.		section

teilw.	*teilweise*	partly
verg.	*vergriffen*	out of print

FRENCH:

br.	*broché*	Sewed in paper cover
bruni.	*foxed*	
cart.	*cartonnage*	bound in boards
demi.		half
fig.	*figures*	illustrations
g.p.	*grand papier*	large paper (edition)
in-f.	*folio*	large size
in-8	*octavo*	small size
mar.	*maroquin*	Morocco
rel.	*relié*	bound volume
rel. du temps		contemporary binding
rog.	*rogné*	edges trimmed
t.d.	*tête doré*	gilt top
tom.	*tome*	volume
tr.	*tranche*	edge

DEALERS VISITED BY THE WRITER IN 1926

LONDON, ENGLAND:

B. T. Batsford, Ltd., 94 High Holburn St., *(Great resources, specialty architecture.)*

Maggs Bros., 34 Conduit St. *(Specialty rare books.)*

Bernard Quaritch, Ltd., 11 Grafton St. (New Bond St.), London W.1.

John Tiranti & Co., 13 Maple St., Tottenham Court Rd. London, W.1 *(Cheap location. Specialty architecture.)*

PARIS, FRANCE:

Au Velin D'Or, 67 Rue de Seine.

Honoré Champion, 5 and 7 Quai Malaquais. *(Exportation, specialty.)*

René Colas, 8 Rue de l'Odèon.

Ernest Grund, 9 Rue Mazarine. *(On 2nd floor. Cheap location.)*

Librarie Leplanquais, 37 Quai des Grands Augustins.

L. Ollivier, 6 Rue de Seine. *(Has great files of photographs of details and furniture also.)*

Librarie Professionelle de l'Architecture et Beaux Arts, 67 Rue des Saints Pères.

Librarie Georges Rapilly, 9 Quai Malaquais, *(Specialty art and architecture.)*

Auguste Vincent, 4 Rue des Beaux Arts.

BERLIN, GERMANY:

Ernst Wasmuth, Berlin W.8 Markgrafeustr 31.

FRANKFURT:

Joseph Baer, Hochstr. 6 Frankfurt a. M.

LEIPSIG:

Otto Harrassowitz, Querstrasse 14. *(Prices include carriage.)*

K. F. Koehlers, Taubchenweg 21. *(Large warehouse. No showroom. Specialty sets of periodicals.)*

Karl W. Hiersemann, Konigstrasse 29. *(Immense stock in art. Great resources.)*

Tondeur & Sauberlich. Georgiring 3. *(Large warehouse. Fine editions.)*

MUNICH:

J. Halle, Ottostr.

Karl & Faber.

Jacques Rosenthal, Briennerstrasse.

Hans Stobbe, 12 Promenadenstr. *(Largely current books. Some old ones.)*

FLORENCE:

Leo S. Olschki, Lungarno, Corsini 2. *(Finest rare editions. Large stock.)*

Davis & Orioli, Lungarno Accioli.

ROME:

Rappaport C. E., 153 Via del Babuino. *(Good selection of arch. books 1926.)*

VENICE:

Stefano Cassini, Libreria antiqua. Via XXII Marzio 2424. *(Old Italian books.)*



Photo by Alinari

BRONZE PANELS ON WOOD; DOORS OF S. ZENO MAGGIORE, VERONA. (11TH CENTURY)

Much the worse for time and wear but preserving some unusual features of pierced stile and rail members. The series of vertical panels on the right of the main stile at the center seemingly bears no intimate relation to the remainder of the panel scheme. The episodes start at the top and read down, the right half dealing with Old Testament history and the left with the New. The archaic modeling is not too serious in places in its treatment of the religious. The repoussée work is almost more characteristic of wrought iron than bronze, and illustrates early architectural usage of the material.

THE ARCHITECT, THE ARTISAN,—AND BRONZE

PART II

By Gerald K. Geerlings

AN ARCHITECT MAY design beautiful bronze doors and the bronze contractor cast them perfectly—yet within five years they may not be a credit to either because of inadequate or improper care on the part of the client. It is an old problem, of course, to try to impress on clients that theirs is a responsibility which neither architect nor contractor can assume after the completion of the building. If bronze is to serve its purpose of beautifying a building it must be cared for continuously in an intelligent manner. No client thinks it an extravagance to place a regular contract for window cleaning, yet the same client will not consider placing a similar agreement for the weekly care of his exterior bronze unless duly impressed of the necessity by the architect. One of the outstanding banks of New York City has a beautiful bronze window with ornamental frame above the main entrance; the glass is religiously cleaned regularly, yet the bronze has not been touched since it was erected. All the conscientious efforts of the architects to achieve a thing of beauty in designing the ornament and the excellence of the workmanship are almost valueless as the bronze continues to become blacker and sootier. Soon it will appear to be cast iron, and may not even seem to have any ornament at all after the next hard coal strike. It is one thing to point to the famous Ghiberti doors on the Florence Baptistry and remark that they have not been cleaned once a week since they were up, but we have not any Ghiberti's who cast almost freestanding bronze ornament which, therefore, cannot be smothered by dirt. It is also well to recall that Florence is practically free from soot. Flat *rinceau* ornament twenty feet above the pavement is not worth doing in bronze if it is not to be properly cared for.

When the architect is discussing materials with his client at the outset, he should not make the assertion that bronze requires no care such as wrought iron and other metals do. It is only fair to the client that he know bronze should be cleaned regularly. Exterior work should be wiped off about once a week with a cloth moistened with boiled linseed oil, or wax, to clean it as well as to prevent excessive oxidation. Where bronze has long been left uncared for and it is desired to bring it back to a rich brown color, some bronze contractor should be given the job of applying some "sharp water" (dilute acid) and reconditioning the finish. Unintelligent cleaning of bronze usually results in shiny high-lights on the upper parts of the ornament and a sordid range of green and black polish-debris along all edges and in all depressions.

A not uncommon modern practice is to have the bronze contractor apply lacquer to all interior work in the hope that it will continue to remain in the same state as when it leaves the foundry's finishing department. It is questionable whether this is good practice, because sooner or later the lacquer will wear off certain areas. What follows is that the bare spots oxidize because of exposure to the air and very soon they begin to appear quite different in color from the areas still lacquered. Almost everyone can recollect seeing bronze doors in lamentable condition, because of the coating wearing off and ugly, irregular splotches disfiguring the finish. The expense to remove all the lacquer in the attempt to give the surface a uniform appearance probably costs more than proper *regular* care.

One of the greatest problems of the bronze contractor is to be able to make an intelligent estimate from the architect's drawings. If the architect has details at ¾ of an inch scale, with an occasional full-size detail, and a specification which is absolutely definite, the estimator can give an accurate price which will be fair to his company as well as to the client. It will be a square competition between the bidders, and gives fair assurance that there will be no extras, hard feelings, pitched battles, or loss to the foundry. But where details are left at ¼ inch scale, one of two things is likely to happen: either the contractor realizes that he may be compelled to furnish more elaborate work than seems to be indicated and therefore adds a generous percentage for the unknown details existing only in the architect's mind—which is unfair to the client—or he bids on what seems to be shown, only to find that the architect in doing full-size details has elaborated greatly and refuses to grant an extra—which is unfair to the contractor who was no mind-reader.

When the architect is discussing time requirements for the various materials he may have difficulty in approximating the period necessary to allow for the completion of the bronze work. Even the bronze contractor may be unable to determine that exactly because of not knowing how long certain work not under his control will require. Certain kinds of bronze might be furnished in a month, but it would be exceptional cast bronze which could be delivered on the job so soon after signing the contract. Six to eight weeks would be a better minimum to remember, while a complicated problem such as a richly ornamented counter-screen would be more apt to take from three to four months. Following is a list of the operations and steps figuring in the time element, in the order they occur when the bronze contractor



Photo by Alinari

BRONZE DOORS, CATHEDRAL OF MONREALE

The design and arrangement of the panels are noteworthy. Each horizontal row of panels has a repeating, unified characteristic, except in the four corners. There is an agreeable flatness which suits the surrounding mosaics surprisingly well. The sagging of various panels clearly indicates the method of casting or forging only small units and applying them on a wood door.

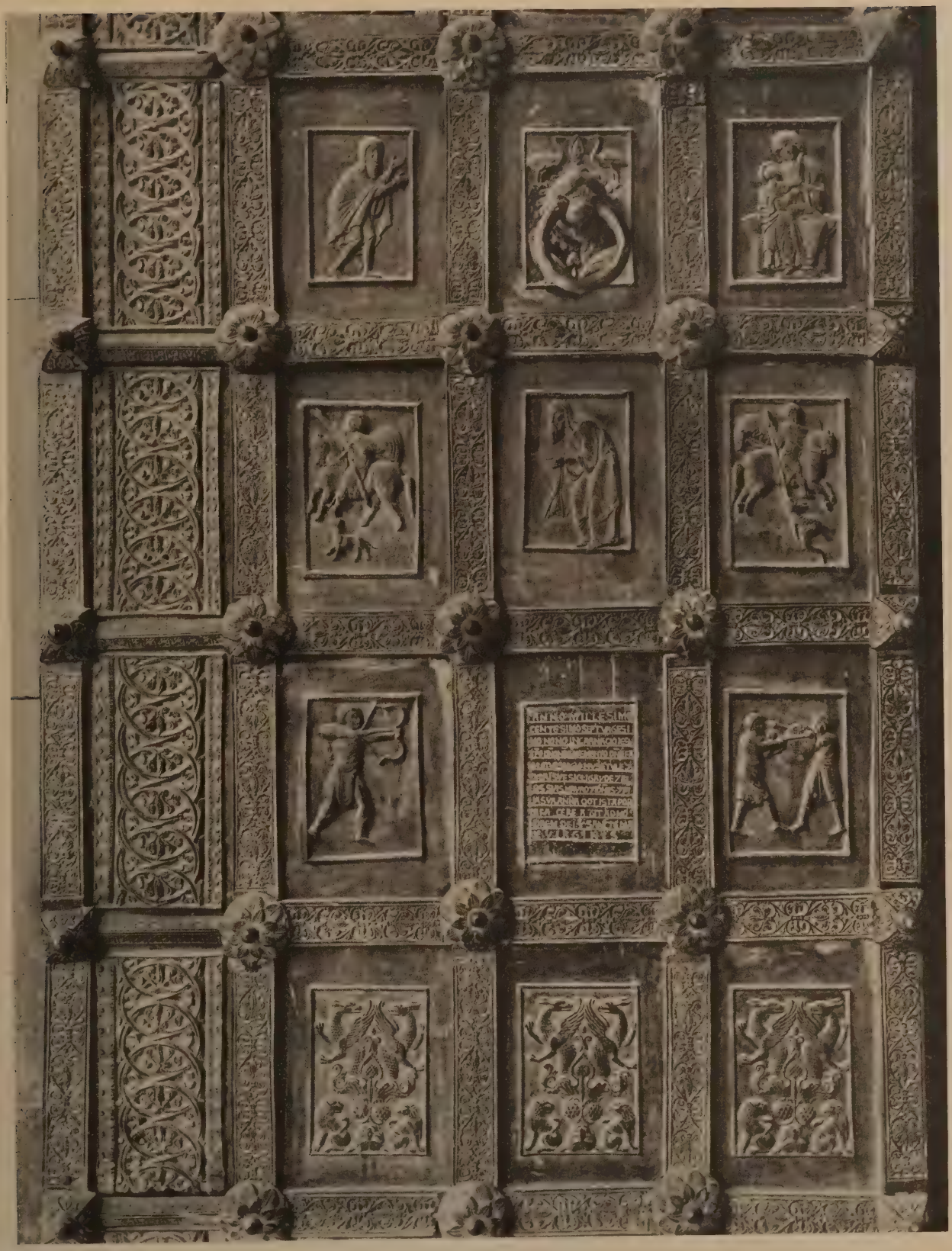


Photo by Alinari

DETAIL OF BRONZE DOORS, CATHEDRAL OF RAVELLO. (12TH CENTURY)

It is interesting to note how the characteristics of the earlier methods of making doors of wood or iron have been carried over in the usage of small panels, with rosettes at the intersections of stiles with rails. The ornament is excellent Romanesque, a general trait of Ravello architecture. There is a pleasing contrast between flat, over-all ornament on the stiles and rails, with the simpler but bolder modeling of the panels.



Photo by Alinari

GHIBERTI'S NORTH DOORS; BAPTISTRY, FLORENCE CATHEDRAL

One of the outstanding triumphs in bronze work for all time—remarkable from the minutest detail to the composition as a whole. The ornament on the stiles and rails seldom repeats itself, while the heads and panels are, of course, all different. These doors illustrate what may be accomplished by a sculptor of the capabilities of Ghiberti, and the infinite possibilities in bronze as a medium.

has been authorized to proceed after bids on a job have been opened:

(1) Details received from the architect's office, working drawings prepared and sent back for checking. (2 weeks under favorable circumstances; more likely 3 or 4.)
(2) Accurate measurements obtained from job or general contractor. (This can be done while the working drawings are being checked.)
(3) Models received from the sculptor or modeler, and patterns begun. (3 or 4 additional weeks at least; total so far about 5 weeks.
(4) Metal patterns to be made. (2 weeks; total about 7 weeks.)
(5) Mill material ordered when shop drawings were checked, but shipments may be slow and hold up work. (Assume material arrives on time.)
(6) Pouring moulds. (2 weeks; total about 9 weeks.)
(7) Filing, fitting, and chasing. (2 weeks; total about 11 weeks.)
(8) Polishing, buffing or brushing; coloring. (1 week; total about 12 weeks.)
(9) Delivery and erection. (2 weeks; total about 14 weeks.)

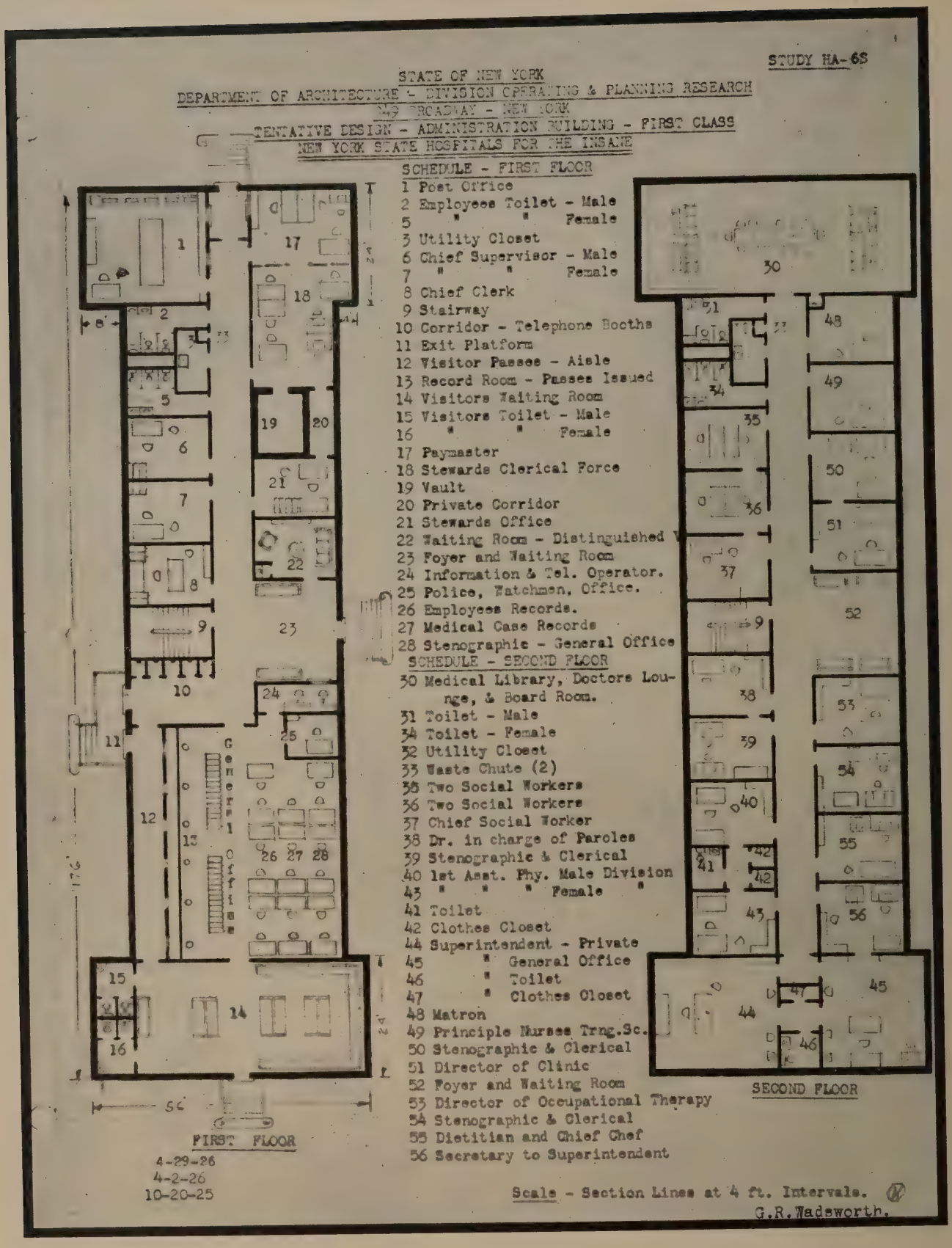
The above list is only an approximation of course, for a strike or labor dispute in Timbuctoo may tie a bronze contractor's hands. He may have extraordinarily good luck on the other hand and sail along in better time. The list, however, gives the architect some idea of what conditions the bronze contractor must meet, and he can understand that unless his scale and full-size drawings are forthcoming at once when contracts are let that nothing can be started. Also, shop drawings unless promptly checked will hold up the entire parade. Any help the architect can give the modeler by criticizing models when they are ready, instead of procrastinating, will expedite the work and get it finished with much better workmanship than if he delays. Too often he puts the contractor days behind schedule and then attempts to "speed things up" by jumping on the poor contractor at the time when the job would have been complete had the architect shown the speed he expects of the foundry.

It is human nature to suspect oneself of having the toughest row to hoe, and the architect usually decides without ever going near a bronze foundry that no contractor has as many worries or as meager financial return as he. But as stated previously, bronze men seem a good-natured sort and allow architects to believe themselves martyrs without raising a peep in protest. However, it is probably infinitely more difficult to run a foundry than a drafting room. There are many more complicated circumstances certainly. Draftsmen are not as numerous in an office as workmen in a foundry, do not have unions, and are brought up on the "charrette" idea. If a draftsman quits there are usually a half dozen to take his place. An order for tracing paper and thumbtacks can be filled within half an hour, but it takes months to get bronze from a mill. A drawing can always be lettered "Continue ornament", or "Details to be furnished to contractor later", or "Contractor to work out this condition on job." But the contractor must cast all of his ornament, must deliver all details when they are called for, and must work out all the hard corners which the architect's draftsmen could not or did not care to delve into.

On the other hand there is something to be said on the part of the architect, who conscientiously does all that can be expected toward expediting details, approving models promptly, and above all is anxious that his client be given the service that he is paying for. Some foundries are wont to give excellent service to the large offices which keep them supplied with work, but consider the small architect as legitimate prey on which to make up for their losses on other jobs. The shop foreman knows when castings should be re-done as well as the architect, yet it happens that his orders sometimes are that "Anything is good enough on this job. Shoot it through." If the foundry is being paid 100 cents on the dollar for first class bronze there is no reason why the architect should not demand 100 per cent. workmanship. Too often the architect never sees the bronze work until it is being erected on the job and then, although the flaws are frightful, he cannot afford to reject it because of an "opening date" when the work must be completed. It might not have happened had he sent a representative to the foundry after the castings were made, at a time when there still was an opportunity for recasting them. Some offices are so slightly acquainted with what good bronze work should be that they accept disreputable work as a matter of course. Ignorance of that sort cannot be condoned with such plentiful old and new work on record which eloquently represents what bronze should achieve. Shoddy work does the bronze trade as much harm as it does to the architectural profession.

The designer of cast bronze has less to cramp him than the worker in almost any other metal material; that is, he can do almost any sort of ornament and not trespass in a field more characteristic of another material. In wrought metal, for example, there are definite traits which, if violated, make the design look faulty and compel the craftsman to execute a *tour-de-force*. In bronze almost everything is in character except the twisted bar, which is really a possession of a wrought material. If a twisted bar is to be executed in bronze it must be treated as a wrought bar and twisted (when cold), or, if there were to be ornamentation on the bar as well as the twist, the "lost-wax" process might be employed. The sand will take up practically all the surfacing that the model has to offer, be the lines ever so slight. Also, for pierced work bronze will suffer itself to be more emaciated

(Continued on page 438)



ADMINISTRATION BUILDING

SULLIVAN W. JONES, NEW YORK STATE ARCHITECT

PLANNING METHODS FOR LARGE INSTITUTIONS, IV

By George R. Wadsworth

Consulting Engineer: Director—Division Operating and Planning Research, Department of Architecture, State of New York

AN OLD ARAB proverb runs thus:—"He who knows not and knows not that he knows not is a fool—Shun him! He who knows not and knows that he knows not is ignorant—Teach him! He who knows and knows not that he knows is asleep—Wake him! He who knows and knows that he knows is wise—Follow him!" In the last analysis, for those who are doing, individual effort is an endeavor either to become the categorical wise man or to seek him out; and one pursuit is often as arduous and seemingly as futile as the other.

"What's your authority?" is a snappy rejoinder to the man whose opinion you question. It is one of the polite phrases which should be included when round table discussions are chaptered in the Book of Etiquette.

The best authority on eggs is the hen. Man made specifications are of no avail for the design of her product. Hers is a realm of facts not of opinions. Even a display of the ostrich egg sample with its implied admonition—"do your best"—caused no deviation in output. She knows her stuff and we know she knows it.

If your authority has an angular mind you are out of luck for the angles are over developed bumps nurtured by sad experience. The engineer whose design develops a weak propeller shaft is sure to specify oversized shafts in the future. The architect who provides a stairwell too small to get in the furniture will inevitably be extravagant in his future stair dimensions. The doctor who attributes the loss of a patient to a five minute delay in getting ice will insist upon an icebox in every room. But how to avoid the authority with the angular mind? That's the rub.

An apt saying defines an engineer as one who can do with despatch and economy what almost anyone can do with plenty of time and money. And the greatest attributes for the saving of time and money are common sense and gumption. Sift out opinions; get the facts; set them up for comparative analysis against some scale—an average, a peculiarly good example; work out your plan grounded upon facts; season with a dash of opinion, a pinch of idea; flavor with enthusiasm, bake in the analytical dish, serve with energy and there you are.

This by no means implies complete satisfaction with things that are. "Be Bold!" was frescoed on famous walls of a famous hall; "Be Bold!, Be Bold!", one read as he traversed the vaulted space to the exit admonition, "But not too Bold." It often pays to pioneer. Sometimes it does not. A middle course is generally safe to follow.

"Be not the first by whom the new is tried,
Nor yet the last to lay the old aside."

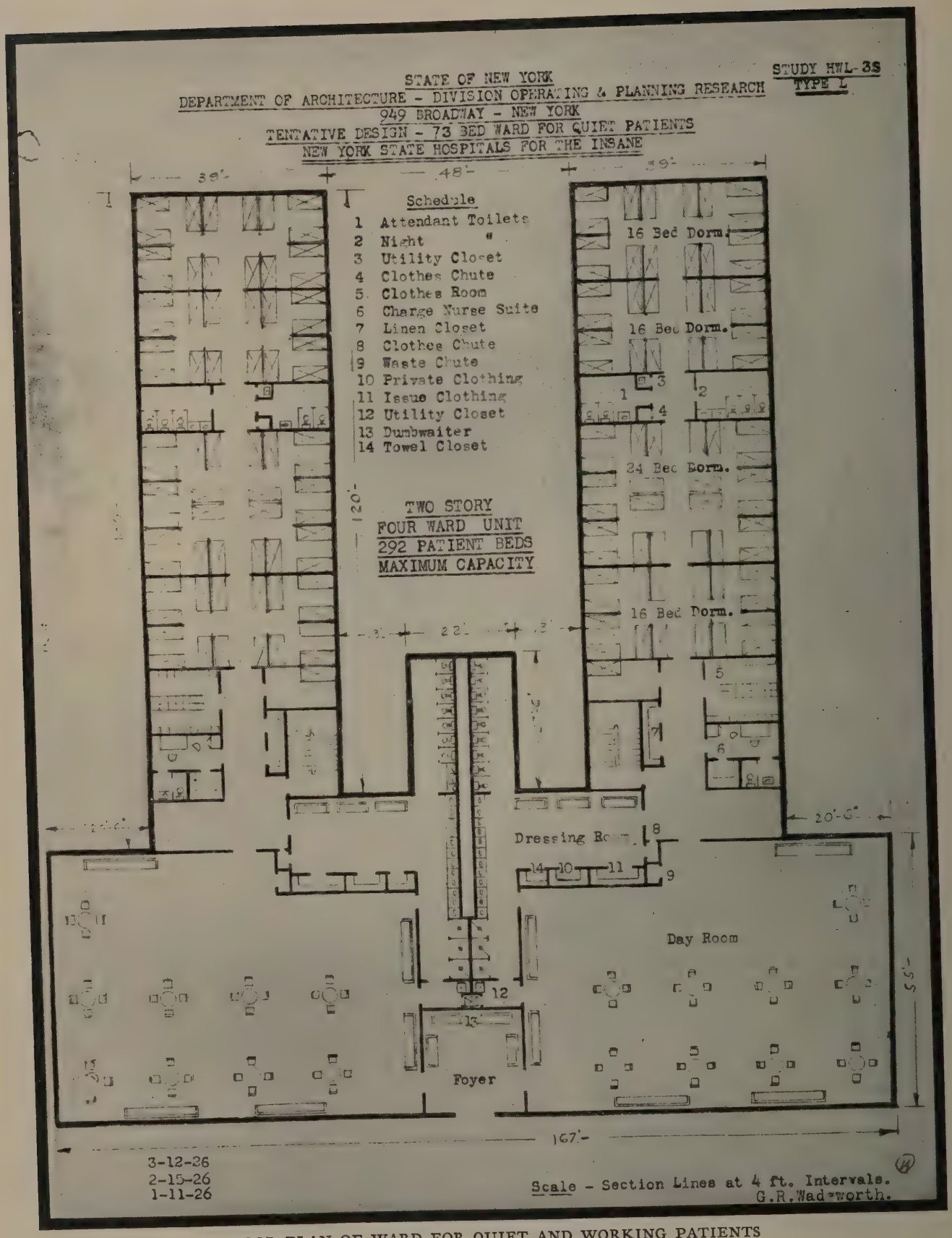
The man who designed and built a house and says he would be satisfied with another just like it is a blind and dumb moron. We learn by doing; the fool by experience; the wise man by example; and the world is full of fools scaled by this measure.

A little knowledge is a dangerous thing only when its possessor discounts his limitations. He only, who knows much about one thing and a little of many things, is the well educated man even in this day of specialists.

Facts become for the planner a defensive armor which shafts of opinions and ideas seek to penetrate. Fortified with an armor of facts wrought into an analytical table against a background of studies and drawings, the planner is set successfully to resist the shafts of opinion and idea which emanate from those with angular minds. The shafts that penetrate will disclose in the plan weak spots that need strengthening.

Time and period are important elements in planning. A sense of fundamental commercial values is necessary. There is much of the inventor if but little of invention in most of us. We like to think that a few more days, a month, will bring perfection to the plans. Economic factors may indicate unmistakably that something 90 per cent. good today is better than what *may be* 100 per cent. good tomorrow. It is something to know when to shoot.

Get at short cut methods if you can. Time is precious. Snap to it in a few words if due accomplishment thereby avoids a chapter. The story is told of the Colonel at the War College who, after covering reams on "Mobilization in the Event of War", tore the sheets in disgust and submitted:—"Place General Pershing in charge of the Field Army, and Judge Gary in charge of the Industrial Army." Pass the buck, if you will, to a competent authority but it's up to the planner to certify his competence.



FLOOR PLAN OF WARD FOR QUIET AND WORKING PATIENTS

SULLIVAN W. JONES, NEW YORK STATE ARCHITECT

(From 45 to 50% of patients receiving continued treatment in Civil State Hospitals are classified as quiet and idle or as working patients.)

THE DIMINISHING GLASS, IV

A DEPARTMENT FOR THE STOIC AND THE EPICUREAN

Excursus—Appendix a. "Oh, where, oh, where has my Octagon?"

By Hubert G. Ripley

Illustrated by the Author

"NOW THERE", said Raffles, pointing to a huge stone crushing shed, its bracing timbers, ladders, winding stairs and ponderous beams and tie rods towering 80 or 90 feet above the road that leads from Annapolis to Pimlico, "is a good example of the architecture of Escape."

We were on our way home from Washington and the Sixtieth Annual Convention of the American Institute of Architects, where for three strenuous days we sat in serious conclave with the great minds, the leaders in the Fine Arts of the nation. The stimulating papers on architecture and the allied arts had naturally led to a discussion of the writings of Lewis Mumford. Raffles was full of *Sticks and Stones* and had reached page 102 in *The Golden Day*, so we naturally listened to his words with respect.

"Yes, yes, go on", we said.

"Look at its mass," he continued, "full of bold outlines with 'accents' in just the right places; no false and meretricious ornament, good egress, and from each changing point of view, sturdy and vigorous silhouettes. What more can art do? Mr. Medary summed it all up when he so eloquently likened the cooperation of the architect and the craftsman to the cross-fertilization of a full orchestra of trained artists (creative impulse) in the production of a well-balanced work of art."

The month of May in Washington is comparable to Whitsuntide in Florence, buds bursting in the air, bobolinks trilling in the fields, hedges trimmed and lawns mowed, frugal housewives shaking hooked rugs over spic and span marble stoops, pretty girls with glances shy, in Siennese stockings and high heels clicking on the slate pavements, colorful negroes with rolling eye and glint of ivory, balancing great market baskets loaded with oranges, cantaloupes, fresh vegetables, and bunches of mint (see foot-note), all combine to present a scene of vivacity and gladden the senses.

No more delightful meeting place for the annual conventions of the Institute can be imagined than Washington in early May. Nature, and her handmaiden, Art, join in gentle rivalry to receive the homage of the fifty-six chapters from Alabama to Wisconsin; quite like the pilgrimages that Chaucer pictures, or the ambrosial nights (sic) of John Wilson, having certain aspects in common with those brave days.



THE WASHINGTON MONUMENT

Out of the spelter of the meeting of the many eminent minds gathered from every quarter of these United States, including Honolulu and the Virgin Isles, two constructive and truly invaluable suggestions were garnered. The first was H. Magonigle's scheme for taking the wrinkles out of clothes that have been packed tightly in a suitcase for several days. Now this is a serious problem, what with so much space that must be provided for "supplies" and "reserves" of one kind or another, but little remains for clothes and toilet articles. After a railroad journey or a motor trip, even if it be for but one night, clean linen and a change of raiment are absolutely essential. The consequence is that our coats and vests arrive at the hotel in a shocking condition. It is inconvenient to sit around in B. V. D.'s for several hours waiting for our clothes to be pressed, to say nothing of the large sums that must be expended for tips and bribes to hasten the valeting.

**Foot-note: These bunches of mint are destined for the homes of southern colonels and rooms in the Hotel Washington reserved for members of the Southern California and West Texas Chapters.*



THE OCTAGON HOUSE

H. Magonigle's constructive mind tackled the problem and solved it. The solution is simple and we have his permission in giving it to the world.

In each hotel bedroom you will find a series of coat hangers,—the ones shaped like a yoke with a spring bar for folding on the nether garments are the best. Mould the suit on this as carefully as possible and hang it over the rod high up in the bathroom that supports the shower curtain. Turn on the hot water and allow bathroom to become filled with steam; allow suit to become thoroughly impregnated with the hot moist climate of the room, fifteen or twenty minutes will generally be sufficient, (you may make your hot bath coincide with this period if desired), then, without disturbing the suit on its hanger, hang it in a cool dry place for another fifteen or twenty minutes and the wrinkles will all disappear. No better dressed man graced the Sixtieth Annual Convention than H. Magonigle. As one might say, his clothes were the cynosure of all eyes.

The second boon to architects and harassed mankind is known as the "Fellows Pousse-Café Bath". Fellows isn't quite the right name for it, but its inventor is modest and wishes to remain incognito. We respect his verecundity. Every red-blooded American is supposed to take a cold plunge on arising in the morning. It's a tradition, a rite that must be observed and handed down from father to son. Now how many actually do take the water just as it comes from the tap marked "Cold" without the sly admixture of more or less of the hot? We would like to have others believe that we are Spartans, even though we know our friends are weak and take their baths "tepid". Fellows has revolutionized all this, and now everyone may take an icy plunge in perfect comfort. His system is as follows: draw the tub two-thirds full of cold water just as it comes from the tap, (the colder it is the more intense will be your enjoyment,) then just before stepping in, draw two or three inches of the hottest water the system affords; it will, strange to say, float on top for several minutes before it becomes amalgamated with the cold below. Now step in confidently, crouch down boldly (Fellows ducks completely under and comes up all pink from the cold, yet steamy and warm from the thin veil of hot water that remains at the top—it's an inspiring sight), slosh about a bit and there you are, a cold bath with nothing to dread, nothing to regret. These two suggestions alone were well worth traveling a thousand miles for, not to mention Uncle Jo's cocktails.

The second day of the convention the fame of these cocktails was bruited about with the result that when we returned to Room 710 after an exhaustive session at the Chamber of Commerce, (or maybe it was the Freerer Gallery and the Washington Monument) we found Jo's room, which communicated with ours, full of Los Anglicans and New Yorkers eagerly watching the incubation of a marvelous salmon pink concoction. They had stored away cock-



NEWCASTLE, DELAWARE

tails, a, b, and c minus, and we were just in time to join them in d, e, f, and g plus.

We missed the sprightly evening session at which the devilment of the Octagon was discussed, but our esteemed confrère, Senator Witherspoon of Minnewack, who was present, assured us that it was a notable occasion, far and away the most inspiriting he had ever listened to, and quite human. The official report of the Convention proceedings may be studied with profit, if only as an indication of the working of the professional mind, group practices, and hunting in packs, whatever those things may mean. As for our part, we can't help but think we are doing our duty in cementing good feeling and promoting the *entente cordiale* between Washington, Los Angeles, New York and Boston at LeParadis, where we were welcomed most hospitably.

Taken by and large the Sixtieth Convention was the most stimulating architectural event it has been our good fortune to attend in many years. There was an earnest endeavor among the delegates to devote themselves to the purely cultural side of their profession, to cultivate architecture as an Art, and they tried to carry out the spirit of the programme as laid down by the Convention Committee. We were most fortunate in meeting many who were imbued with that spirit. In the old days a convention was a heavy, ponderous affair, at which golden hours were frittered away in solemn debate on the deadly practical things



IMMANUEL CHURCH, NEWCASTLE, DELAWARE



NEWCASTLE, DELAWARE

of daily office routine, listening to turgid committee reports on registration laws, school building standards, contracts and such. All these things are necessary, of course, and have their place. They may well be left to the ministrations of officials and committees and kept on file for reference. Golden hours are too valuable to waste. A dozen years or so ago, we were attending one of our first conventions. It was the morning of the first day, and we were sitting dutifully in a hard chair in the middle of the hemicycle of the Corcoran Gallery, listening to a very long and very dry report of the Board of Directors. It was nearly noon, and the report, (a printed copy of which was at everybody's hand that we might follow it if we so chose), was about half way through. Somebody tapped our shoulder. We looked up sleepily into the smiling face of Louis LaBeaume, whom we had not seen for years.

"My God!" said Louis, "don't these people know the sun is shining?"

We arose and tip-toed silently out of the smoke wreaths into the bright sunshine where the bees were humming and the meadow-lark wheeling in the azure. Louis had a high-powered Mercer, some pleasant friends, and in ten minutes we were wheeling on the road to Annapolis. We had lunch near the old Harwood Mansion, in the Carvel House Inn, as we remember, admired the old Capitol and the fine quiet streets, sniffed the salt air and the tar of rope walks, laughed at the merry quiddities of Louis and his friends, and thoroughly enjoyed ourselves, the more so as we had all the time the feeling of playing

hookey. We returned in time for a late dinner, just as the reading of the Report of the Board was finished.

Since then we have, whenever possible, attended conventions largely for the thrill of stealing away in the middle of a dull session, to go some place and do things. This year we stayed through almost the entire session of the first day and barely had time to visit Jo's room before lunch. The addresses were interesting and the time passed rapidly. Just as lunch was finishing Arthur Shurtleff, who is a bit of a rogue at heart, and who was feeling immensely relieved at the conclusion of his address on Landscape Architecture, (like a boy out of school, in fact), gathered up half a dozen of us and under the skillful pilotage of Oscar Green took us all over the city. We saw the Freerer Gallery, the Washington Monument, the Lincoln Memorial, the Academy of Arts and Sciences, Harry Shepley's church, Maginnis & Walsh's Trinity College chapel and shrine, the temporary White House, the Scottish Rite Temple, and everything else, almost, in the city. Again we missed the report of the Board of Directors. We learned things on the trip that we would not have known had we listened to the reading of the report. For instance, the Washington Monument is 55 feet square at the base, just the distance from the pitcher's box to the home plate, and the name of the policeman who guards the door is Casey. We also judged that the Washington Monument at 6% would be a wonderfully paying job—only five lines to draw, mark "repeat on four sides", and the working drawings are all done. No full sizes or heating and plumbing plans to make. We decided, however, that the designer well earned his fee by the subtle beauty of the proportion of, to us, the most satisfying building in the world.



IMMANUEL CHURCH, NEWCASTLE, DELAWARE

Under the dome of the Scottish Rite Temple, the guardian told us, among other interesting facts, that there were fourteen thousand tons of stone poised in the air, eight tons of bronze in the windows, and that the room was only used once in every two years.

"Six per cent, six per cent,
Look at the dome where the money went!"

muttered Raffles softly. And that brings us back to our starting point.



THE COURT HOUSE AT NEWCASTLE, DELAWARE

PENCIL POINTS SERIES
of
COLOR PLATES

The purely imaginary composition in color shown here is based on an oriental theme and furnishes an excellent example of the brilliant effects that can be obtained with economy of effort by means of pastels. Frederic C. Hirons, whose work is discussed in this issue, uses this medium to great advantage, working on black paper. The present example measured 22½" x 13¾". The color scheme and composition could well be applied to some types of architectural renderings.



ON THE DARDANELLES

PASTEL DRAWING BY FREDERIC C. HIRONS



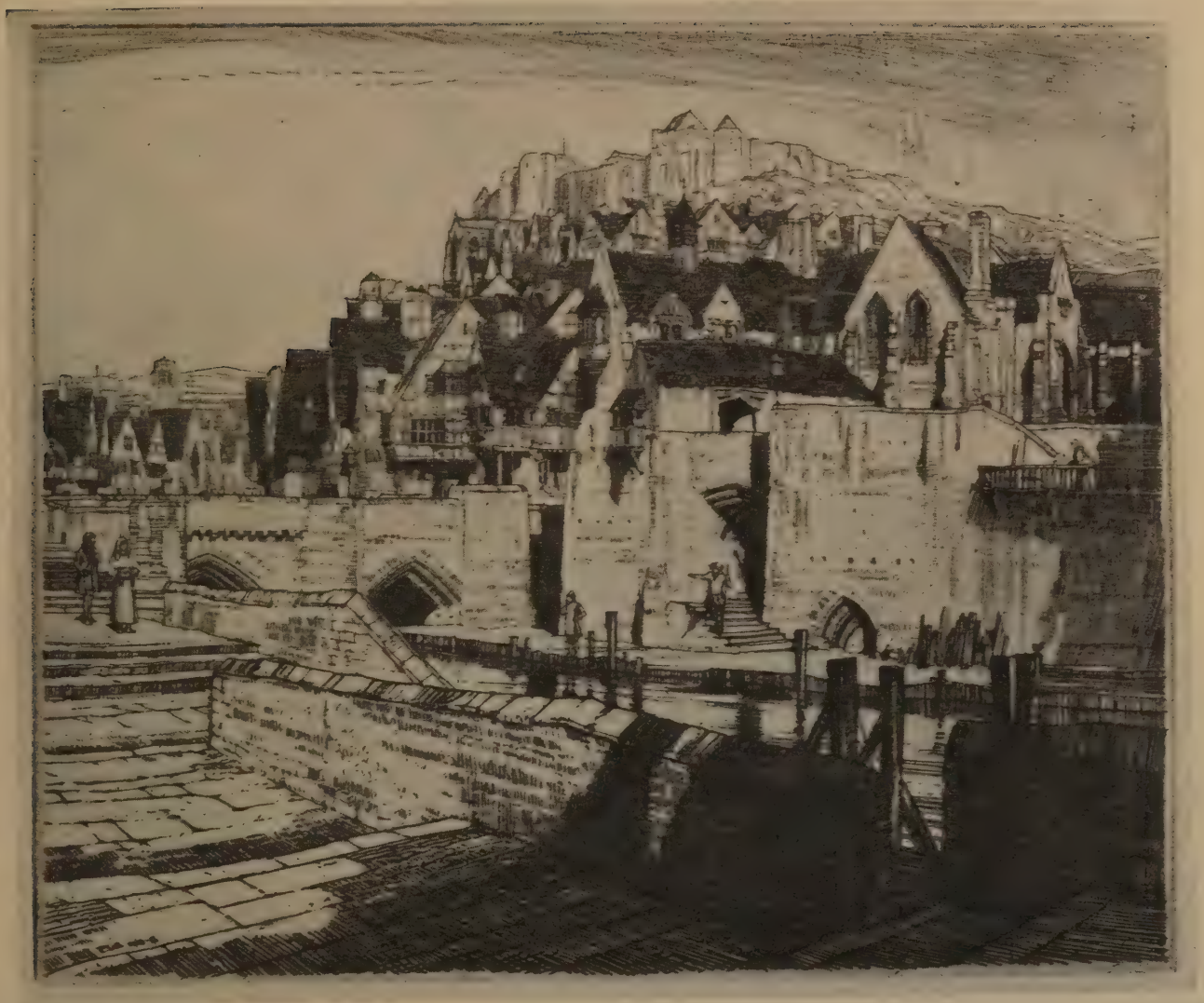
"WESTWARD HO!"

PASTEL DRAWING BY FREDERIC C. HIRONS

PENCIL POINTS SERIES
of
COLOR PLATES

We have reproduced here a pastel drawing by Frederic C. Hirons, an account of whose career as student, draftsman, and architect appears elsewhere in this issue. The subject is purely decorative and furnishes a nice bit of color, handled in the effective manner for which Mr. Hirons is widely known. The original drawing was made on heavy black pastel paper and measured 22½" x 28½".





Courtesy Arthur H. Harlow & Co.

ETCHING BY FREDERICK LANDSEER GRIGGS

THE QUAY

PLATE XXIV

VOLUME VIII NUMBER 7

This etching by Frederick Landseer Griggs bears the etched date 1915-16. In this Mr. Griggs has given his most complete picture of a mediæval town, built on both sides of a narrow river and climbing the sides of a lofty hill surmounted by a fortress. The details of roof and towers, chimneys, balconies and oriel windows are beautifully imagined.



Print by George C. Miller

LITHOGRAPH BY MAURICE GAUTHIER

BANK OF THE MUTUAL TRUST COMPANY OF PORT CHESTER, N. Y.

PLATE XXV

VOLUME VIII No 7

This old Colonial building of the Bank of the Mutual Trust Company of Port Chester was built about 100 years ago. The drawing reproduced is one of a series of lithographs made by Maurice Gauthier to be hung in the new home of the Bank, which has been erected on the same site as the old building. The size of the original print is 23¾″ *x* 17¾″.



PENCIL RENDERING BY JAMES PERRY WILSON

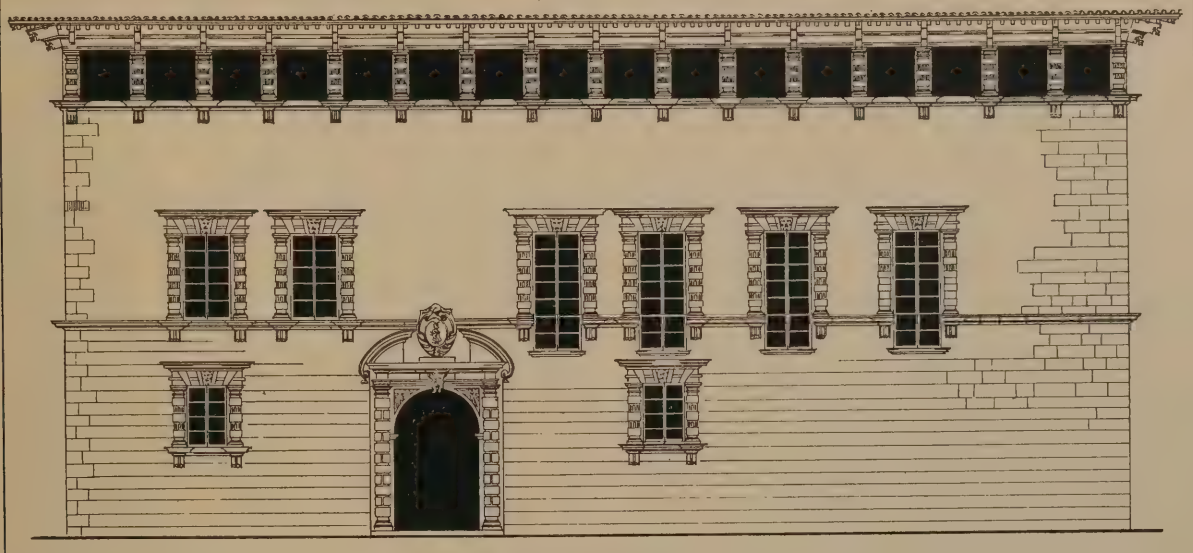
THE BANK OF HAWAII, LTD., HONOLULU, T. H., BERTRAM G. GOODHUE ASSOCIATES, ARCHITECTS

PLATE XXVI

In this pencil rendering by James Perry Wilson of the interior of the Bank of Hawaii, it is interesting to note the absence of any protective grille work. On the Island of Hawaii any bank robbers can be easily traced by watching the boats at the water front, a fact which accounts for this unusual freedom in the main banking room.

PALMA · MAJORCA

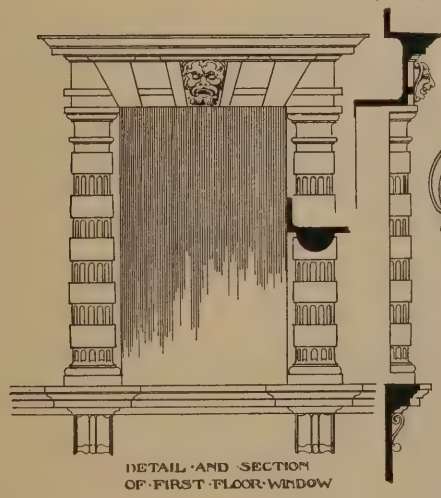
ELEVATION · AND · DETAILS · OF · PALACE ·
IN · THE · CALLE · DE · S · JAIME



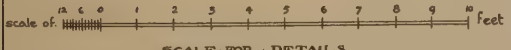
FAÇADE · OF · PALACE



SCALE FOR ELEVATION



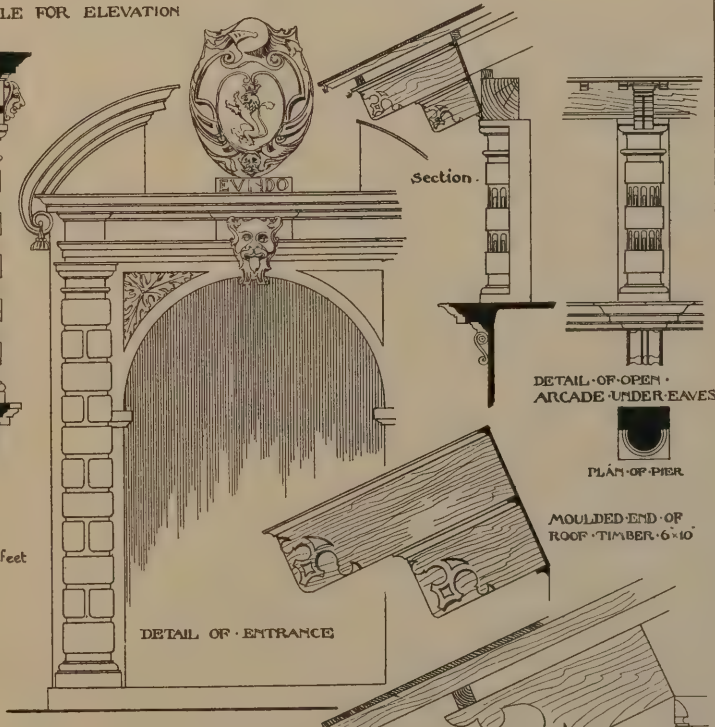
DETAIL · AND · SECTION
OF · FIRST · FLOOR · WINDOW



SCALE · FOR · DETAILS



MOULDED · ENDS · OF · ROOF · TIMBERS
FROM · ADJOINING · HOUSES ·



DETAIL · OF · ENTRANCE

DETAIL · OF · OPEN ·
ARCADE · UNDER · EAVES

PLAN · OF · PIER

MOULDED · END · OF
ROOF · TIMBER · 6 × 10

EXAMPLE · OF · ROOF · TIMBER · Do · Do.

RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PLATE XXVII

VOLUME VIII NUMBER 7

This is an ancient palace of the nobility, built of stone, with its open "porche," and projecting wooden roof, at present occupied as the headquarters of the "carabineros." It will be observed that the sills of the principal floor windows have been cut down to the floor level by some modern improver, thus spoiling the general design. The solid blocks between the fluting of the pilasters are not square, but round, except at the entrance doorway, where they take a square form. The projecting roof with carved ends is quite a common feature in Palma, many of them displaying much ingenuity of design. In this example the ends are solid and are formed similar to the sharp stem of a boat, with carved work on either side.

WHITTLINGS

"Seleeno,"

Contributor to The Architectural Association Journal, London, discusses some important points for architectural authors to observe:

"In discussing architectural theories we must be still more guarded against saying anything definite, and even if, to start with, we have clear ideas, we should be careful to confuse them in our own minds, otherwise it is more difficult to screen them from our readers. In composing this superior type of literature it is a good plan to write down what you can't help meaning first and then to erase all definite information and to surround anything that may remain with a nebulosity of inviting analogies and sprinkle with a fair proportion of paradox, say 1 to 8. In this way it is possible, with practice, to write a great many columns and books all about architecture. It is important that libraries should contain a large number of shelves filled with the literature of our great calling. It impresses the layman, and the beauty of this high type of literature is that the public loses nothing by not opening the volumes."

Arthur J. Busch,

Writer in The Brooklyn Citizen expresses some dissatisfaction with the ecclesiastical architecture of the "City of Churches":

"Without being specific to the point of asperity, the vast majority of the churches in Brooklyn, regardless of denomination, are architectural monstrosities. If not to the churches of the world, which are supposed to be untouched by the hard hands of utilitarianism, where must we turn for architecture? And yet, some day, when you have an afternoon on your hands, walk through any section of our borough, with an eye for the churches you may pass. You will be amazed, if you haven't noticed before, what frightful structures are many of these gifts of man to God!"

Dr. Walter John Sherman,

Clergyman, 'way out in San Francisco, broadcasts similar opinions as to the general shortcomings of American Houses of Worship:

"Church architecture in America has been awful. God grant it may soon regain the lost characteristic and again be awe-ful.

"Ruskin's thesis in his 'Seven Lamps of Architecture' is simply that the building of a people is the best expression of their real selves. They are seen in the things they create. A nation's architecture is that nation's autobiography."

C. E. Silling,

Architect, of Charleston, W. Va., puts in a good word for mathematics:

"Unless you get as interested in a mathematical problem as most boys can in a detective story, don't study to be an architect.

"Mathematics is a chronometer of a boy's interest in architecture. If he does not like it, the high school graduate would do well to choose another profession."

Frederick D'Amato,

Eminent French Architect and Professor of Architectural Design at Princeton University, in an interview with the press:

"Make your skyscrapers more human. They are built for men. They should personify the endeavors which take place within.

"This does not mean that buildings should be covered with details of sculpture, more or less inspired from life. It is in their general spirit and expression that they should be more human.

"One might infer from the expressionless structures in New York, that all of their tenants are alike in their occupations, habits and temperaments. A building ought to exhibit the spirit of its occupants, and show sometimes that they are not engaged all at the same task. Behind the walls, men live, move and work; why not then, show a certain variety corresponding to the multitude of trades and efforts; why not show that men are thinking and acting within?"

Elbert Peets,

Architect, of Cleveland, writing in The Nation in praise of the masonry dome:

"These skyscrapers we see springing up around us are sometimes lovely and in groups they often have a rugged alpine picturesqueness. But they know as little of Michelangelo as a vaudeville theatre knows of Sophocles. His titanic logic is forgotten, the materials and forms he struggled with have become ridiculous toys. Well, our task is to form ideals for steel and to realize them. Perhaps it is in self-defense that we prefer not to think of other labors. But whoever wishes to know the heights of the human mind must try to know Michelangelo's vision, a huge dome-centered building, as simple and as clearly formed by law as a sunflower or snow-flake."

Adolphe Loos,

Eminent Viennese architect, whose execution of the Charleston won the applause of Josephine Baker, justifies his interest in the dance:

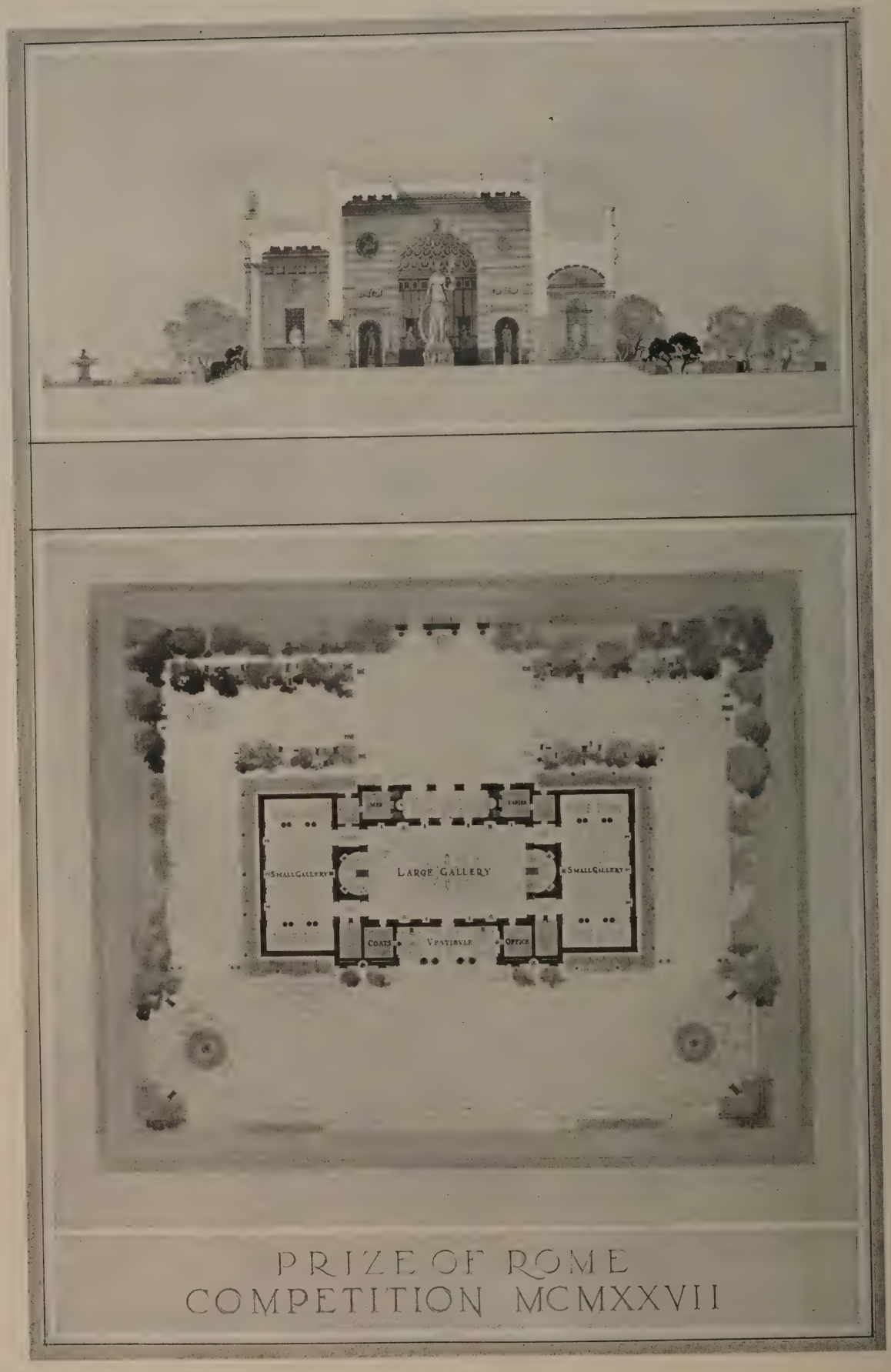
"The Black Bottom and the Charleston typify the new rhythm of modern life. An architect of today to be successful must be able to translate that rhythm into something of beauty in brick and stone."

Edward P. Simon,

Architect, of Philadelphia, and designer of the famous stadium which housed the Dempsey-Tunney fight, joins the chorus of critics of church architecture in America:

"Up to this point in our history, Americans have merely copied traditional models from the old world. The result is that church building designing has lagged far behind other forms. Today they come nowhere near expressing our life and our times.

"The person who looks at our cities today will see in their exterior aspects the triumph of commercialism over religion, because our commercial structures dominate. Our commerce has pressed forward and has demanded of our architects that they provide for its necessities. Religion has made no such demands."



PLAN AND SECTION OF WINNING DESIGN, BY HOMER F. PFEIFFER

COMPETITION FOR THE PRIZE OF ROME IN ARCHITECTURE, 1927



ELEVATION OF WINNING DESIGN BY HOMER F. PFEIFFER

COMPETITION FOR THE PRIZE OF ROME IN ARCHITECTURE

THE PRIZE OF ROME IN ARCHITECTURE for 1927 has been awarded to Homer F. Pfeiffer. The program called for the design of a museum building in a small city, to house a collection of noteworthy classical sculpture consisting of one large important group, several minor groups, statues, busts, garden and other pieces.

A preliminary fourteen hour competition was held in which there were thirty-two competitors from various institutions. Of these all but nine were eliminated for the final competition. The finalists were A. Fordyce (University of Illinois and Yale), A. F. Heino (Armour Institute and University of Illinois), A. E. Koelle (Washington University), A. Lord (Yale), J. E. Miller (Catholic University), H. D. Palmer (Yale), H. F. Pfeiffer (University of Illinois and Yale), D. Urffer (University of Pennsylvania), and V. Viscariello (Armour Institute).

The members of the Jury who served for the final judgment were William Mitchell Kendall, Charles A. Platt, and William A. Delano. The two other members, John Russell Pope and Louis Ayres, were unable to be present. Fellows in architecture receive residence and studio at The American Academy in Rome without charge, and a yearly allowance of $50. for expenses incidental to their work, in addition to the yearly stipend of $1,250, over a period of three years.

Homer F. Pfeiffer won the Fellowship and John E. Miller won honorable mention. Mr. Pfeiffer's drawings are reproduced herewith and the following is taken from his explanation of the design:

"In the initial summing up and analysis of the program for the Rome Prize in Architecture for 1927, one major conclusion was decided upon; namely, that the problem of a small building for the exhibition of sculpture was one that called, not for a grandiose outlay of galleries, circulating corridors, lobbies and accessory rooms, but simply for a main gallery flanked by two adjoining smaller galleries with the necessary adjuncts in the way of vestibule, office, checkroom, and toilets.

"The fourteen hour sketch was given most careful consideration, inasmuch as the success of the entire project hung on the result of this preliminary study."

"The scheme finally chosen by the author survived because of its simplicity of elements, compactness of units, superiority of circulation, and adaptability to the lot. The elevations are equally pleasing from any side."

"The development of the plan differed but little in its final working out from the original sketch. The elevation, while retaining its essential parts—the breaking forward of the main portion, and flanking niches—was slightly changed (and to the author's mind, greatly improved) by bringing together these points of interest into a more unified, coherent composition.

"The circulation in this plan is most evident. The people are admitted from the vestibule to the main gallery. In one continuous circuit to the right or left, they have opportunity of seeing the entire contents of the three galleries, and of using any of the facilities, such as the check room, office, or toilets. They have easy access to the basement, or to the outdoor exhibition.

"The question of a lobby was given serious consideration. This unit was not called for, and the stand was taken by the author that this feature could be eliminated without impairing the plan in any way. An example of a like solution that is functioning successfully is the Butler Gallery, at Youngstown, Ohio, designed by McKim, Mead and White.

"The problem of lighting resolved itself into two possibilities; namely, clerestory windows or skylights. Careful research into the respective merits of each showed that the concensus of opinion favors the latter. Light from skylights gives the most consistent effect of light and shade, where the question of shadows is of such importance.

"The outdoor exhibition space was best handled by wrapping it around the building, on all sides except the front, which was kept open to the avenue. The layout is so arranged that it may easily be enclosed, with entrances flanking the building, and at the rear, thereby excluding visitors except during hours when proper supervision is maintained. Because of the surrounding gardens, the side and rear elevations take on great importance. The location of the building allows ideal garden treatment, with ample space in front."

"The author kept in mind the fact that this building might conceivably be built. He therefore strove for the utmost simplicity in plan, section and elevation, keeping its size and scale applicable to the needs of a small city."

"In general character, in expression style, the utmost restraint was practised. All 'trick' forms were carefully avoided. The so-called 'modern' and theatrical expressions were rigidly shunned. The author hoped to achieve a structure sound and conservative in style, unimpeachable in taste, in good proportion; a building dignified, restrained and beautiful."



JOHN EKIN DINWIDDIE

John Ekin Dinwiddie has been awarded the George G. Booth Travelling Fellowship in Architecture for 1927. Mr. Dinwiddie received his early education in the Lincoln High School of Portland, Oregon, and in the University High School of Oakland, California, graduating from the latter school. He attended the University of California from January to June 1920, entering the College of Architecture of the University of Michigan in October 1920, and graduating in June 1925.

Since graduation he has been employed in San Francisco and New York offices, part of the time with Bliss & Fairweather of San Francisco and more recently with York and Sawyer of New York. He is a member of Tau Sigma Delta, national architectural honor society.

The competition program called for the design of a State Historical Society building involving rooms for current and permanent exhibitions, a library, a lecture room, offices, and other service units.

Mr. Dinwiddie has sailed for England and will visit France, England and Spain, spending about a year abroad.

The George G. Booth Travelling Fellowship in Architecture was endowed in 1924 by Mr. George G. Booth, of Detroit, who is an honorary member of the American Institute of Architects. The stipend of the fellowship is $1,200 and practically no restrictions are placed on the holder in his choice of itinerary.

MARTIN ROCHE

Martin Roche, last original member of the architectural firm of Holabird & Roche, Architects, of Chicago, Ill., died of pneumonia June 4, 1927, at his home at 420 Roslyn Place, Chicago, Ill. Mr. Roche would have been 74 years old next August. He had been ill for about ten days.

Mr. Roche was born in Ohio and brought to Chicago as a boy. He was educated in the public schools there and when a young man entered the offices of the then famous architect, W. L. B. Jenney. It was there chiefly that he learned his profession. During his period of employment in this office he met his later lifelong partner, William Holabird, who died in 1923, at the age of 69.

Mr. Roche was a member of the American Institute of Architects. In 1917 he was appointed by Governor Lowden a member of the board of art advisers of Illinois. He was a bachelor and was a member of the leading clubs of Chicago.

THE ARCHITECT, THE ARTISAN,—AND BRONZE

(Continued from page 419)

than any other cast building metal. When cast iron gets down to ¼ of an inch across a member it has just about reached the minimum, while bronze can be whittled down a fraction more.

Such firms as McKim, Mead & White, and York & Sawyer, usually have the modeler paint the plaster model a bronze color before final approval. Detail which on white plaster may appear to be correct in relief may be entirely too flat when cast in bronze. Also, since a certain amount of crispness is lost through casting, the models are often made a trifle sharper in detail than the finished bronze is desired.

Architects having draftsmen doing full-size details for bronze work probably save themselves time by carefully going over the drawings before they are sent to the modeler. Unless a man has done bronze detailing his initial attempts are almost sure to be of terra cotta or stone character, and not nearly fine enough in scale. Examples of excellent old and new work are reproduced with this article, in the hope that they may be of use as reference subjects, as well as to illustrate the possibilities of bronze.

BOOK NOTES

The Work of Dwight James Baum, with a Foreword by Harvey Wiley Corbett and an introduction and commentary by Matlack Price. 191 Plate pages, 12″ x 16″. Price $20. Published by William Helburn, Inc.

This, the most recent book of which we know devoted to the professional work of a single architect, is a splendid piece of bookmaking and a notable work of reference. Mr. Baum's skill and versatility as applied to American residence design has long been recognized by the public and by his fellow architects. When the results of his steady productivity are gathered together under one cover and presented in the form of photographs and drawings of both exteriors and interiors the result is an impressive tribute to his ability. More than that, it is a valuable reference work to architects and draftsmen who are interested in good precedent for American country residence design.

The plates are divided into six sections devoted, respectively, to Colonial Types, Formal Georgian Types, Italian Types, English Types, Dutch Colonial Types, and miscellaneous pictures and sketches of details. In the words of Matlack Price, "Mr. Baum has always tried, with admirable success, to impart to the various types of houses he has designed a definitely American feeling, and at the same time to achieve an interesting and sufficient expression of stylistic origin." One who turns these pages cannot fail to be impressed with the truth of this statement for each house, though true to the spirit of its style, fits

into its New World environment as naturally as though it grew there.

The photographs and drawings are both decorative and informative and are, incidentally, so placed on the pages that it is unnecessary to turn the book out of its normal position at any time. A small point perhaps, but evidence that whoever edited the work used every care that it should be as useful as possible.

A Sketch Book of New York, by Frederic V. Carpenter. 63 Pages, 5½" x 8½". Price $1. Published by the Bridgman Publishers of Pelham, N. Y.

Here is a book which, although it was published to furnish a souvenir gift book or remembrance for visitors to New York, has a great deal of interest for the architectural sketcher. Its pages are copiously illustrated with reproductions of pencil sketches by the author which are likely to furnish useful suggestions as to technique, arrangement, and so on, for students and draftsmen. Incidentally, it gives a very good idea of a number of the outstanding pieces of architecture which ornament this great American city.

The Drawing and Construction of Animals, by W. Evans Linton. 244 Pages, 5½" x 8½". Illustrated in line and half tone. Price $3.50. Published by Charles Scribner's Sons, New York.

Though this book is not written for the architectural student or draftsman it should be extremely valuable to anyone who wishes to obtain a working acquaintance with the anatomy of the more familiar domestic animals. The author takes up in order the horse, the cow, the sheep, the dog, and the cat, explaining in each case how the animal is put together and how it should be drawn at rest and in action. There are many admirably drawn illustrations showing the subjects in a variety of poses.

Color Sketches, by Charles L. Morgan with Introduction by Rexford Newcomb. A Portfolio of 30 sketches, 8½" x 11". Price $7.50. Published by The Western Architect, Chicago.

Students of sketching are continually on the lookout for examples of this art which will give them suggestions for technique, composition, color arrangement, and so on, and this collection should be a helpful addition to the working library of anyone who is interested in the subject. Twenty-one of the sketches are in color, while the remaining nine are half tone reproductions of what appear to be pencil and crayon sketches. The subjects are varied and are distributed geographically through England, France and Spain. Mr. Morgan draws with a freedom which has been compared to that of Frank Brangwyn.

A. L. A. Catalog, 1926. 1296 Pages. Price $6.00. American Library Association, 86 E. Randolph Street, Chicago, Illinois.

Architects and Draftsmen who are looking for books covering their field may be interested in the A. L. A. Catalog for 1926 which has just been issued. This gives, among a list of general books, a classified list covering Applied Science and Fine Arts. Under these listings are given the titles of the various books, the authors, the year published, a brief summary of the matter treated, the name of the publisher, and the price. It is a very complete and handy reference book. It also gives the correct classification number according to the generally accepted decimal system for library use.



HOMER J. PFEIFFER

Homer J. Pfeiffer, the winner of the Prize of Rome in Architecture for 1927, was born at Diamond Springs, Kansas, in 1898. He graduated from the High School in Kansas City and entered the University of Illinois. During his architectural training at this school he worked under Professor Rexford Newcomb, to whom he feels beholden for help and encouragement in his work. In the summer vacation periods Mr. Pfeiffer worked in the architectural offices of Robert Gornall of Kansas City.

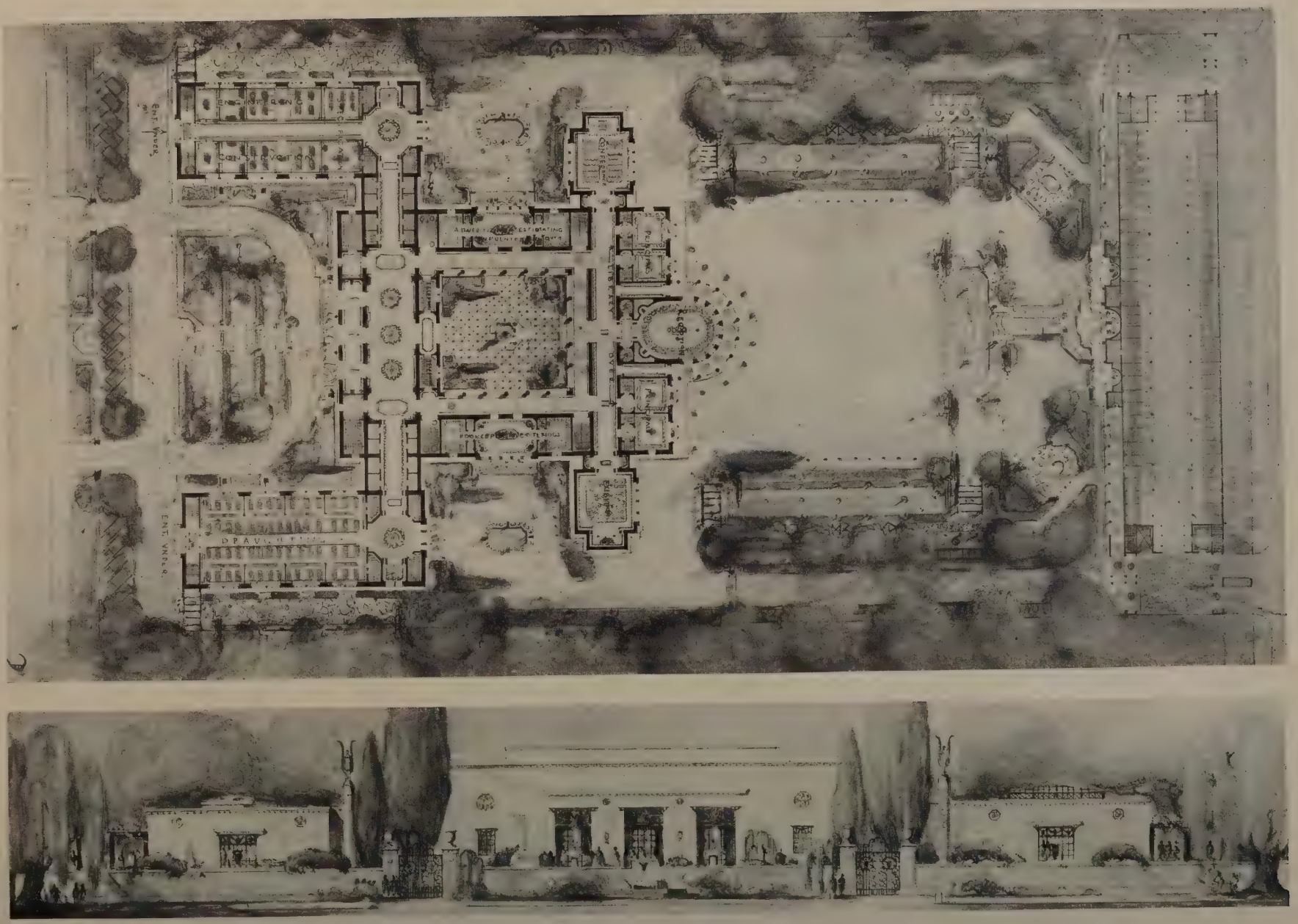
After his graduation from the University of Illinois he became a student in the Department of Architecture at Yale University. Here he studied under Dean E. V. Meeks and Professor Otto Faelton to whom he is indebted for advice and criticism.

Mr. Pfeiffer graduated from Yale in 1926 and entered the employ of Walker & Gillette, Architects, of New York. He is planning to remain with this organization until he sails in September to take up his studies at the American Academy in Rome. Mr. Pfeiffer also wishes to express his appreciation to both Mr. Walker and Mr. Gillette. When he has completed his training in Rome he will practice architecture in New York.

BIRCH BURDETTE LONG MEMORIAL FUND

The Committee on the Birch Burdette Long Memorial Fund has announced that the amount necessary to establish a fund for a yearly award to be made at the time of the annual exhibition of the Architectural League of New York seems certain to be forthcoming. The award will be given for architectural illustrations of distinguished merit.

Anyone who wishes to contribute to the fund may do so now before the Committee in Charge ceases to function. Checks should be sent to Ely J. Kahn, *Chairman*, 215 West 57th St., New York.



PLAN AND ELEVATION OF PRIZE WINNING DESIGN FOR "AN ARCHITECT'S OFFICE", BY EDWARD D. STONE

ROTCH SCHOLARSHIP COMPETITION, 1927



CHARLES EDWARD O'HARA, JR.

Charles Edward O'Hara, Jr., winner of the Schermerhorn Fellowship at Columbia University, was born in New York. He now lives in Englewood, N. J. with his uncle, Mr. Sydney A. Smith. He attended the Berkshire School, Sheffield, Mass., from 1916 to 1921. From there he went to Princeton University for two years and the last four years he has spent at Columbia University where he received the degree of B.Arch, 1927.

He has been connected with the firm of Boring and Tilton, architects, and this year has been an assistant instructor at Columbia under Professor C. A. Harriman. Last year he won the Henry Adams Prize, for the problem *A Gothic Tower*, issued by the Beaux-Arts Institute of Design. It is to Mr. Wallace Harrison of the firm Helmle, Corbett and Harrison, that Mr. O'Hara owes a great deal of his training in design.

The subject for the Schermerhorn Fellowship competition this year was *A Museum of Peaceful Arts*. The fellowship carries a stipend of $1875, providing a year of foreign travel and study beginning this fall.

Those who placed in the competition were George F. Trapp of New York, winner of the 1927 French Gold Medal of the Beaux-Arts Institute of Design, Francis Jencks of Baltimore, Andrew Halasz of New York, and Warren A. Draper of Duluth.

Judges of the competition were Prof. E. V. Meeks, Louis Ayres, Thomas Hastings, D. Everett Waid and Raymond M. Hood.

GARGOYLE, HONORARY FRATERNITY, INSTALLED AT TULANE UNIVERSITY

An affair of exceeding interest among the annals of Tulane University history took place recently. This was the installation of Gargoyle, the national honorary architectural fraternity. Tulane is the third chapter to be installed, Cornell, the Mother Chapter, being founded in 1901, and installing a chapter at the University of Illinois in 1917.

Tulane was chartered as the result of concentrated effort on the part of the members of Adytum, the local honorary architectural society, to join a national fraternity, coupled with the good fortune of having as members, Prof. J. Herdon Thomson and Douglas V. Freret, Instructor, both of the School of Architecture at Tulane, and members of Gargoyle at Cornell, and who were also highly instrumental in bringing about the installation.

Those installed were: Chas. G. Andry, N. C. Curtis, Collins C. Diboll, Jr., Harold O. Haller, Jay T. Liddle, R. C. Murrell, David S. Barrow, Stephen V. D'Amico, Wm. A. Follansbee, A. Herbert Levy, Simon B. Mansberg, and Wm. Spratling.

T. G. KRONICK WINS SCHOLARSHIP

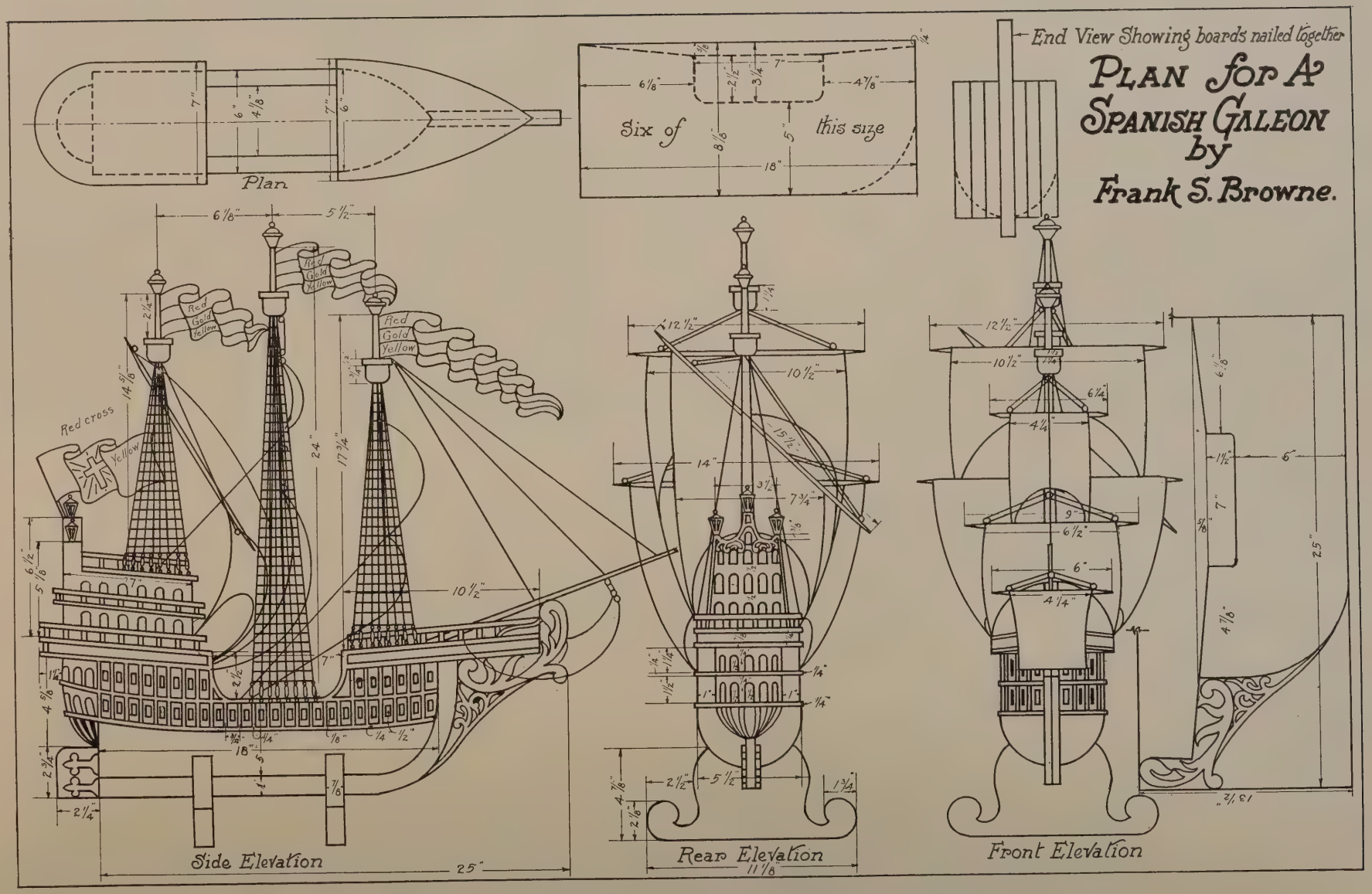
T. Gerald Kronick, winner of the 27th Annual Foreign Traveling Scholarship of the Chicago Architectural Sketch Club, was born in Chicago in 1904 and attended the public schools there. In 1922 he entered the University of Minnesota for four years of architectural training and while there was awarded the A. I. A. medal for the best general average of the class.

Upon graduation he entered the office of Hall, Lawrence & Ratcliffe. He wishes to acknowledge his indebtedness to Professor Jones and Professor Arnal of the University of Minnesota, and to Ralph W. Hammett, his critic.

The funds for this scholarship are donated annually by the Chicago Chapter of the American Institute of Architects, the Illinois Society of Architects, and the Chicago Architectural Sketch Club.



T. GERALD KRONICK



DESIGN FOR BUILDING A SHIP MODEL, BY FRANK S. BROWNE

BUILDING A SPANISH GALLEON

By Frank S. Browne

THE TOOLS NEEDED are a sharp jack knife, a cross-cut saw, a compass saw, a hammer, a nail punch, and a small plane. In addition a two inch chisel will be found useful to shape the hull at the bow and sides.

As it is very hard to get a solid block of wood big enough to cut the complete hull from, I used a lot of boards from a box that a typewriter came in, first taking the box apart. They sell these boxes in the typewriter stores for 25 cents. I cut the boards off to the proper length and with the compass saw cut down the center of each one, as shown on page 442, leaving the two outside pieces higher so as to form bulwarks on the ship's side.

I then nailed the seven pieces of board together with eight-penny finishing nails, being careful not to put these nails in the front or rear of the ship, where they would interfere with the cutting tool while the hull was being shaped. Before carving the bow I used the hand saw to saw off the ends as near to the line as possible, so as to reduce the work of carving the pointed shape of the bow.

The masts and spars to which the sails are attached are made of square pieces of the proper length, planed down until they are round in section, half an inch in diameter at the bottom, and a quarter of an inch at the top. The spars are smaller in size as shown. If you can carve wood with a knife, you can cut the scrolls on the bow, the port-holes on the side of the ship, and the windows on the house on the stern. If you cannot do this with a knife, paint them in with a brush. The railings are cut from cardboard, and nailed in place. Do not try to bend them into shape; cut out the curved shape where called for. The uprights in the railings are quarter-inch square strips cut to a half-inch long. A one-inch box nail is driven through railing and each upright fastening them securely to the deck.

The strips around the side of the ship are of paste-board, nailed on with brads. The pulleys on the spars and ladders are simply black beads from a necklace such as can be bought in the ten-cent stores. The ladder-like shrouds that support the masts are of green cord. To make the steps, use a darning needle or a needle with an eye big enough to thread the cord; push the needle through the upright cord and take a turn, or a half hitch as it is called, around the cord. Pulling it tight will knot it in place so that it will not slip down.

The sails are made of linen, cut to size. A copper wire was sewed along the edge, and the linen was given two coats of dark cream oil paint after the sails were sewed to the spars. The wire was then bent so as to look as though the ship were sailing along before the wind, the end of the wire being tacked to the ship as shown.

The overhanging stern is made of several pieces of wood which were nailed one on the top of the other to produce a sufficient thickness. The stern was then carved with a knife to the proper shape, and when finished nailed in place. The rudder is a piece of wood which was also nailed on to the stern after being cut to shape. The whole hull was then painted with mahogany stain, and the card-board strips were nailed on and gilded. Gold powder mixed with clear varnish, such as you can get in the ten-cent store, was used for this purpose.

With the scale and figures given, it is not hard to build this ship and it will give you a lot of pleasurable diversion in the long evenings. Furthermore, you will gain a facility with tools and construction that cannot fail to be a great help to you in other pursuits.



ALFRED C. WINGOLD

ALFRED C. WINGOLD, winner of the John Stewardson Memorial Scholarship for 1927, was born in Pittsburgh, Pa. He graduated from the Westinghouse High School in that city in 1921. In 1923 he entered Carnegie Tech and during his course there he worked part time, and in the summer months, in architectural offices for practical experience. He received his certificate from the Department of Architecture of Carnegie Institute of Technology in June of this year, completing a special course in design. Mr. Wingold is a member of the Citmis Club, Delta Upsilon, and Scarab Architectural Fraternity. He feels that he owes a great deal to the able guidance of Messrs. Lashmit, Grapin and Hornbostel, under whom he studied.

The Stewardson Scholarship is valued at $1,000 and entitles the winner to travel for a year in Europe to study architecture. It has been offered annually, except for three years, since 1897.

ARCHITECTURAL LEAGUE OF NEW YORK

THE ARCHITECTURAL LEAGUE of New York, at a recent meeting, decided to take a step which is of considerable importance to the artistic community of New York.

For over forty years the League's headquarters on 57th Street have been very inadequate to take care of the extensive educational and collaborative work of the profes-sional men comprising its membership. There has also been a demand for a place where these various men might meet on a more social basis. The League therefore takes great pleasure in announcing that it has arranged to build on the property at Nos. 113-117 East 40th Street, adjoining the Architects' Building, where exhibition rooms, dining rooms, studios and the like, will be provided, and where the ever increasing work of the League can be developed with similar enthusiasm.



PENCIL RENDERING BY PAUL F. WATKYES, FIRST PRESBYTERIAN CHURCH, MAYWOOD, N. J.

F. W. WENTWORTH, Architect.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

To Pencil Pointer Philip S. Metcalf, of Boston, Mass., goes the Very Special Prize for the best letter dealing with our June issue. You may recall that we invited our readers to tell us what article or material published in the June number they considered the most interesting.

Here is Mr. Metcalf's letter:

IT IS TO LAUGH

And it came to pass on a certain vernal morning that an enterprising journal for draftsmen gave birth to a series of laughs. The child was called *The Diminishing Glass*, and great was the rejoicing thereof through all the land.....

For broadest humor and subtlest wit the pink pearls from the pregnant pen of Hubert Ripley are hard to match. These gems for the stoic and the epicure are highlights in the more or less utilitarian pages of the magazine devoted to such vital themes as "How to Write an Air Tight Specification," "What a Young Draftsman Should Know," et cetera.

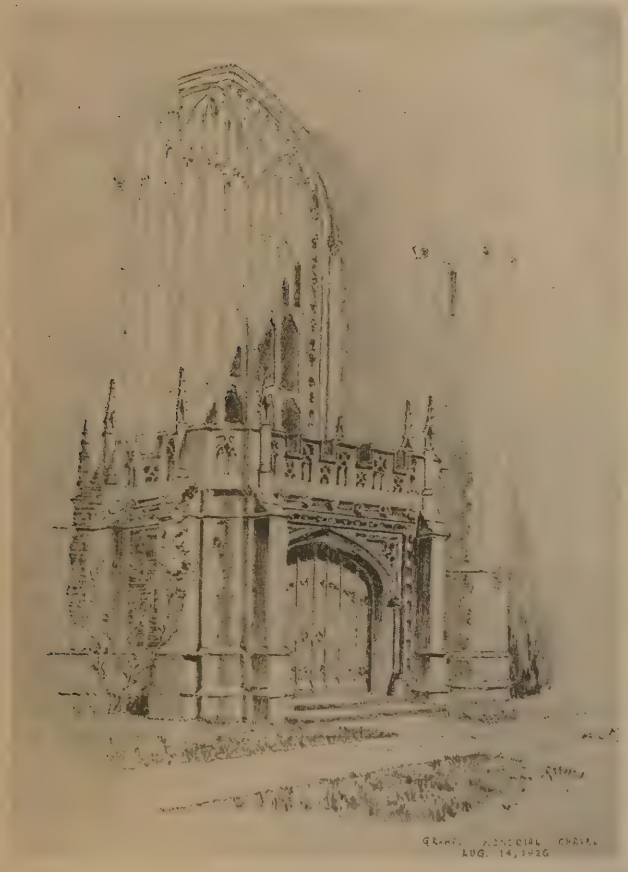
Through *The Diminishing Glass* we are introduced to some clever flights of the imagination. If Pythagoras needs a steno named Bessie to complete a triangle, Mr. Ripley strokes his beard (if he has it handy) and Bessie, with heart of gold and teeth to match, springs presto from his brain to the picture, clad cap-a-pie in genuine E-flat, German silver, nickel-plated armor, ready to display her charms without comment or crit. from the Greek National Board of Review.

Yes, the world is full of sin and sorrow;—windows still occur in impossible places, clients still change their minds, and contractors aren't all what Diogenes was looking for. We wouldn't want anything that's in Pencil Points now to be cut out, but the last thing we should want to see go is *The Diminishing Glass*;—we get a Big Kick when we read through that!

(*Signed*) Philip S. Metcalf.

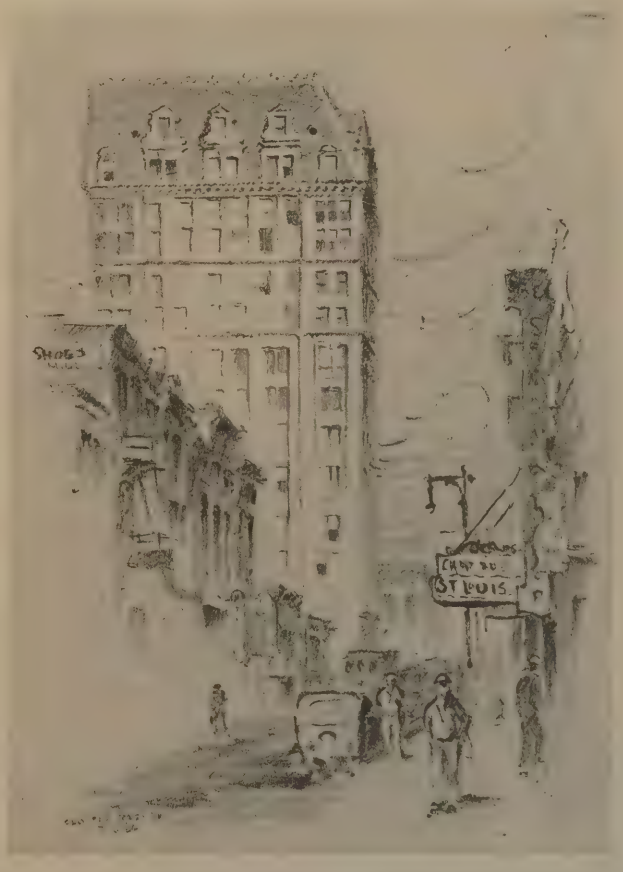
We have a very interesting letter from George Elvin of Pittsburgh, whose choice is *The Architect, The Artisan,—and Bronze*, and also letters from A. B. Berkson and Gerald Anthony Paul who chose *In the Library*. It is not possible for us to mention by name the authors of all the interesting letters received but the foregoing deserve special mention.

And we are going to do the same thing again. Which article or material published in this issue of Pencil Points appeals to you most, and why? For the best letter not to exceed two hundred words received in this office before August first we will award another very special prize.



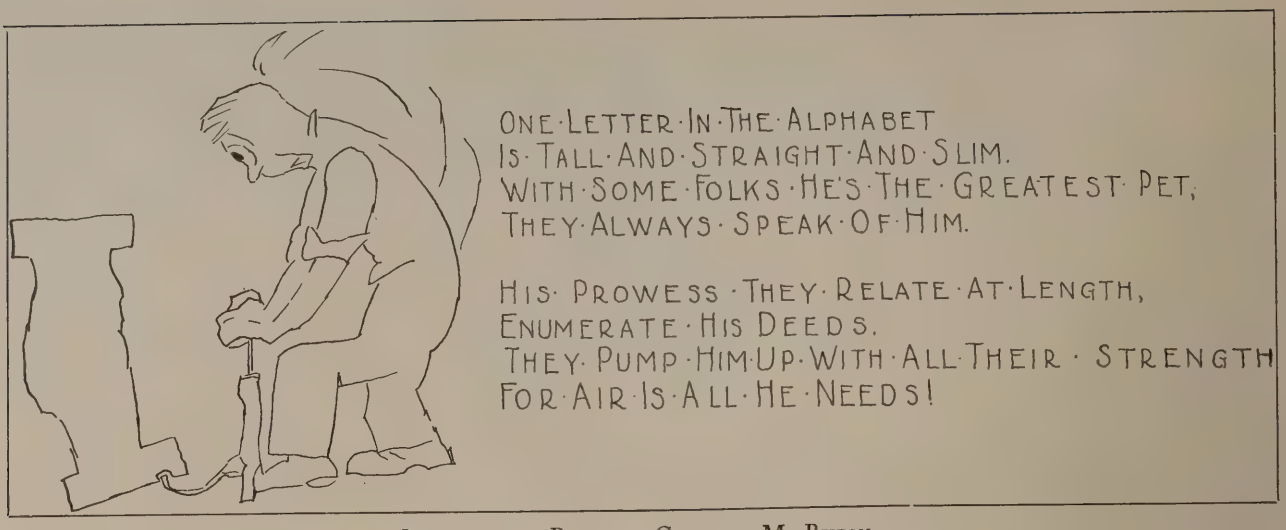
Pencil Sketch on Cameo Paper, by E. E. Armstrong

(Prize—*Class One—June Competition*)



Pencil Sketch by W. J. Kunz

Street in St. Louis



ILLUSTRATED POEM BY COLETTE M. BURNS

(PRIZE—*Class Two—June Competition*)

The suggestion contained in this department for June that our readers indicate their preference for various buildings located in various parts of the country has occasioned no avalanche of comment. In fact subscriber Arthur S. Payne of St. Louis is the only man who has registered his choice. In the city of St. Louis he chooses the new Masonic Temple, designed by T. C. Young and A. B. Groves, as the best designed building in St. Louis. Has anyone else a different opinion?

The prize winners this month in our regular competitions are as follows:

Class 1. E. E. Armstrong
Class 2. Colette M. Burns

No awards were made in Class 3 or Class 4.

Now do not forget that ten dollar prizes are offered each month for contributions which will be considered for publication in this department. The classifications are as follows: No. 1—Sketches; No. 2—Verse; No. 3.—Cartoons and Caricatures; No. 4—anything else properly dealing with this department but not falling within the other classifications. All contributions should reach this office on or before the fifteenth of the month in order to be considered for the following issue.

Will the subscriber who submitted to us the contribution entitled *Busted Pencils* kindly let us have his name and address?

E. B. CHURCH LIKES MR. KYSON'S ARTICLE

THE PENCIL POINTS PRESS, INC.

Gentlemen:—

I wish to extend my congratulations to you on the article in the last issue of PENCIL POINTS by Mr. Charles Kyson entitled *Publicity and the Architectural Complex*. It is not only excellently written but deals with the most vital problem confronting the architectural profession.

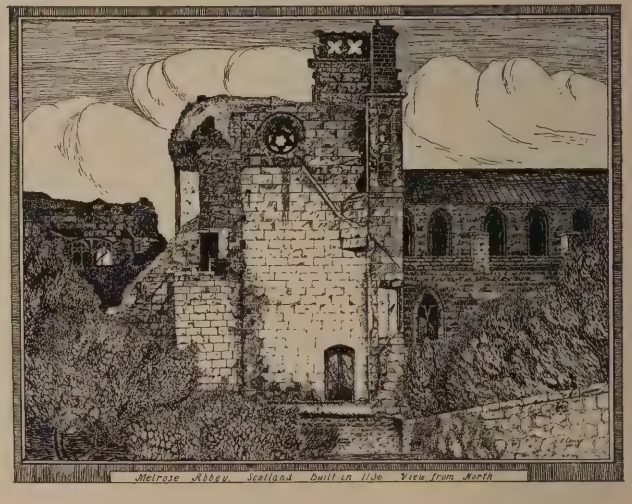
The common-sense view taken by this article in regard to appropriate educational publicity and toward the education of architects in matters of production cost is commendable in the extreme and until architects as a group take a like common-sense view of their commonest and most urgent need, they can never hope to place the profession upon the meritorious plane it deserves to occupy nor can they render to the American Public what it has a right to expect of them. I only wish all of the societies and chapters would give heed to this article—give some thought to the PRACTICE of architecture and stop filling the pages of our magazines with only so-called professional and ethical matter. They forget the first great principle of ethics which is that we must *have* before we can *give* —that egoism must always precede altruism.

Mr. Kyson is eminently right and I appreciate your giving the article publicity through your columns. I consider it one of the best articles you have ever published.

(*Signed*) E. B. CHURCH.



BOOKPLATE FOR A DRAFTSMAN BY ROBERT A. CROMBIE



PEN-AND-INK DRAWING BY R. EHMAN

GATEWAY TO OFFICES OF E. O. BROSTROM



"The Hunt"

Ernest O. Brostrom, architect, of Kansas City, Mo., has sent us a photograph of an interesting gateway to his offices. The gateway is reproduced at the left, and here is Mr. Brostrom's explanation of the design:

"The design started out to be a sort of caricature upon certain conceptions of the evolutionary theory, but the subject became so intricately involved that it blew up and devoluted into a more commonplace decorative scheme.

"In this scheme there came into being various forms of life, emblematic of that universal instinct which results in the hunt for sustenance. The antediluvian beast, it might be said, is acting like that intangible something which is often called "What is the matter with the building industry? Architecture in particular?" The lion rampant, does it make you think of the constant demand to supply your clients with goods not specified? The architect with bow and arrow, assisted by—well you know who, and what is usually taken out to the hunt—is after the quarry which seems to be intent on scampering into foliage-hidden recesses.

"The Hunt: it really makes me think of the architect's business life which is made up of a series of incidents that might well be classified under that title. He who desires to become a draftsman, hunts an opening; the draftsman hunts employment intermittently; the graduate draftsman, after having hung out his shingle seeks business; after securing which he hounds out the architectural interpretation that will best satisfy the needs of his client; then hunts for the contractors; then, in earnest the chase proceeds, the hunter intent on trapping the little foxes that might otherwise prevent his—the architect's—eating."



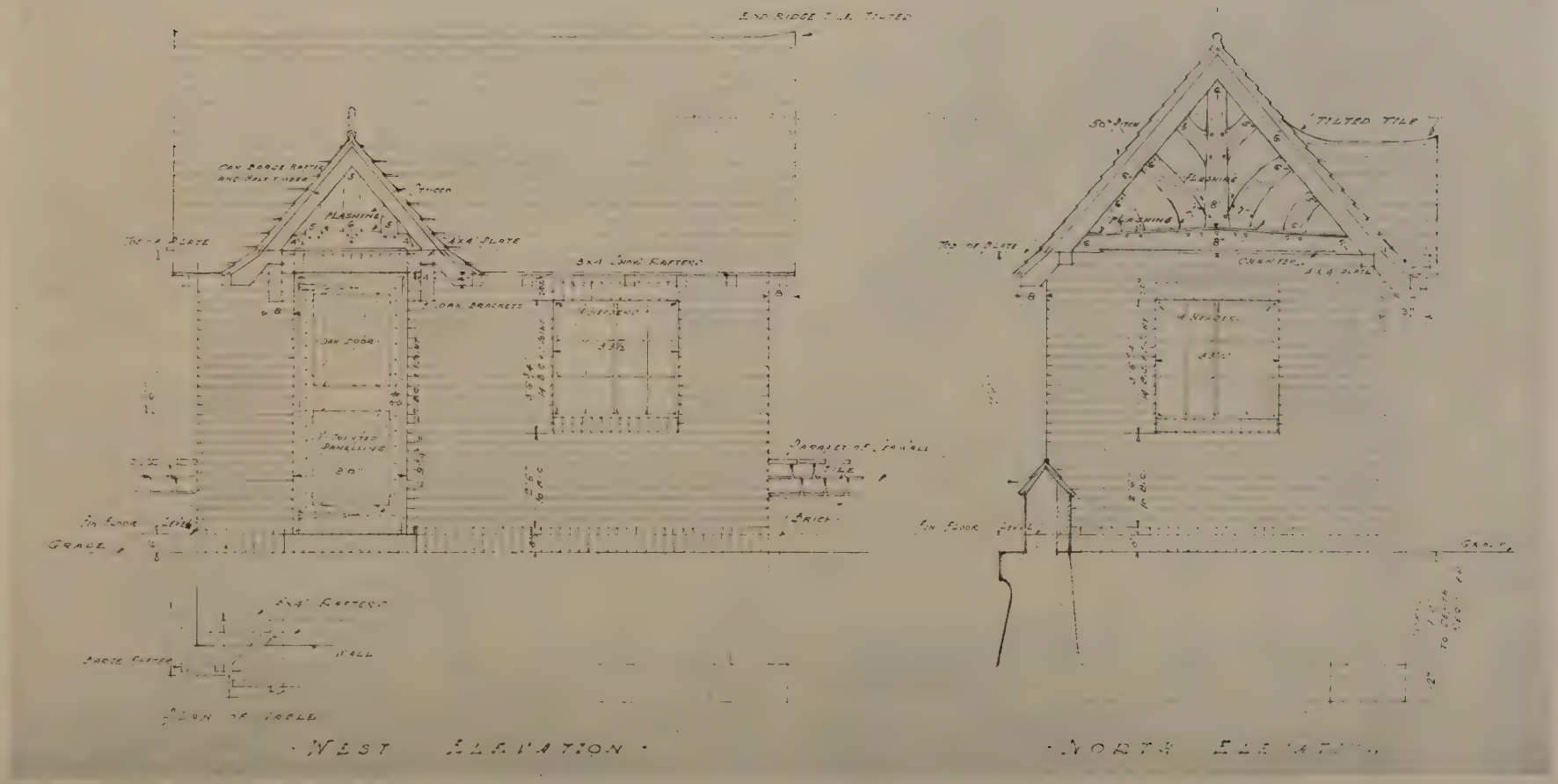
Water Color by David H. Horn



Pencil Sketch by C. A. W. Agar

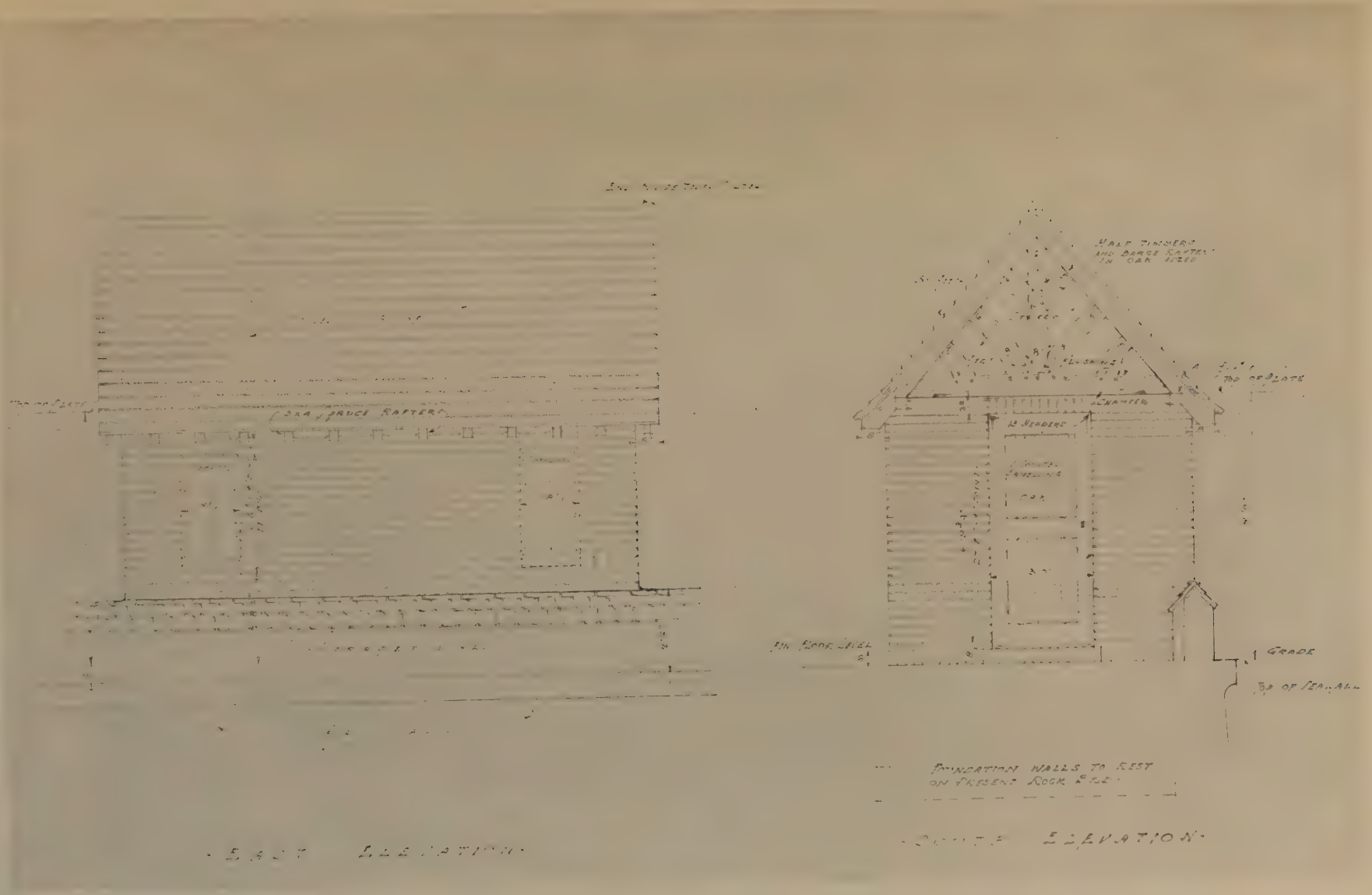


Water Color by Emil Lowenstein



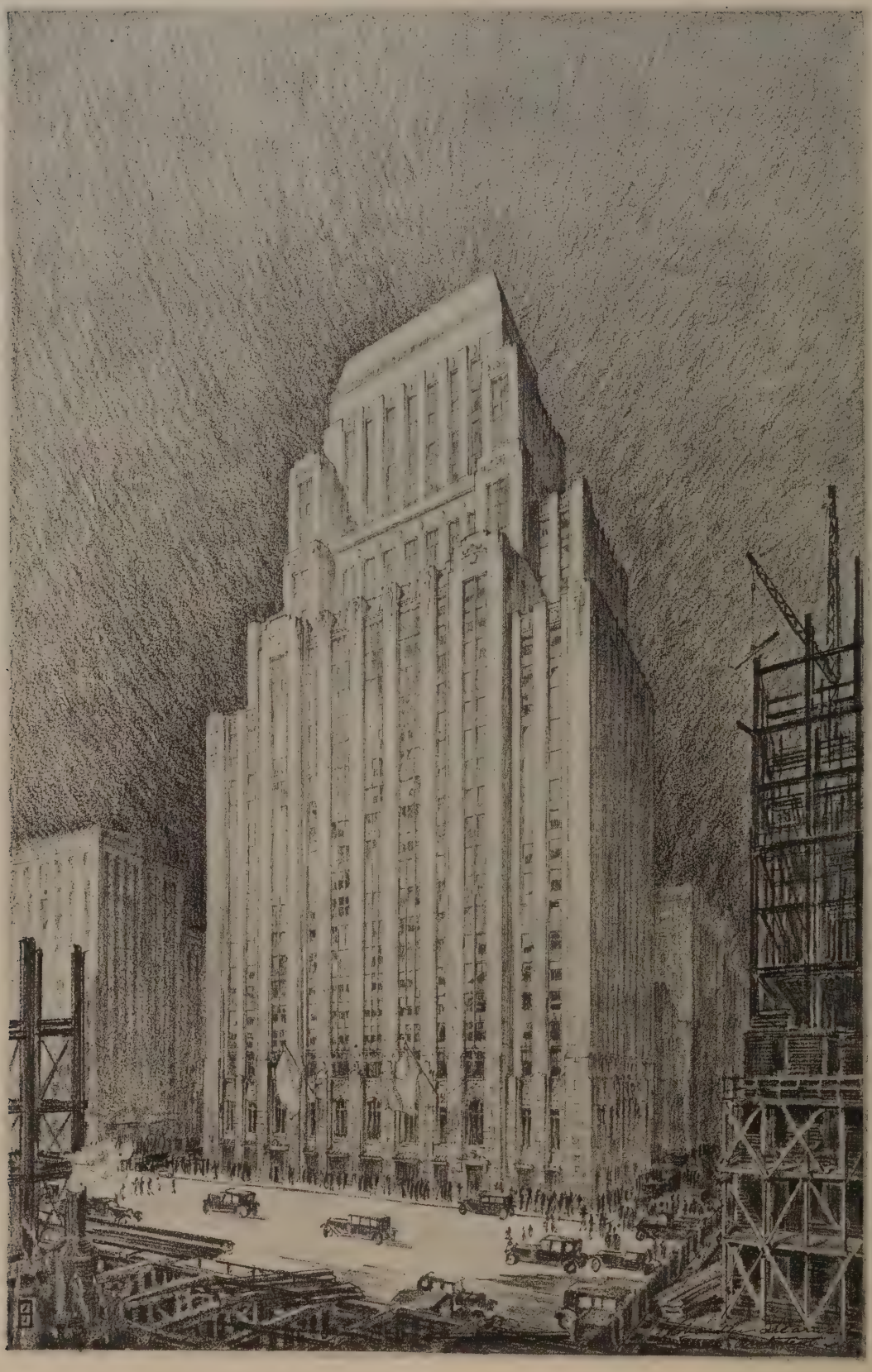
DETAILS OF CONSTRUCTION—BATH HOUSE FOR MR. ARTHUR HAMMERSTEIN, WHITESTONE LANDING, L. I.

Dwight James Baum, Architect



DETAILS OF CONSTRUCTION—BATH HOUSE FOR MR. ARTHUR HAMMERSTEIN, WHITESTONE LANDING, L. I.

Dwight James Baum, Architect



PENCIL RENDERING BY JOHN J. STANTON

PROPOSED NEW MASSACHUSETTS INSTITUTE OF TECHNOLOGY NATIONAL CENTER,
CHANDLER STEARNS, ARCHITECT

THE SPECIFICATION DESK

A Department for the Specification Writer

THE USE OF A STANDARD SPECIFICATION

By Ralph E. Hacker

EVERY ARCHITECT, at some time, has given considerable thought as to whether it is possible or practical to standardize specifications. Assuredly this is possible but only to a certain extent unless we are not averse to being in a class with those who also standardize their plans. Those who when commissioned to prepare plans and specifications for a proposed building, be it apartment, residence, store or school, have everything so well standardized that it is only necessary to say to the office boy: "James, Plan No. 279 to the blueprinters for six sets. Mr. So and So's name on the title flap." "Miss Black, please bind six sets of our standard specification pages. For page numbers refer to Plan No. 279 Specification Filing Card. Don't forget the Owner's name and lot location on the front page. The last set did not have this and the house was built on the wrong lot."



RALPH E. HACKER

Mr. Hacker is a member of the firm of Hacker & Hacker, Architects, of Fort Lee, New Jersey.

The General Conditions of a specification can and should be standard. So few paragraphs are liable to change that it is a waste of time to rewrite these for every building of similar character. There must, of necessity, be a difference between the General Conditions of a public building and one for a private owner. One requires a bond; the other may not. Methods of payment vary on public and private work. The amount of insurance to be carried—and by whom—is ever changing. A page substituted here and there easily takes care of these conditions.

In each sub-division of the main branches of the specification there are a few sub-headings that may well be standardized—such as "Sand", "Cement", "Stone Concrete", "Cinder Concrete",—but with the exception of these and a few others, every sub-heading should be rewritten for the particular building to which the specification will apply.

The usual "Standard" specification takes a particular type of building and paragraphs, sub-heads and sections every part of the construction and variations thereof, from removing water from the excavation by pump, bucket, drinking, or other approved method, to planting three rows of pink hollyhocks to screen the garage entrance.

Following the "Standard" part of the specification is the Appendix which makes the interpretation of the specification a simple manner. We are about to plaster the building and the foreman asks, "Which goes where?" We turn to "Plastering," in the Appendix, and find that the exterior walls of Rooms Nos. 1, 2, 3, 7, 10, etc., shall be plastered as specified under paragraphs (a), (b) and (c), Section A, Sub-heading "Plastering" for the scratch coat. The brown coat for exterior and interior walls of these rooms requires a reference to the same section and sub-heading but different paragraphs. The finish may require a different splitting of the above group unless all happen to have the same finish. Ornamental plastering requires, perhaps, a further separation of the first grouping, and each one requires turning back and forth to secure the desired information.

After repeating this operation through furring, lathing, trim, and other sub-headings that require reference to the standard section, one begins to suspect how cross word puzzles originated.

A great deal of time is saved to the estimators, con-

tractors' foremen, sub-contractors, and all others connected with the building, by the architect's very careful preparation of the specifications. This additional work is more than offset by the time saved when supervising the job, and the architect is obliged to refer to the specification; also, the work of the office force is greatly facilitated when detailing the building if the specifications are as simple and clear as it is possible to make them.

The type of contract under which a building is to be erected and whether the bidding is to be confined to a selected group of contractors has, in many offices, considerable effect on how definitely the specification is written. If the building is being erected on a cost plus or cost and fixed fee there is little dissension even though the specifications are loosely written. If the bidding is confined to a selected group of contractors who know the type of work of the office for whom they are bidding they are, in some cases, expected to figure sufficiently high to cover any looseness in the drawings or specifications without quibbling. The real study of the building comes after the contract is awarded and at the time of detailing.

But with a lump sum contract and little restriction as to the bidders it is imperative that the specification be clear, concise and complete. On public work it is mandatory that contracts be awarded to the lowest responsible bidder, and "responsible" from a legal standpoint covers a wide latitude in so far as workmanship, experience and financial standing are concerned.

On private work on the smaller projects the average owner is interested only in receiving and accepting the lowest possible estimate with but little regard to the qualifications of the contractor. Many experienced business men firmly believe that with all contractors bidding on the same plans and specifications and the building being erected under the supervision of the architect, the same results will be obtained. Where these conditions exist a specification is properly written for the protection of the owner and in fairness to the Contractor only when it fulfills the following conditions:

(1) Clearly, concisely and definitely describes all labor and material required for the erection of the building and gives all information required supplementary to the drawings.

(2) Gives the status, duties and responsibility of the architect, owner and contractor.

(3) Covers all contingencies that may arise and are necessary to insure the proper completion of the contract, the protection of the contract parties and permits modifications of the contract in a manner equitable and satisfactory to both parties.

At the time of receiving bids if unit prices are secured on certain parts of the work—such as concrete forms, dirt excavation, etc.—it will help to eliminate differences of opinion in regard to modifications.

Three clauses that we incorporate in our specifications are, "Unit Schedule", "Sub-contracts", and "Substitutions". These we consider of especial importance in protecting the owner in the matter of payments and in the quality of labor and material that he will receive in the building.

The Unit Schedule is an aid in checking requisitions for payment and reads:

The Contractor shall, at the signing of the contract, file with the Architect a correct, complete, itemized schedule of the different materials and workmanship covered by the contract, giving quantities and unit prices of labor and materials complete in the building, including in each item its due proportion of expense and profit, all arranged in a satisfactory form. The sub-headings shall be used as a guide.

The complete schedule shall include everything required in the building for the execution of the contract and the total footings shall equal the contract price.

This schedule shall be for the use of the Architect, at his discretion, in checking requisitions for payments but is not binding against his judgment.

In public or private work where competition among the Contractors is, more or less, a matter of price only the successful bidder will usually award his sub-contracts on the same basis.

This may result in having some sub-contractors on the job who have been accustomed to the cheapest kind of speculative work. Such subs have little understanding or regard for drawings or specifications and as to following a detail, they have been doing it some other way for thirty years and why change now?

For this reason the clause "Sub-contracts" is very essential, and is as follows:

Subject to such exceptions as specified, the Owner and Architect will recognize only the Contractor who will be held responsible for the execution of the entire work under his contract.

Where necessary, portions of the work may be sub-let by the Contractor, after approval of the Architect in writing, —which will be given only when the proposed sub-contractor has an established business, suitable facilities, experience in such class of work, so located as to assure proper service and is, in the opinion of the Architect, otherwise desirable and responsible. The Owner reserves the right to reject work executed by parties who have not been approved by the Architect. The names of proposed sub-contractors, if any, shall be submitted for approval immediately after signing of the contract; and after approval, sub-contracts shall be promptly let. Such approval in no way relieves the Contractor and holds good only so long as contract requirements are met; such approval does not permit sub-letting any part of a sub-contract. Sub-contractors shall be subject to the "General Conditions", and no sub-contracts shall be such as to conflict with any part thereof.

Should work or parties prove objectionable, and should violations of the contract requirements exist and continue after the Contractor has received a reasonable warning, then upon request of the Owner or Architect, such objectionable party shall be removed from the work and excluded from the buildings and shops and the work continued by others who are satisfactory.

The Architect shall, on request, furnish to any sub-contractor, where practicable, evidence of the amounts certified to on his account.

Nothing contained in the Contract Documents shall create any contractual relation between any sub-contractor and the Owner.

Where approval is requested of a sub-contractor who has only recently gone into business for himself, approval is given if the man appears to be of the right character and has had good training previously. We find, almost without exception, that such subs are very painstaking, anxious to turn out a first class job and give good service. Their work receives their personal attention which is so often lacking in the older and larger firms.

Having disposed of the sub-contractors we are flooded with requests to approve numerous materials—other than those specified—all of which are the equal or superior of the product mentioned in the specification.

The "or equal" or "approved substitute" phrase, after signing a lump sum contract, is construed by many contractors as "any material of use or appearance similar to the product specified that costs less." From the standpoint of the salesmen it means any product that he has to sell.

Refusal to approve brings forth voluble protests and sad stories of the great loss from the contractor. Apparently, in preparing his estimate, the contractor in every case knew a better or at least equal product that cost from twenty-five to fifty per cent less than the article specified.

The architect who permits numerous substitutions after the contract is let will soon find that high class contractors cannot and will not compete against others who base their estimate on the knowledge or assumption that they will be allowed to make numerous changes later that will reduce their cost.

An architect should and usually does investigate a product very thoroughly before specifying it. His investigation is not confined to the product of one manufacturer alone but of several. His final judgment is based not only on the quality of the product but on the efficiency and reputation for fair dealing of the organization that stands behind it. No product, though the best of its class, can be considered infallible but if the company behind it can be relied upon to replace defective work or materials at their own expense—or to furnish service promptly when something does go wrong—they have gone a long way towards earning and receiving a place in the specification of the architect.

An architect is duty bound to specify only products that he knows will give satisfactory service and, in his judgment, are the best that may be had for the money expended.

If other products are equal and it is to the benefit of the owner to accept a substitution let this appear at the time of receiving bids.

The owner is entitled to any saving that may result from such substitutions and the owner, in conference with the architect, can, before awarding the contract, determine whether to accept the substitution,—and saving, if any,—or retain the product specified.

This situation is covered by the following clause which we place under "Instructions to Bidders";

SUBSTITUTIONS

Where a particular system, product, or material is specified by name, it shall be considered as a standard basis for bidding and as most satisfactory for its particular purpose in the building. Any other product or material equal in all respects may be substituted under the following conditions:

First: to insure a uniform basis for bidding the contractor shall base his proposal on the particular system, product, or material specified.

Second: the contractor shall attach to his form of proposal, at the time of submitting same, a separate *sheet upon which shall be listed the particular system, product, or material that he desires to substitute and directly opposite each such item, the amount that he will add or deduct from his base estimate if such change is approved by the owner and architect previous to the signing of the contract. If no addition or deduction to the base estimate is allowed by the contractor for such substitution it shall be so stated opposite the item involved on the attached sheet. Substitute estimates so submitted shall include any and all adjustments of that or other work affected thereby.*

Such substitutions shall be permitted and adopted only upon authorization of the owner and approval by the architect.

Any proposal submitted that does not conform to the above requirements shall be considered as informal, unfair to other bidders submitting proposals and shall not be considered.

It has been our experience that this clause helps to eliminate friction and results in higher standards of workmanship and materials.

Today the connecting link between the architect and the manufacturer is the salesmen. They conserve and waste our time. They are a source of accurate and inaccurate information, which, carefully sifted is invaluable. Unwittingly they often reflect the companies they represent.

We all know and have confidence in the quiet, alert salesman who in a few words tells of the product he represents and just how far his company will stand behind it. He tells where and under what conditions it will not prove satisfactory and what may prove pitfalls in its installation. Questions are answered from a thorough knowledge of his product, without having to "take that up with the home office." His catalogue has been carefully prepared with typical specification clauses and any technical data that may be desirable. It is of the proper size for filing, has been kept to a minimum number of pages to conserve space in the architect's files, has the A. I. A. File Number on the cover, is dated and can be quickly filed and easily found. His visits rarely exceed eight minutes.

His competitor arrives soon after and represents a similar product—"the very best on the market, bar none." It can be used anywhere and under any conditions. For fifteen minutes he elaborates on the fact that he accepted a position with this company only after he, personally, had thoroughly investigated every other similar product on the market and found them wanting.

The next hour and a half is spent in reading through three hundred and nineteen testimonial letters each of which have been given a full page spread in his catalogue. Accompanying the letters are numerous photographs of buildings, mostly speculative, where his material has been installed. One glance is sufficient to change all one's views on incendiarism.

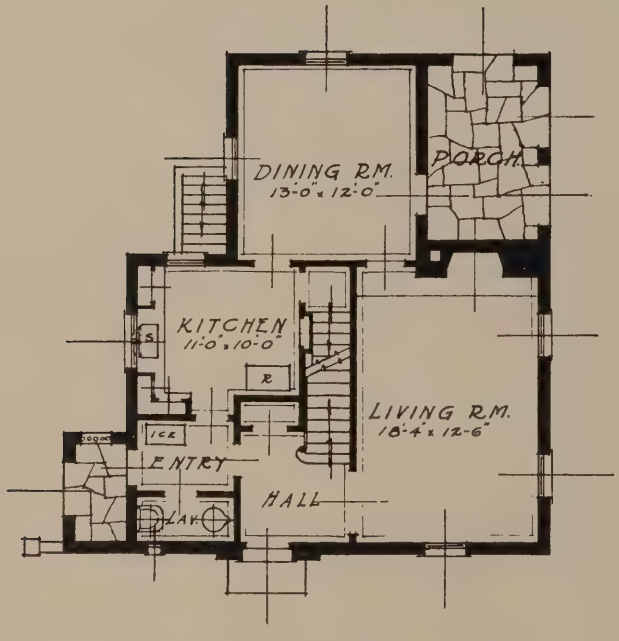
The barrage that accompanies the exhibits has been prepared by a high pressure sales manager and not a word is forgotten. Any feeble attempt to check the torrent of words is useless. Like the floods, it must subside, but only after the office desk has been pounded into submission and the floor carpeted with half smoked cigarettes. He notices that it is almost five o'clock so hastily shows several more copies of letters marked "Confidential to salesmen, not to be shown except in special cases," leaves his catalogue and departs.

The catalogue in volume attempts to rival Sweet's, has about as much useful information as his talk, is undated, unmarked and a poor size for filing.

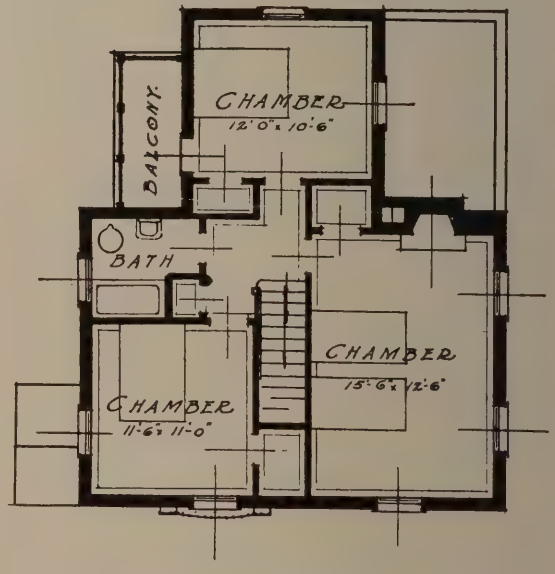
We might give you three guesses as to what happened to the catalogue and which product was specified—one should be enough.



Rendering by Robert L. Walldorff



First Floor Plan



Second Floor Plan

PRIZE WINNING DESIGN BY ROBERT L. WALLDORFF, ARCHITECT

ARCHITECTURAL CLUB OF NEW HAVEN'S COMPETITION FOR A SMALL, CONCRETE-WALL HOUSE

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notice will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

Ruth Greene, 21 E. Cedar St., Chicago, Ill., wants a copy of January, 1926.

Kemper Goodwin, 626 S. Catalina St., Los Angeles, Calif., wants copies of January, August, October, 1925; will sell a copy of May, 1926.

Monroe R. Sandel, 10 East Huron Street, Chicago, Ill., wants a copy of February, 1926.

Professor C. F. Drury, Head of Dept. of Architecture, Oklahoma Agricultural and Mechanical College, Stillwater, Okla., wants copies of May, June, July and August, 1924; February and April, 1925; and September, 1926.

Rupert Loeffler, 8707 188th Street, Hollis, L. I., wants copies of July, August, September, and November, 1926.

Joseph B. Simpson, 628 Montgomery Bldg., Spartanburg, S. C., wants copies of July, August, September and November, 1926.

Roy G. Kirby, 1151 So. Fourth St., Louisville, Ky., has a complete volume for 1926 which he will sell for $3.00, F.O.B. Louisville.

Dean L. Donaldson, Lindley Hall, University of Idaho, Moscow, Idaho, wants a copy of August, 1926.

C. E. McWethy, 1936 Courtland Ave., Norwood, Ohio, wants copies for entire years of 1923 and 1924, in first class condition and unbound.

William M. Haussmann, 201 Sylvania Avenue, Fox Chase, Philadelphia, Pa., has a copy of The Boston Architectural Club Year Book for 1923, *Spain*, which he wishes to sell.

PERSONAL NOTICES

P. J. Herold, Architect & Engineer, will continue the practice and business of his brother, the late R. A. Herold, in the name of R. A. Herold Company, Architects and Engineers, with offices in the Forum Bldg., Sacramento, Calif., and the Hearst Bldg., San Francisco, Calif.

Whitney & Beck, Architects, have moved to 165 West Wacker Drive, Chicago, Ill.

M. Fillmore Harty, Architect, has opened an office for the practice of architecture and city planning at the Hawthorne Valley Country Club, Dearborn, Mich., and would like manufacturers' samples and catalogues.

Raphael & Sizer, Architects, have dissolved partnership and closed their Springfield office. Mr. Sizer will continue the practice of architecture in his present office in Westfield, Mass.

Kemper Goodwin, 626 South Catalina St., Los Angeles, Calif., is an architectural designer and would like to receive manufacturers' samples and catalogues.

J. W. Smith, Architect, has formed a partnership with H. H. Land and D. Curtis Smith, Architects. The firm will practice under the name of J. W. Smith & Associates, with offices at Suite 512-514 Ouachita National Bank Bldg., Monroe, La.

George Edwin Pope, Jr., and William Reynolds Manning have opened an office for the practice of architecture under the firm name of Pope & Manning with offices at 303 Equitable Bldg., Wilmington, Delaware, and would appreciate manufacturers' samples and catalogues.

Larremore V. V. Sweezy, Architect, is now located at 551 Fifth Avenue, New York.

James G. Franklin, 1521 Main St., Pine Bluff, Arkansas, is an architectural student and would like to receive manufacturers' samples and catalogues.

Brust & Philipp, Architects, 405 Broadway, Milwaukee, Wisc., have dissolved their partnership. Mr. Brust will practice at 105 Wells St., Milwaukee, Wisc.

Charles W. Barrett has opened an office for the practice of architecture at 513 Sixth Street, East Las Vegas, N. M.

Clarence A. Kissinger has opened an office for the practice of architecture at 100 East Rayen Avenue, Youngstown, Ohio, and would like to receive manufacturers' samples and catalogues.

Byron H. Jillson has moved to the Pure Oil Bldg.. 35 East Wacker Drive, Chicago, Ill.

R. Bernard Kurzon, Architect, has moved to Suite 902, 105 West Monroe St., Chicago, Ill.

Geo. J. Lobenstein, Architect, has moved to the National City Bank Bldg., Brooklyn, N. Y.

George B. Willmering, Architect, has moved to 4115 West Florissant Ave., St. Louis, Mo.

C. N. Little, Architect, is now associated with the firm of Grebien & Martinz, Inc., at Panama, R. P.

Herbert S. Kates, Illustrator, has moved to the Cellini Bldg., 48 West 48th St., New York.

Wm. C. Funck, Architect, has moved from 2242 Cambridge St., Los Angeles, Calif., to 646 Pine Ave., Long Beach City, Calif., and would like to receive manufacturers' samples and catalogues.

Guy Lynn Rosebrook has opened an office for the practice of architecture in the Actico Building, Oakland, Calif., and would like to receive manufacturers' samples and catalogues.

Verlyn A. Trussell, Specification Writer, has opened an office in the Graybar Bldg., New York.

Dennison & Hirons, Architects, have moved to 40 East 49th Street, New York.

Anthon F. Darrin, Architect, has opened an office at 95 Rose Ave., Roosevelt, N. Y., and would like to receive manufacturers' samples and catalogues on school buildings and equipment.

Ralph C. Henry and Henry P. Richmond will continue the practice of the late Guy Lowell under the firm name of Henry and Richmond, with offices at 12 West Street, Boston, Mass.

James Wynborough, Architect, has moved his office to the Salmon Tower, 11 West 42nd Street, New York.

Lester Merritt Davis, Architect, has moved to 508 Rehrig Bldg., Scranton, Pa.

Bremer W. Pond, Landscape Architect, has moved to 250 Stuart St., Boston, Mass.

Harold O. Sexsmith has opened an office for the practice of architecture at 814 Taft Bldg., Hollywood, Calif.

Roy W. Hann, 4009 Shenandoah Ave., St. Louis, Mo., is an architectural student starting an A. I. A. File and would like to receive manufacturers' samples and catalogues.

A. F. Lindsay and Jules F. Reither have formed a partnership for the practice of a general architectural business under the firm name of Reither & Lindsay, with offices at 523 Himmelberger-Harrison Bldg., Sikeston, Mo. They will be pleased to receive samples and literature for preparation of their reference files, particularly of those materials and products obtainable in southeastern Missouri and adjacent markets.

QUERIES AND ANSWERS

Query: What are the necessary qualifications to become a Registered Architect in the State of New York?

Answer: The Year Book of the New York Society of Architects answers this as follows:

Sec. 79. Qualifications; Examinations; Fees.—Any citizen of the United States, or any person who has duly declared his or her intention of becoming such citizen, being at least twenty-one years of age and of good moral character, may apply for examination or certificate under this article, but before securing such certificate shall submit satisfactory evidence of having satisfactorily completed the course in a high school approved by the regents or the equivalent thereof and subsequent thereto of having satisfactorily completed such courses in mathematics, history and one modern language, as are included in the first two years in an institution, approved by the regents, conferring the degree of bachelor of arts or science. Such candidate shall in addition submit satisfactory evidence of at least five years' practical experience in the office of a reputable architect commencing after the completion of the high school course. The board may accept satisfactory diplomas or certificates from approved institutions covering the course required for examination, or, if the applicant be a disabled veteran of the world war, proof that the applicant, under the auspices of the federal rehabilitation board or bureau, has completed a four-year course in the subject of the examination in an institution in this state. Upon complying with the above requirements the applicant shall satisfactorily pass an examination in such technical and professional courses as are established by the board. The board, in lieu of examinations, may accept satisfactory evidence of any one of the qualifications set forth under either subdivisions one and two of this section.

1. A diploma of graduation or satisfactory certificate from an architectural college or school approved by the regents, together with at least three years' practical experience in the office or offices of a reputable architect or architects; but the three years' experience shall be counted only as beginning at the completion of the course leading to the diploma or certificate; the board may require applicants under this subdivision to furnish satisfactory evidence of knowledge of professional practice.

2. Registration or certificate as an architect in another state or country where the qualifications required for the same are equal to those required in this state.

Any architect who has lawfully practiced architecture for a period of more than ten years without the state shall be required to take only a practical examination, which shall be of the nature to be determined by the board.

Every person applying for examination or certificate under this article shall pay a fee of twenty-five dollars to the regents. Communications should be addressed to the *Chief, Professional Examinations Bureau, Department of Education, Albany, N. Y.*

FREE EMPLOYMENT SERVICE

(Other Items on Pages 78 and 80 of the Advertising)

Position wanted by junior architectural draftsman in New York City. Two years' technical school training, 3 years' practical office experience in New York City. Box A-41, care of Pencil Points.

Junior draftsman, Technical School graduate, 2½ years' practical experience, knowledge of all departments, desires position. Box A-44, care of Pencil Points.

Architectural draftsman desires permanent connection in middle west. University graduate, 5 years' varied office experience in high class work. Age 28, married, present salary $52.50. Box A-9, care of Pencil Points.

Wanted: Office manager in architect's office in New York City. Write giving experiences in detail, also salary expected. Box A-30, care of Pencil Points.

Wanted: Experienced architectural draftsmen with training in hotels, schools, banks. Must be capable of preparing working drawings, scale and full size details. Permanence of position depends on ability. State training, age, qualifications in first letter. Box A-31, care of Pencil Points.

Wanted: Experienced and successful sales manager who can sell asphaltic waterproofing materials in metropolitan district to contractors, architects and engineers, and industrial plants. Box A-35, care of Pencil Points.





SHOWING THE ARCHITECTS' ORIGINAL DRAWINGS AND THE WORK AS EXECUTED FROM THEM





MOSAIC FLOOR PANELS IN THE GREENWICH SAVINGS BANK, NEW YORK CITY

York and Sawyer, Architects

PUBLICATIONS
OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

UNION METAL COLUMNS AND PERGOLAS—New Catalog No. 50-C, A. I. A. File No. 12-M 1927. A valuable book containing many notable examples of metal columns, architectural and construction details, tables of dimensions, specifications, 10 beautiful color plates showing attractive column entrances. Also contains attractive examples of pergolas with specifications, foundation plans, also band stands, comfort stations, etc., planned by architects and landscape engineers. 54 pp. 8½ x 11. Union Metal Mfg. Co., Canton, Ohio.

R. I. W. TOXEMENT—Architect's specification and descriptive bulletin covering the use of "R. I. W." Toxement Integral Waterproofing Compound. This booklet gives complete and thorough data covering Toxement compound for integrally waterproofing mass concrete or cement mortar construction. A. I. A. File No. 7-a-2. 9½ x 11½. Toch Brothers, 443 Fourth Ave., New York, N. Y.

MURAL-TEX—Handsome brochure illustrating and describing Mural-Tex for the rich, mellow beauty of plastic textured walls. Illustrations in color showing interesting Mural-Tex wall textures, also Spanish interior in color, Italian interior, Travertine interior. 16 pp. 8½ x 11. The Muralo Co., Inc., Staten Island, N. Y.

TRUSCON DRAFTING ROOM STANDARDS—Catalog No. 717 revised edition. Contains complete line of steel windows, steel doors, mechanical operators, steel lintels. Working details and specifications of a purely technical nature, making this book an invaluable tool on the desk of the specification writer and on the drafting board. 125 pp. 8½ x 11. Truscon Steel Co., Youngstown, Ohio.

F. A. PANELBOARDS AND STEEL CABINETS—1927 Catalog No. 40 illustrating this type of equipment. A. I. A. File No. 31-C-3. 72 pp. 7¼ x 10. Frank Adam Electric Company, St. Louis, Mo.

MASSILLON BAR JOISTS—A. I. A. File No. 13-G. Safe Loading Tables and Standard Specifications. The Macomber Steel Co., 901 Belden Ave., N. E., Canton, Ohio.

SAN-ART BASE AND THE MODERN BATHROOM—A. I. A. Folder No. 23-A-1, 23 A-2. Contains attractive illustrations of modern bathroom fixtures, specifications, instructions for setting and ordering, details. 9½ x 11½. San-Art Base Co., 103 Park Avenue, New York.

PRATT AND LAMBERT SPECIFICATION MANUAL (2nd edition) for painting, varnishing and enameling. A. I. A. File No. 25-C. A very practical and useful document for the specification writer and drafting room. Complete information on the subject. 40 pp. 7½ x 10½. Pratt & Lambert, Architectural Service Dept., 73 Tonawanda St., Buffalo, N. Y.

ARCHITECTS' MANUAL OF STANLEY HARDWARE—Standard Construction Classification No. 27-B-1. Manual prepared in an endeavor to simplify the work of architects in selecting and specifying Stanley Hardware. Full information on butts, bolts, blind hardware and garage hardware. Specifications. 7½ x 11. The Stanley Works, New Britain, Conn.

THE KEWANEE RADIATOR, SLIM TYPE—Catalog No. 83 supersedes Cat. No. 82. Illustrates and describes this particular type of radiator. Roughing-in measurements for Kewanee Slim Type Radiation. A. I. A. File No. 30-c-4. 24 pp. 6 x 9. Kewanee Boiler Co., Kewanee, Ill.

THE ROMANCE OF TENNESSEE RED CEDAR—Attractive little booklet on the subject of Tennessee Red Cedar. 24 pp. 6 x 9. Geo. C. Brown & Co., Memphis, Tenn.

THE STORY OF OAK FLOORS—A profusely illustrated brochure containing interesting story on oak with colored plates showing grains and finish. 24 pp. 6 x 9. Oak Flooring Bureau, Hearst Bldg., Chicago, Ill.

BUILDING BETTER HOMES—An attractive book containing progressive photographs and floor plans of four homes. Contains much practical information concerning concrete construction, stucco application and building specifications. Lehigh Portland Cement Co., Allentown, Pa.

MASSILLON STEEL WINDOWS—A. I. A. File No. 16-E. Pamphlet covering Massillon line of steel windows. Macomber Steel Co., 901 Belden Ave., N. E., Canton, Ohio.

BURT VENTILATORS—Catalog illustrating and describing this line of ventilators for industrial ventilation, public and private buildings. Ventilation data for architects and engineers, specifications. Also Burt Oil Filters and Exhaust Heads. 40 pp. 8½ x 11. Burt Manufacturing Co., Akron, Ohio.

BRIEF ON GYPSUM PLASTER—Valuable leaflet on this subject by H. J. Schweim, Chief Engineer of the Gypsum Industries. The Gypsum Industries, 844 Rish St., Chicago, Ill.

"DOUGLAS FIR AND SOUTHERN PINE"—Pamphlet giving a comparison of physical and mechanical properties of the two species with tables of working stresses. 15 pp. West Coast Lumber Bureau, 562-G Stuart Bldg., Seattle, Wash.

CORNELL ROLLING DOORS—A. I. A. File No. 16-D-13 Catalog illustrating and describing steel rolling shutters and doors, underwriters labeled rolling fire doors and shutters. Complete dimensions, diagrams, specifications, perspectives, 32 pp. 8½ x 11. Cornell Iron Works, 71 Marion St., Long Island City, N. Y.

WEATHERBEST STAINED SHINGLES FOR ROOFS AND SIDE-WALLS—A. I. A. Folder No. 19-d-1 containing interesting and useful data on Weatherbest Stained Shingles. Weatherbest Stained Shingle Co., Inc., North Tonawanda, N. Y.

"LIFE PRESERVERS FOR BUILDINGS AND EQUIPMENT"—A. I. A. Folder No. 7, containing valuable information on cement mixing compounds. Specifications, directions, etc. The Sullivan Co., Memphis, Tenn.

SIROCCO BLOWERS FOR OIL BURNERS—Bulletin No. 1033 contains full information regarding this type of blower. Tables of capacities, dimensions. 8½ x 11. American Blower Co., Detroit, Mich.

NEWMAN SHEET STEEL MARQUISE—A. I. A. File No. 15. Valuable pamphlet on this subject containing suggested specifications, detail of Newman Standard Marquee construction. List of recent installations. 8 x 11. Newman Mfg. Co., Cincinnati, Ohio.

UNIVENT VENTILATION—Handsome booklet (architects' and engineers' edition), A. I. A. File No. 30-d-1 illustrating and describing this type of ventilation for all types of buildings. Profusely illustrated in color, cross sections, details, specifications. 80 pp. 8½ x 11. Herman Nelson Corp., Moline, Ill.

GARDEN FURNITURE—Catalog "H" illustrates and describes many beautiful examples of garden furniture. Also illustration of an interesting landscape development of a suburban lot. Many illustrations of helpful suggestion for the garden and an interesting article on the arrangement of garden furniture. 62 pp. 7 x 9. Architectural Decorating Co., 1600 So. Jefferson St., Chicago, Ill.

DEMING PUMPS FOR HAND AND POWER—Catalog No. 27 illustrates and describes fully this type of pump for all uses. Tables of capacities, specifications, sections. 7 x 10. 222 pp. The Deming Co., Salem, Ohio.

GALVANIZED IRON FOR ROOFS AND ROOF DRAINAGE—A. I. A. File No. 12-c-3. A very valuable book for architects on the subject mentioned above for commercial, public, residential and industrial types of building, with a special section on the economy of using rust-resisting pure iron. Also details and specifications, blue prints of roof construction, reference data, tables of safe loads. 56 pp. 8½ x 11. The American Rolling Mill Co., Middletown, Ohio.

STUDIES IN LIME—Handsome brochure, looseleaf form, illustrating and describing "Tiger Finish." Many beautiful color plates. Also contains lathing details, specification. A reference and guide for architects and builders. A. I. A. File No. 21-A-1, 8½ x 11. 50 pp. The Kelley Island Lime & Transport Co., Leader Bldg., Cleveland, Ohio.

"RICHMOND" PORCELAIN ENAMELED WARE—Full information regarding this line of porcelain enameled ware contained in leather looseleaf portfolio. Profusely illustrated, specification, tables of measurements. Copies of this Portfolio will be sent to architects applying for same on their own letterheads. 9 x 11. Richmond Radiator Co., 1480 Broadway, New York.

CONCRETE HARDENING AND WATERPROOFING—Folder containing complete set of specifications under the general heading of Mass Concrete, Plaster Coat Cement Mortar, Stucco, Dampproofing, Dustless Concrete Floors. Also contains individual copies for filing under various sub-divisions of your own file, as well as important table for specification writer and drafting room. A. I. A. File No. 3-B. Anti-Hydro Waterproofing Co., 265 Badger Bldg., Newark, N. J.

YEOMANS FORM "A" SCREENLESS CENTRIFUGAL SEWAGE EJECTOR—New Bulletin No. A-2300, A. I. A. File No. 29-C-1, describing Form "A" Ejector. Detailed construction, typical specifications. 8½ x 11. Yeomans Bros. Co., 1433 Dayton St., Chicago, Ill.

AUTOVENT—A. I. A. Catalog No. 30-d-1 on the subject of Uniblade Blowers and Exhausters, constant and variable speed, motor and pulley driven types. Tables of performance data and prices, sections, general construction specifications, general engineering data, shipping weights. 48 pp. 8½ x 11. Autovent Fan and Blower Co., Chicago, Ill.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

ARCHITECTURE AND THE SCHOOL BOY

SOME OF THE ADVERTISING representatives of some of the older journals serving the architectural field have, when soliciting advertising contracts for their own publications, referred to PENCIL POINTS as a "school-boy paper", intending to convey the impression that most of our readers are of the school-boy class and therefore without great immediate purchasing power. Now this happens not to be true, as an analysis of our subscription list will show.

But we are proud of the fact that PENCIL POINTS is being subscribed for and read very generally by the students of architecture, including not only those who are taking courses in our Architectural Schools, but also the great body of draftsmen whose ultimate position in their chosen profession will depend very largely upon the way in which they improve themselves by constant study and application. The same in a measure is true of many practising architects who are constantly telling us that they learn things from our pages which are of great practical value to them in conducting their drafting rooms. One subscriber, who admits to being 86 years young, recently told us that he finds PENCIL POINTS a source of great and constant inspiration.

Now we come to a consideration of the beginner, of the High School boy, who has decided that he wants to become an architect. Let us encourage him in every way possible so that he may have a full appreciation of what the profession of architecture has in store for him. The students of today are the draftsmen of tomorrow—and the architects of the day after tomorrow.

It is not enough that the student be taught to draw. He must also be taught how to build and must know what are the possibilities and limitations of the various materials of construction. He must be given a proper conception of the business requirements, which are so necessary in securing commissions, in his relations with contractors and financial institutions and in the conduct of the business of his own shop.

So let us all bear the school boy in mind and give him generously out of our own experience so that when he takes his place in the ranks he may in all respects be a better architect and a better builder than his predecessors have been.

If we do a thorough job with the rising generation the profession of architecture in years to come will hold a relatively stronger position than it holds today.

Contents

Ramblings *By F. W. Fitzpatrick*	461
Drawing Trees with Pen and Ink *By Arthur L. Guptill*	463
Spanish Sketches *By Edmund R. Purves*	473
The Ricker Manuscript Translations, IV *By Thomas E. O'Donnell*	477
The Diminishing Glass, V *By Hubert G. Ripley*	483
Blades of Razz *By Charles Kyson*	487
Color Plates	*Insert*
Plates	491-498
Whittlings	499
Here & There & This & That	509
Specification Desk	515
Service Departments	519

EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK

PENCIL POINTS—*Yearly subscription, payable in advance, $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian Subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach us before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive manuscripts, drawings, etc. We will use due care with material in our hands, but cannot be responsible for damages.* *Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



CAMERA STUDY BY J. FRANK COPELAND

SANTA MARIA DELLA SALUTE, FROM THE TRAGHETTO, GRAND CANAL, VENICE

PENCIL POINTS

Volume VIII August, 1927 Number 8

RAMBLINGS

A CHAT WITH THE YOUNG DRAFTSMAN

By F. W. Fitzpatrick

OUR FRIEND THE EDITOR has been good enough to ask me to chat with you for a column or two. He did say something about a subject, Fire Prevention, or was it the Invasion of the Architectural Field by the Builders? Oh well, a garrulous old chap surely may impose upon PENCIL POINTS a bit, take liberties and chat in its columns upon whatever subject he chooses. I will chatter about those other things by and by, some other day. Just now I want to get off a wee sermonette upon—of all things, HEALTH! And, by jinks, it has more to do with Architecture than is generally wotted of, so to speak.

Here now it is just fifty years since I first began to foregather with and know architects, draftsmen, and builders. Ever since then it has been a most intimate association, and I have had opportunities to observe many, many followers of our beloved Art, or is it Business? There has been in these latter years a general improvement, it seems to me, in the profession's health and general physical condition. Prohibition perhaps is one reason, but I am sure golf can be credited with the larger share of that improvement.

In the old days drink was the curse of the profession. Many men who believed in their genius had to follow the example of the other genuises in literature and painting and the rest of 'em. They had to draw inspiration from a bottle. It was said of far too many that the tipsier they were the better they could draw. And that was a great incentive to guzzle to the limit so as to excel in our Art!

Then, too, there were many temptations. Drinking was most general. Architects and draftsmen had much to give and were courted and invited, and fat cases of good wine were sent to their homes. Building contracts, opening of bids, finishing of jobs, laying of corner stones, were all occasions of much bibbing, and some of the latter was done every day without much occasion, just to show the architect or draftsman that this or that builder or the other material man was a good fellow.

A great Danish scientist avers that every glass of beer tends to shorten life 25 minutes and a litre of spirits is apt to lop off 11 hours, so that, alas, too many of our old timers must have lived hundreds, yea thousands, of years less than they were intended to.

The Wets claim that there is more drinking now than in pre-Prohibition days, especially in golf clubs. It is not so. Golf has lengthened and bettered architects' lives. Only trouble is they don't do enough of it.

What I am getting at is that as draftsman and architect the rank and file of us could and should be far healthier. Habits of life are not quite right. Spasmodic overwork is another cutter-down of general health. Badly ventilated offices, wrong positions at work, too little exercise and too much to eat can be blamed too. Take a big office full of men and you will find too many of them pale, dyspeptic, stoop-shouldered, lop-sided.

We hear a lot about great genius burning in a poor physique. In rare cases yes, but as a general proposition it is *mens sana in corpore sano*. And I know you can't do your best work with a headache gnawing at your topknot or dyspepsia dancing the Charleston in your tummy.

You must have good health to do good work. You also need a tranquil mind to give it the best study. And pleasing surroundings and good friends, a cheerful home and a non-nagging wife all contribute to the perfecting of that work. Draftsmen and architects as a class, I find, give altogether too little attention to health and these other matters, and seem to take pride in having something wrong with their innards.

Now then, it just so happens that whilst I may be a blamed poor architect, I am, at sixty-five, as healthy a specimen and perhaps the most violently active old goop you will find in the whole blooming profession. A concrete case of good health is assuredly a greater incentive or example to follow than any amount of theorizing, so I will tell you how I do it. Regularity of living, refusing to worry, good hard work and lots of exercise. I am perfectly well and the nearer you work to the system that keeps me so, the better I am sure you will be. We will qualify that by saying *a* system instead of *the* system, for, of course, locality and conditions make modification necessary, but I am speaking of the matter broadly.

I live now as I did at forty, and thirty and twenty. Seems to me that a satisfactory routine and absolute regularity go far in keeping the human machine in

order. I am up at sunrise, and take four or five glasses of hot water with a pinch of salt, followed by a good run, walk, or horseback ride,—at least an hour outdoors and going. A little bran, raisins, yeast and cream, a small saucerful, for breakfast. Then work, no lunch, as many hours as necessary to accomplish what is before me. Instead of eating at noon, I make it a half hour of handball, dumb-bells, or something to stir a man up and fit him for the afternoon's work. In summer I generally get out at four and it is tennis, hard and fast, mostly singles, until seven or even till dark. Last Fourth of July I played seventeen sets. In winter it is as nearly two hours as I can give to gym, boxing or fencing, handball, a run, and the rowing machine,—or another good walk. Then dinner, the one meal, a good dinner, not overdone, but enough, and the evening as pleasantly spent as possible, but no cocktails nor coffee, tea or other stimulant nor more than one cigar (a day) and to bed as early as possible. Six hours sleep is the most I take, but, gosh, it is sound, blissful sleep!

Stick to some régime as sane as that day in and day out and you will live long and do good work. Incidentally you will feel like a game rooster and everyone will swear you are not over fifty when you are nearing the seventy mark. Too few of you, old or young, give much attention to the physical part of life. Try it out just once—in this incarnation.

Tennis and boxing I think are the best all around sports for us who have to sit and think and stay indoors so much, though of course golf is almost as essential to a practicing architect on account of "business contacts," something like belonging to a fashionable church and to the best clubs. But, begosh, it must take away from the value of the exercise to do it with such sordid motives.

I took to boxing not naturally but perforce when quite young. An only boy, I was rather coddled as a kid, not a sis exactly but one who loved to read and draw. I kept away from rough play and companions, but I did love horses and dogs and rode a good deal.

My Father died when I was an infant. My Mother was rather impulsive and when I was nine she suddenly took a notion that the son of a Frenchman (of Irish name and descent) should know French. She was an Englishwoman and utterly innocent of French. So was I. But off to a French school was I bundled, a rather forlorn kid. Only one teacher knew a few words of English. But I learned French and never forgot it. Today I use it freely and write almost as many (and as poor) articles for French publications as I do English.

But whilst absorbing French I was also kept constantly reminded that the English were no good, one Frenchman was good for at least three Englishmen, and so on. All of which led to more or less mild denial on my part and frequent beatings. But little by little I found that sometimes I could put up a pretty good scrap, so I worked at it zealously and by the time I left the school at twelve I had licked or been licked by every boy there, acquired friends and skill and was backed up by the gang as its "champeen" against other schools.

At fifteen I began Architecture in earnest, under the best masters, with travel and so on, but along with it I as zealously applied myself to boxing and rowing, also under the best masters, and gave a pretty fair account of myself, judging by results.

In the middle eighties, quite by accident, and raw from another country, I found myself chief draftsman in the biggest office of the Northwest. Of all that gang the office boy was the only one younger than I. A motley crew, some exceedingly fine fellows. For instance, just before me, Hains and LaFarge had been in charge but had gotten enough of the wooly West and gone back to New York, where sometime later they won the competition for St. John's Cathedral. Most of the men who later made the Northwest what it is passed through that office, some of the finest draftsmen the country has known. Harvey Ellis, for instance, than whom no finer pen-and-ink worker ever lived, was there for a time. And engineers too. Strom for one, who was the first man to figure out all the possibilities of skyscraper construction. To him is due perhaps half the credit of really devising that construction.

But the majority of the chaps in that office were tramps. Like the printers of those days, draftsmen were a more or less itinerant lot. They would stay there a few weeks or months, then off to California or back East, and their habits were very similar to those of the printers.

Three-quarters of the pay checks came back from bar-rooms and such places. Often I would note the disappearance of many tee-squares; a dollar sent to the nearest bar would redeem them. They had been pledged for a few guzzles.

To keep anything like discipline and order and get some work done required tact, perseverance and a strong arm. I had large, frequent and not unwelcome opportunities to exercise what skill I had in quick action and pretty thorough knowledge of the manly art. At different times a six-inch dirk, an axe, and several bricks would have accounted for me had I not been fairly handy. All this was rather a revelation to a fellow fresh from most respectable fields. One of the first days there on coming back to the office I was greeted with the sight of six drunken louts asleep on their drawing boards. Another time two of that same crew got into a squabble and by the time I heard it one had the other half out of a sixth-story window. And there was comical as well as almost tragic stuff. One chap's wife was going back home to the South for a visit to her Ma and he and his three cronies in the office, all gotten up in their best, went to see her off. Of course, to console him they afterward made a tour of down town. In those

(Continued on page 500)

DRAWING TREES WITH PEN AND INK

ANOTHER CHAPTER FOR THE BOOK ON PEN DRAWING

By Arthur L. Guptill

THE WORD TREES, AS USED above, is meant to be inclusive, for it is not our intention to confine our discussion in this chapter to the representation of trees alone. Aside from them we shall also touch on such similar things as bushes, vines and grass.

To acquire the skill to draw all of these is by no means easy, yet the need for doing so is apparent, for there is hardly a follower of any one of the fine and applied arts who does not, at one time or another, have some of them to picture.

The landscape artist and the landscape architect perhaps need the largest amount of special knowledge along these lines, for to them all such things are of primary consideration. The architect and his assistants, too, necessarily deal with them so often as a part of the settings for their buildings, that they must give their representation serious attention; particularly must he who specializes in architectural delineation have real skill in this direction. Even the art student, especially if he has illustration in mind as a profession, needs to become familiar with them, too; if he uses them for nothing else they will still be valuable as accessories to other subjects.

Obviously it is impossible for one to draw all these things well unless he knows them well. A too frequent failing of beginners is that they think that because they have always been surrounded by such things they have automatically come to a full knowledge of them; they therefore try to draw them from memory when their mental impressions are too vague to make this practical. There are others who learn to do one or two types of trees and bushes with a fair degree of satisfaction, and who then grow indolent, thereafter employing these same trees repeatedly regardless of their appropriateness to place or purpose.

It is only from outdoor sketching that one can hope to acquire a real knowledge of these subjects. Drawing from good photographs is of course valuable training, too, and easier for the beginner. There is no harm in studying, and occasionally copying, representations by other artists. As a preparation for all of this work, however, or accompanying it, one should brush up on his botany, and above all he should study some of the books which are mainly devoted to a consideration of trees. There are plenty such, among which we might mention F. Schuyler Mathews' *Field Book of American Trees and Shrubs*, which is excellent, especially from the draftsman's standpoint, as it is fully illustrated with pen, crayon, and color reproductions. Then there are some written entirely for the artist, among which Rex Vicat Cole's *The Artistic Anatomy of Trees* is splendid, for although it is an English volume dealing mainly with trees native to England, it nevertheless offers many suggestions applicable to the representation of our own trees. A perusal of such volumes will not only familiarize one with the names and leading characteristics of the more common varieties and train him in the laws which govern their growth, but should, also, strengthen his love and appreciation of the beautiful in nature. It is by no means necessary to learn all the scientific terms employed, unless one chances to be a landscape architect, or to memorize more than a few essential facts concerning each species. It is advantageous, however, to gain enough of a knowledge to enable one to answer such questions as the following,—What are evergreen trees? What are deciduous trees? Name some of the characteristics of the Pine family,—of the Maple family,—of the Birch,—of the Beech. Do elms grow in Ohio? Are hemlocks found in Kentucky? Name five trees that are tall and pointed. Name five that are short and widespread. Questions like these may seem unrelated to pen sketching, but they really are not. They are especially pertinent for the illustrator or the architectural delineator, either of whom may be called upon at any time to make drawings of places which he has never visited. Unless he has acquired such a knowledge, therefore, or knows where he can easily secure the information when it is needed, he may make absurd errors.

It is, of course, particularly important for one to be familiar with the trees and shrubs and grass and vines of his own vicinity, so he should visit a park or the country, sketchbook in hand, looking for actual examples to illustrate the things he has read. Before starting to draw he should take an observing walk. He might first concentrate on the trees. How do they appear in the distance? Can one see the individual leaves? Do the trees look flat? Do they appear round? Do the trunks seem darker or lighter than the foliage? Do the trunks and branches seem of a uniform tone? As he strolls about in this questioning way, comparing one tree with another, observing the shape of the general mass of each, analyzing, also, its skeleton of trunk, limbs, branches, and twigs, he might be selecting the subject for his first sketch, using his viewfinder as an aid. As a rule a beginner will have less trouble if he first draws some subject far enough from him to show little confusion of detail. A tree in full foliage is often easier to do than one which is bare, also—when the subject has been selected one should search for the best viewpoint from which to draw it,—then he should get out

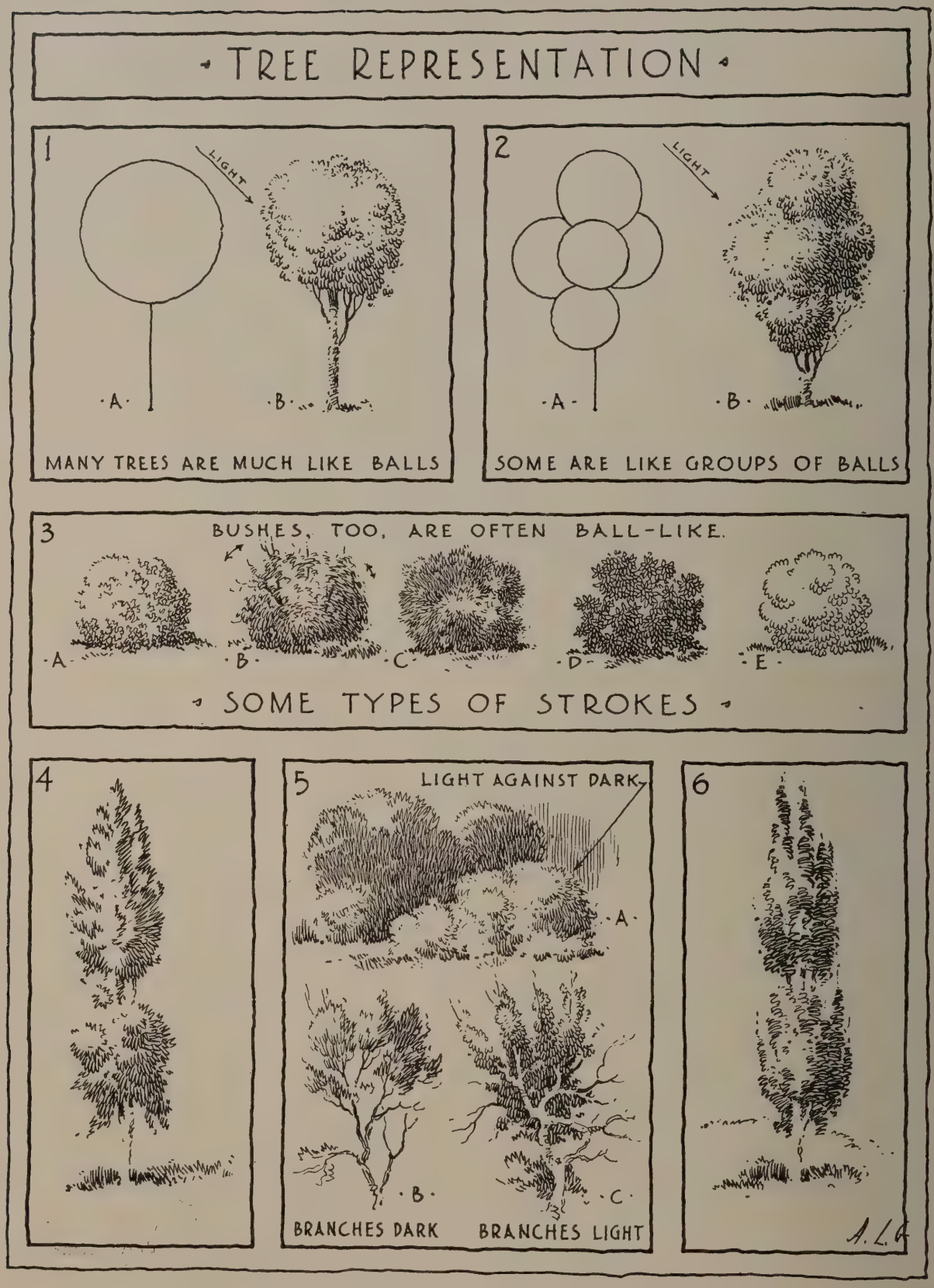


FIGURE 1, ILLUSTRATING PEN-AND-INK TECHNIQUE FOR FOLIAGE











his materials and make himself as comfortable as possible.

Just as for the drawing of any other type of subject there should be a few minutes of analysis before the paper is touched. What of the shape of the tree? What of its values? Is it lighter or darker than the sky? What of its edges,—are they soft or sharp and clean-cut?

Such observation will show that some trees are nearly round and much like balls,—a thought which has been illustrated at "1", Figure 1. Others seem like groups of balls of varying size in combination, as at "2" in the same plate. Still others are suggestive of such geometric forms as cones, cylinders, ovoids and ellipsoids. They can be represented, then, in much the same way as these geometric solids, yet care must be taken that they do not seem too heavy and solid when finished. And it is seldom that they hold exactly to any geometric form, unless they have been carefully trimmed. In fact even a tree which seems ball-like in general mass usually diverges sufficiently from this form to make it possible to entirely bound it with a line made up largely or wholly of straight strokes. This means that though it is helpful to think of trees as similar in form to geometric solids, they should not be rendered without also taking into account these customary variations.

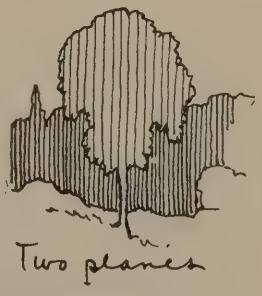
When one has analyzed his subject he should proceed with his sketch. There are several things essential to satisfactory delineation of trees, and one of them is that the outline or contour drawn for each tree should be a correct expression of its proportions. If it is, a good foundation has been laid for a creditable drawing. Unless it is, no amount of labor on the technique will make up for it. As an exemplification of the importance of contour we have made marginal sketches. These show that even a solid black silhouette drawing of a tree is surprisingly expressive of its true appearance. In these sketches, for instance, one would scarcely mistake the elm for the apple or maple.

Though we have just recommended accuracy in the delineation of tree contours, we do not mean that one has to be as painstakingly correct as when drawing portraits of people; for trees, even of one species, vary so in size and shape that the observer, in looking at a drawing of one, is not able to notice faults of proportion which would seem alarmingly conspicuous in representations of many subjects. The important thing is for the artist to learn to express the main characteristics of contour well, and especially such of these as are peculiar to each species. If this is done, one's sketch in contour will always have promise of becoming convincing when finally rendered.

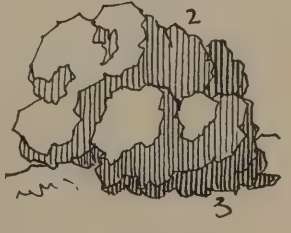
As the student works at the perfecting of his contour, which is usually lightly indicated temporarily by a few dots of the pen, or by delicate pencil lines, he should also locate the main lines of the supporting













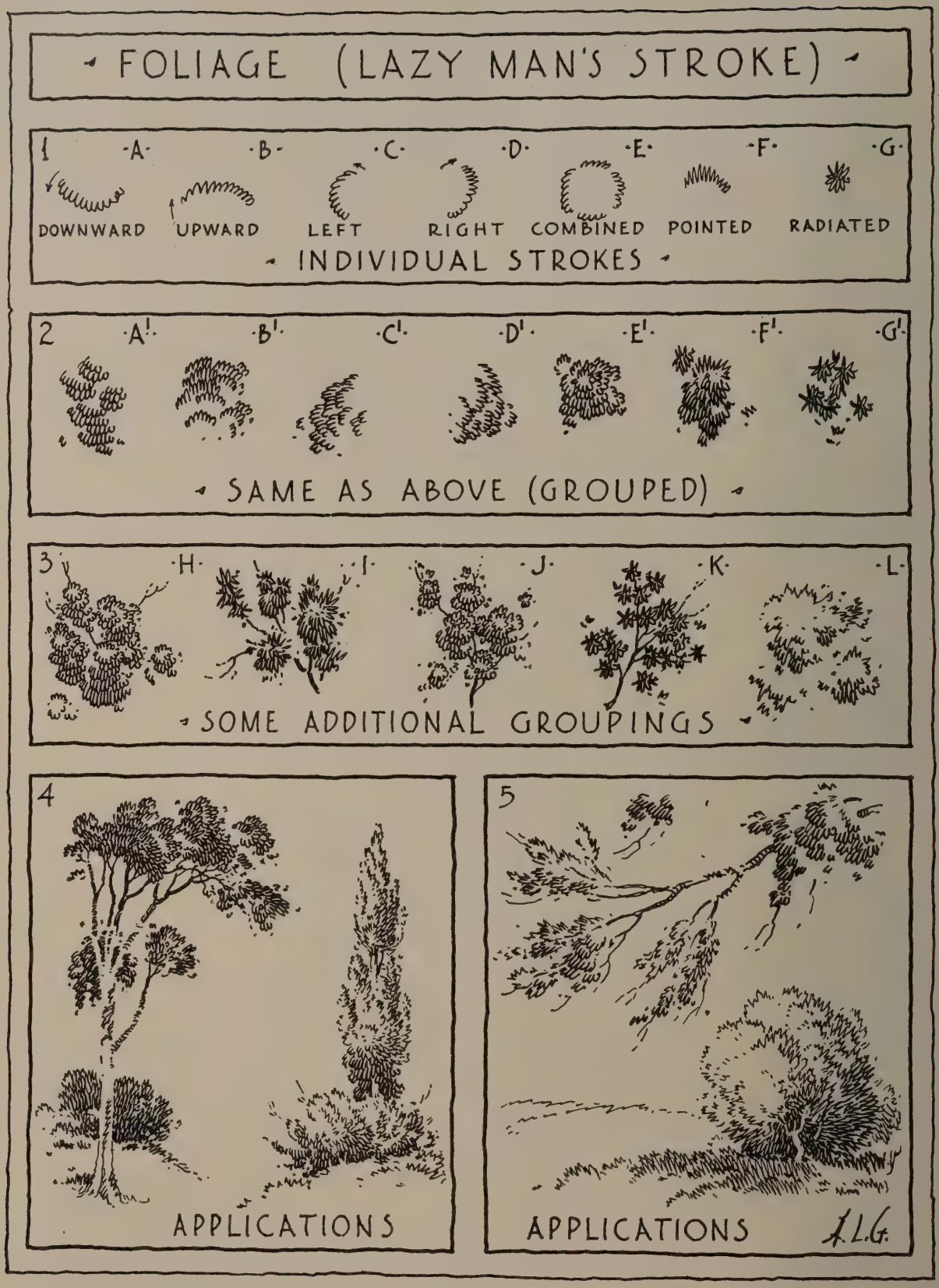


FIGURE 2, ILLUSTRATING PEN-AND-INK TECHNIQUE FOR FOLIAGE



framework or skeleton,—the trunk and the branches. Faulty construction of these lines of growth causes many of the failures of the beginner. Therefore it is well for one to carefully suggest, in pencil, not only the larger branches which are plainly visible, but also those which are partly hidden, if a hint of their directions can be traced through the foliage of the tree itself.

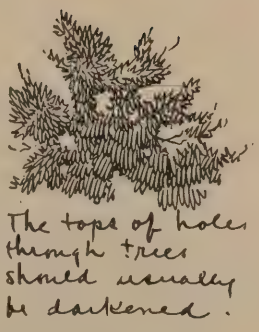
With the contour right, and the framework correctly suggested, the values of light and dark are the next consideration. If a tree is nearby, its values often seem extremely complex; each leaf which is visible has contrasts in light and shade of its own. It is in view of these complexities that we advise the beginner to draw trees which are not too near him. If a tree is in the extreme distance, and the sun is not too bright or the air too clear, it often shows only one plane of tone, which can be represented by a silhouette of gray, as has been suggested on page 465. Sometimes a distant tree stands out as a single dark plane against another tree, or mass of trees, which appear as a lighter plane, as shown. Now and then the opposite is true. These are extreme examples, however. More often a tree, even in the distance, has at least two rather distinct planes, in addition to which it is often seen in relief against a background plane of still different value. Still more often it is hard to resolve the values of a tree or bush into less than three planes. When it comes to the interpretation of these planes there is sometimes no definite line of demarkation between them. Reference to the marginal sketches will make these points clear. The student, then, having completed his contour and having blocked out the framework of branches, should observe the direction of light, and the resulting values of light and shade on the subject which he is drawing. If they appear to be confusingly complex he may be able to see them in a more simplified form if he squints at them through partly closed eyes, thus blurring the detail. Or he may get a similar effect by walking directly away from the tree, observing it from a greater distance. He should try to think of the whole as resolved into a limited number of values, and as another aid to this it is often advantageous for him to make one or two little trial value sketches of it, similar to those shown. Having done this he is ready to render his larger sketch.





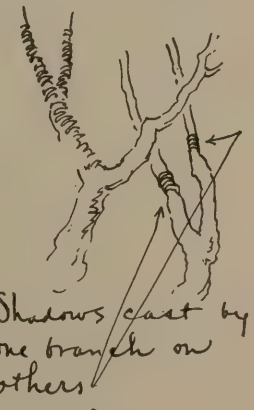


This brings us to a consideration of the actual technique used for this work, which is highly important, for it is here that the student, and particularly the beginner, seems to have the greatest trouble. This is often because he tries too hard; instead of using the technique which seems to him a logical expression of that which is before him, he attempts to apply some method which he has seen used by some other artist, perhaps for an entirely different purpose. He knows, of course, that he cannot hope to render every leaf; instead he should study the general direction of growth in every part of a tree. In some trees or some parts of trees leaves are drooping,—in others they











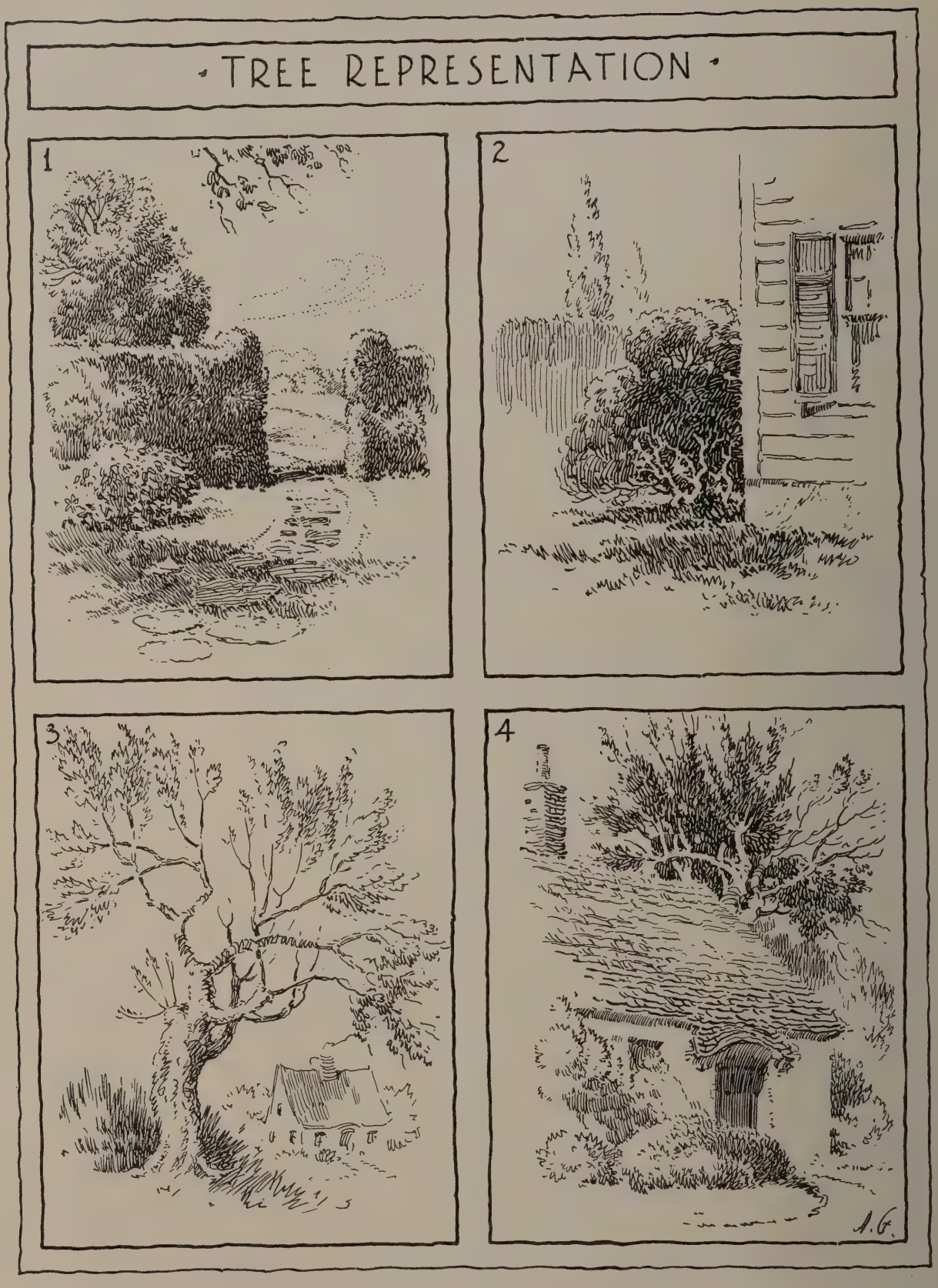


FIGURE 3, APPLICATIONS OF METHODS FOR RENDERING TREES, BUSHES, AND GRASS

are stiff and upright. It is these directions of growth that one should try to interpret, and the strokes used should be those which seem to offer a natural expression of this growth. The stroke which one would select to represent the drooping leafage of the willow, for instance, might not do at all for suggesting the bristling pine.

Figure 1 shows at "3" a number of sketches of bushes in which a variety of strokes have been applied; similar strokes would do as well for rendering trees. Figure 2 offers several other applications. Figure 2 presents one of the most popular strokes of all, for not only can it be done very quickly but it can be applied with variations to the representation of almost any subject having foliage. The plate is self explanatory. Before sketching outdoors, one should study these plates and other examples by various artists, and should then practice such indications as appeal to him the most, later applying an appropriate one to each outdoor subject.

When the foliage is finished on a sketch, the student should complete the branches, if they can be seen, and the visible portions of the trunk. These should be modelled so as to express their correct shapes; they will usually seem rounded unless in the distance. One should notice the great difference between the tone of the bark in light and in shade, a difference which is frequently exaggerated by the artist to good advantage, as is shown by marginal sketches. In one, for instance, the nearby limb is in the sunshine; it has been left white. The farther limb is in shadow and has been made dark by lines running lengthwise of it. In another the branches are both left white, excepting the upper portion of the nearer, which has been darkened by lines running around it. The nearer one casts a shadow on the other, which detaches the two. Shadows of this type, cast on a limb by foliage or by another limb, are common to trees. A less usual effect is shown also, where the nearer branch is the one in shadow, the other being light behind it. In one sketch all of the branches are light but run up into strong shadow just as they disappear in the leafage, a very frequent condition. Just as we have these sharp shadows on branches we often find the upper edges of holes through foliage in deep shade, which means that in rendering them it is necessary to accent them. This makes the holes look like holes and not like clumps of light leaves.

Not only should these minor shades and shadows, which seem parts of trees themselves, be given attention, but when one draws a tree he should handle thoughtfully the main shadow which the tree casts on the ground. Often the shape of this shadow helps to give a correct impression of the shape of the tree and of the character of the ground itself. The type of line used for suggesting the shadow on the ground will depend largely on whether the ground is smooth or rough, bare, or covered with grass. If smooth and bare, horizontal strokes sometimes seem to give the best results. If covered with close-cropped grass, similar strokes may be used to advantage, but if the grass lacks the perfect smoothness of a newly mowed and well-kept lawn, strokes done with greater freedom and generally in more or less of a vertical direction are better. Note the grass suggestion in Sketch "5" at the bottom of Figure 2, as well as in several of the sketches in Figure 3. Study other drawings, too, in order to get as many suggestions as possible for grass indication. Comparisons of reproductions will show that if one draws the shadows of trees, buildings and the like, as they fall on the grass, the white of the paper may sometimes be left blank—or nearly so—for those areas of grass which are in sunlight.

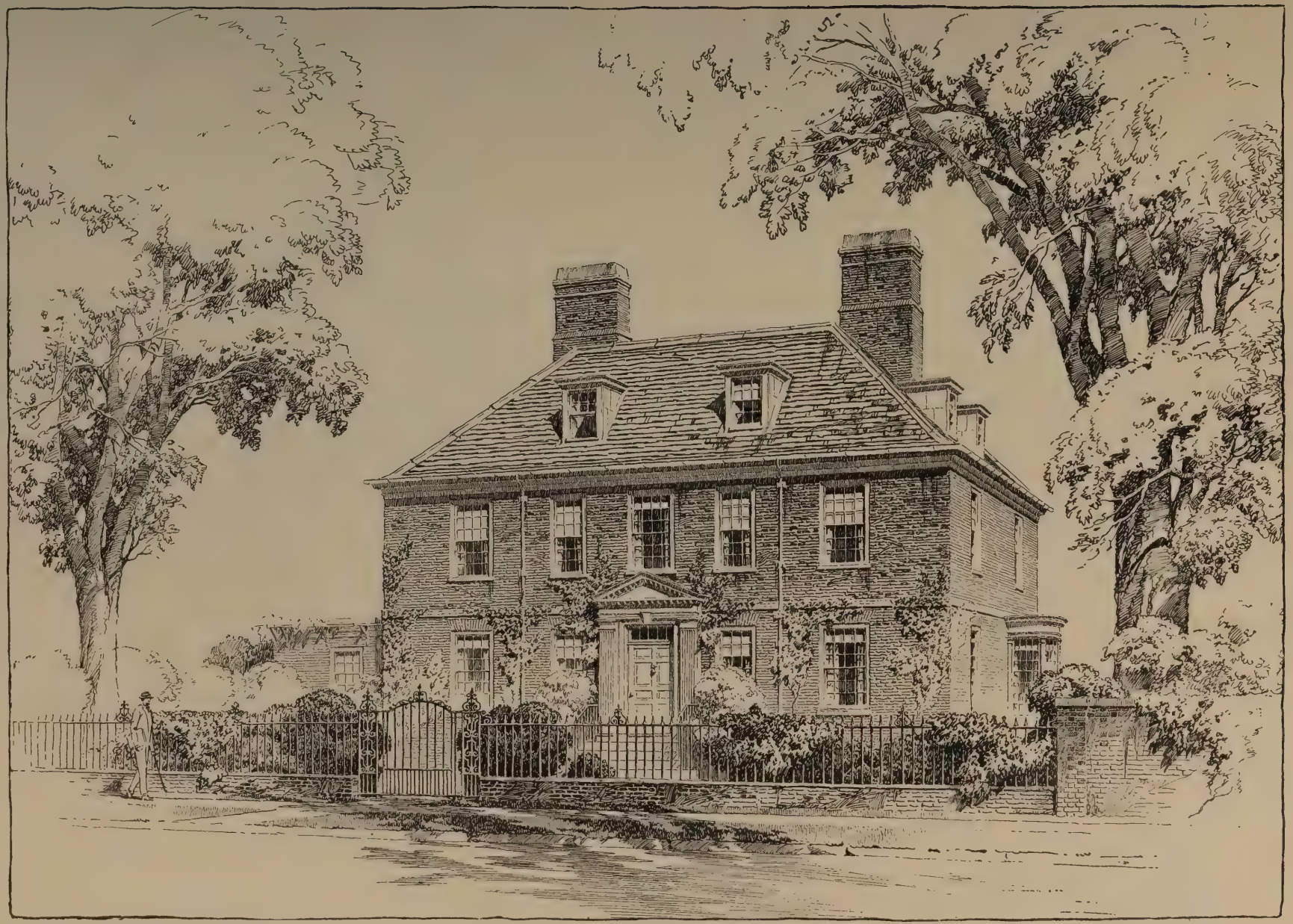
But we are digressing a bit. If a tree casts a shadow onto a building, and this building is included in the sketch of the tree, it is important to get the shadow correct in shape, right in value, and at the same time expressive of the surfaces on which it falls.

When the student has completed his first tree sketch he should try others;—having done a few drawings of individual trees, adding bits of the surroundings, if he chooses, he might attempt groups of two or more trees. In such a case the shadows cast by each tree on its neighbor should be represented with care. Often when one tree or bush is partly in front of another there are very interesting contrasts of light and dark. In Sketch 5, Figure 1, at "A" one bush has been left almost white against a darker one behind it, the lightest values of green not being indicated at all. We have something of the same effect in Sketch 1, Figure 3, for there the tree beyond the hedge starts light at the top and grades down to dark as it disappears behind the hedge. This in turn is light on the top where the sunlight strikes it most directly; then it darkens until it forms a foil to set off the foreground bush. On the same plate at "4" the dark of one bush and of the doorway throws the shrubbery beneath the door into relief.

Though most outdoor tree sketching is done in the summer, the student will add greatly to his knowledge of trees if he gives some attention to them as they appear at different times of the year. In the autumn or winter, when the leaves have fallen from the deciduous trees, one has the best opportunity to study their skeletons. It is surprising what a variety of types exist. Some trees have a very meagre arrangement of branches. Some, instead of this barrenness, have a surprising richness; there seems almost no end to the arrangements of trunks, limbs, branches and twigs. One should sketch some of these contrasting arrangements. If the weather is too cold to permit this, several photographs might be made to be drawn later. The shadows cast by these skeletons on the ground or the snow, or on buildings, are also worthy of study; in fact one can hardly afford to neglect them. One of the marginal sketches shows



FIGURE 4, STUDIES OF TREES DRAWN FROM NATURE WITH PEN-AND-INK



PEN AND INK RENDERING BY SCHELL LEWIS—NOTE HANDLING OF FOLIAGE

SUBURBAN HOME DESIGN SUBMITTED IN *Country Life* COMPETITION, ALFRED COOKMAN CASS, ARCHITECT

one of these skeleton forms done in the winter time, —another shows the same form as it appeared partly clothed in the spring. Another sketch showing the tree in full leafage would have added to the value of this study. Vines, and especially those which grow on houses, should also be drawn at different seasons of the year; they are not difficult once tree representation has been mastered.

During all of this study and sketching one should try to memorize the leading characteristics of the things investigated, thus building a firm foundation for future memory work. The sketches themselves should be preserved, too, for no matter how imperfect or incomplete they may seem when made, they may later prove of inestimable value for reference.

Figure 4 shows two outdoor studies of the sort which the student might try, the first being of a complete tree, the second of portions of a group of trees and bushes. It will be noticed that in a number of places the nearest branches, which are out in sunshine, have been left white; the farther ones, being in shadow, are shown dark. This gives depth to the sketches. The trees do not look flat as they sometimes do in drawings.

The architectural student should make many studies like those in Figure 3, particularly "2" and "4", for he must early learn how to represent trees, bushes, grass, and the like, as part of his settings for architecture. In fact this is important for almost anyone who is learning to draw. Trees used as part of an architectural setting are generally of the common kinds and rendered in a somewhat conventional manner so they will not detract from the architecture. Such trees are less interesting, however, than are those which are unusual in character. Old, gnarled, wind-blown veterans, for example, that have fought the elements for years, are the sort which bring joy to any lover of sketching, and when one has arrived at a reasonable degree of skill in the delineation of the more usual but less individual types, these are the kinds he will seek.

In conclusion, just a word about trees in motion. Such trees as we have just described, especially those which have stood for years in exposed positions, often have become permanently deformed or crippled, either through reaching out towards the sun, or, more often, through the force of the wind. If such deformity exists the artist must try to portray it; if he cannot do so his drawing is in a measure a failure. Trees, too, are often seen waving back and forth in the breeze or temporarily bent by the force of the wind, or, again, there is simply a rustling or rippling tremor to the leaves. Such movements as these last are of course extremely difficult to suggest,—it is interesting to try to do so now and then, however, The other effects of motion, particularly the bending of a tree by the wind, being less subtle, do not offer such obstacles to the artist, who can, therefore, learn with practice to suggest them expressively.



PEN-AND-INK DRAWING BY BERNARD S. SHERIDAN

SCENE AT CORAL GABLES, FLORIDA

SPANISH SKETCHES

By Edmund R. Purves

TO SKETCH INTELLIGENTLY in Spain, or for that matter in any other place, is to understand the country and its people and to appreciate to a marked degree its atmosphere. Sketching, even of the primarily architectural strain, is a highly personal affair and unconsciously reflective; even as is architecture itself the child of its creator. The old equation still applies and the merit of the result is commensurate with the labor and the fervor.

To accomplish a bit of satisfaction is ridiculously easy in that merry land and does not necessitate more than the scantest knowledge of its sweetly harsh language. *"Manana"* and *"Muchas gracias"* if applied with abandon, suffice, and the necessary food, drink, and lodging come as a matter of course. Which last, despite many warnings to the contrary, I have always found abundant and beyond reproach. I am not, however, overly fastidious by habit or nature, yet there were certain demands which never failed to be met.

The difficulty of voyaging in Spain is purely a myth, founded perhaps on the facts of many years ago. At any rate I would far rather trust myself to the mercies of an Andalusian brigand, should such a person actually exist, than to the policed streets of almost any of our cities. Spanish ignorance I failed to find and Spanish ill-humor appeared to be an unknown quality. In passing I might add that Spanish good-humor, whose depth varies throughout the country, can always be brought to the surface by more or less simple operations,—and the effort is well repaid. A merry laugh is an "open sesame" and worth more than much gold. Also it is often well to seek the friendship of the biggest and most important policeman in town, not as a matter of protection, but because he invariably knows the ropes, and if his aid is once enlisted almost perfect senatorial immunity may be enjoyed.

Unfortunately Spain is so rapidly passing into the tourist-ridden class into which sorry category Italy and France are fast falling, that I urge speed, utmost speed, for any one with Spanish intentions. This passing is due to the progress of the Royal Automobile Club, the inception of a Spanish line of steamboats, and the presence of a king with a genius for advertising. I recollect with a certain glow, a genuine glow of nostalgic satisfaction, that I have seen shepherds of the south, high up in the fastnesses of the Sierras, black-hatted, short-coated, and wearing rawhide thongs over their goat-skin leggings; and those of the north wrapped in great sheltering cloaks on the wind-swept plains of Estramadura; and that I have heard the clatter of castanets in a spring evening in Seville coming from a hundred streets. I have heard still stranger and more eerie music from great bagpipes played in Catalonian villages, and seen a fiesta in a small town near Valencia where seemingly unending bowers of a million blossoms were wrought of simple streets; this and a hundred other sights and sounds come floating back to this time and country.

So I urge speed, to see, learn, and love before the inroads of Messrs. Cook and Bartlett have become boulevards littered with gas stations and the offenses of a thousand advertisements. Of course color, composition, and the theatrical fantastic material of the land are rather immovable (despite the destruction wrought by American progress) but they form a scant half, and a lifeless half, without the generous if unconscious aid of a people who still continue to lead their own lives.

Of material for your pencil, crayon or brush there is a wealth but slightly scratched, and then only in the rather customary grooves of Granada, Ronda, and Toledo. Grooves into which I slid with utmost ease, and for which sliding I am not altogether sorry; grooves for which I even hold a bit of a brief. I spent little time in looking for the unknown spot. I was not a discoverer, merely a draftsman trying to solve the problem "why is architecture". I am not an artist or even a sketcher, whatever technique fought its way to the front arrived "ipso facto".

I highly recommend drawing the customary view. It is without exception the best, and has been proven so through generations of artistic endeavor. It survives the last analysis. Particularly for architects it is inadvisable to go in search of the undiscovered, it is not worth the effort. Far better to spend every available minute in a complete study of the aspect at hand. I was more interested in carrying on my own education than in surprising whatever friends might show even the most cursory interest in the fruits of my expedition. The practice of bringing home an unknown bit of architecture to transplant in these United States always seemed to me particularly vicious and stupid. A lamentable pursuit followed by too many of our travelling architects and draftsmen. Whole days are wasted in trying to find something nobody has seen before, and carrying an idea securely home to foist on an untravelled clientèle.

But to continue, go!—go by all means; while the mule bells still tinkle, and while people still cling to a bit of romance, a flash of natural color, and live out the tradition of centuries of doing as they please and doing it when they please, even with architecture. See what could be done with Gothic magnificence, how the Renaissance could be playfully manipulated and when Romanesque was of the soil, when through every aspect of life there runs a strain of the Orient and the clash of far off cymbals, and



WOLFF PENCIL SKETCH BY EDMUND R. PURVES

THE BRIDGE AT RONDA

where a beleaguered nation still holds out against the blight of encircling civilization.

Coming down to actual fact, should a personal narrative be of interest to anyone. Perhaps one might glean something of advice or of warning. Space forbids any but a short summary of five fruitful weeks spent in as comprehensive a tour of Spain as was possible in so short a period.

The coming and going was not altogether of my own choosing and I was resting up a day in Clermont Ferrand after some few weeks' walking over the hills of Auvergne, looking at every Romanesque church that had ever been tucked away in the folds of that land, when an old friend appeared with a new Ford in which he suggested that we circumnavigate Spain. The invitation was greedily accepted and we sped forth the following day after a farewell dinner to ourselves at a restaurant of note. We continued our merry way through Rodez, Albi, and Carcassonne to Perpignan, rushing madly through some of the fairest of France in our haste for Spanish adventure.

In Perpignan we bade ourselves goodbye again and loaded our machine with extra gasoline, tires, tools, and even food and drink as if for an expedition to a savage hinterland. All of which was subsequently proven to be a wholly unnecessary gesture, for a country more completely supplied with Ford mechanics and spare parts than Spain is scarcely to be found. And incidentally despite our utter ignorance of the native language we never failed to obtain even more than our natural share of three square meals a day.



SKETCH BY EDMUND R. PURVES

THE ALCANTARA BRIDGE AT TOLEDO

I heartily endorse touring by Ford in Spain, especially if two or more can be of the party. It is no more expensive and far more pleasant than train travel. To begin with anyone going anywhere by train in Spain, as I have been told, must change at Boabadilla, from all accounts a desolate spot,—while we never approached nearer than fifty miles to it and laughed in our sleeves. Though as a sidelight on the joys of railroading my friend Muirhead Bone, the etcher, showed me a book full of landscape sketches done on a Spanish train in full motion. The windows, he explained, were quite clean.

Before the question is asked my confidence can be encroached upon to the admission (made with some pride) that the total cost of my trip to Spain, including board and lodging, gasoline, tires, car washing, sketching materials, theatres, beggars, and bull-fights, was two hundred and fifty dollars. And I believe that there is still time to carry on in like fashion.

We crashed through the mountains beyond Perpignan and bowled down through Catalonia to Gerona where we spent our first night. From there we went to Barcelona and caught our breaths, after which we followed the coast through Tarragona, Tortosa, Sagunto, Valencia, making dashes on the side to Montserrat and Poblet.

After Valencia we left the sea and went over the mountains by Jativa to Alicante and thence through Elche and Orihuela to Murcia. A vastly interesting and unexpected trip of African illusion. From Murcia we headed for Granada and Andalusia, which

is the most beautiful country in the world, past cave towns and lofty sierras and through twisted, fantastic valleys—settings for the activities of brigands.

Granada and the Alhambra marked a sort of goal and we basked for five unforgettable days under the trees listening to nightingales. After Granada came Malaga and Ronda, and then on we went to Seville through the wheat countries and past vast bull-raising ranches.

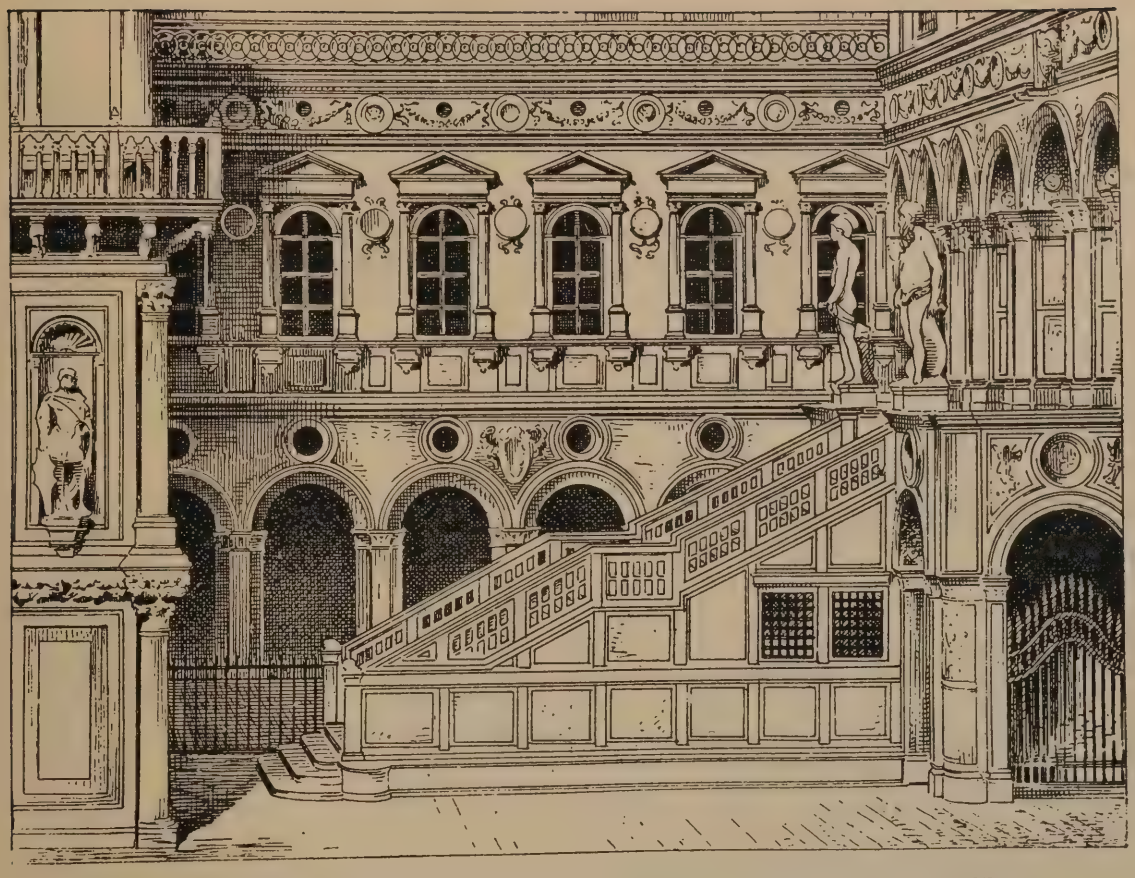
From Seville we made a dash from Madrid through Merida and Trujillo but our flight was arrested at Talavera de la Reina due to motor trouble and we spent a night in a Spanish inn. A comfortable night too. Madrid was a matter of hours from which trips to Toledo, Aranjuez and the Escurial are to be made. There is nothing of note in Madrid except the Prado, and the only shop in Spain where Wolff pencils may be bought in unlimited quantities. I did all my sketching with Wolff pencils on ordinary paper for convenience and economy.

From Madrid we pursued our way northward to Segovia, thence to Burgos and finally out through Logrono and Pamplona to St. Jean Pied de Port. Of course we missed innumerable places, monuments, and scenes which serve, however, as a further incentive to return. We never reached Cordova, Valladolid, Salamanca, Avila, Leon, Oviedo and many other spots, but we had our vision of the country, the land teeming with romance and theatrical composition of towering towns and splendid rocks, and kindly natural natives. We learned how academic styles may be taken and made to do tricks at the will of an irrepressible people, and that architectural inspiration does not come from rule and rote alone, but from imagination and ability. This was our Spanish legacy. For who can doubt the majesty of the Giralda or the forbidding grandeur of the Escurial or the stalwart splendor of the bridge at Ronda?



WOLFF PENCIL SKETCH BY EDMUND R. PURVES

CHURCH OF SAINT JOHN THE BAPTIST, TOLEDO



AN EXTERNAL OR COURT STAIRWAY, FROM THE DOGE'S PALACE, VENICE

THE RICKER MANUSCRIPT TRANSLATIONS, IV

GUADET'S "ELEMENTS AND THEORY OF ARCHITECTURE," VOLUME IV

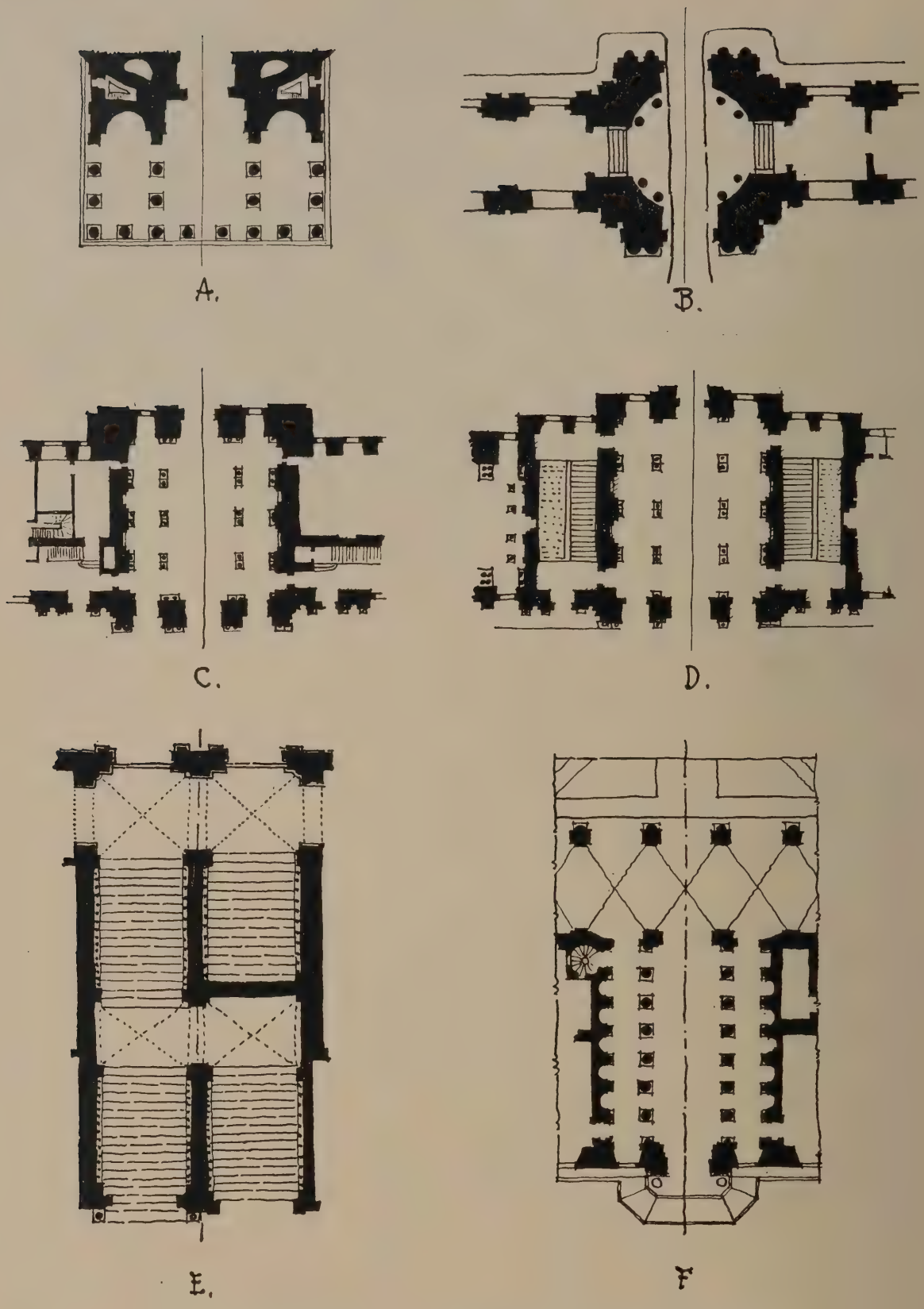
By Thomas E. O'Donnell

THE FOURTH AND LAST volume of Guadet's work is, in many respects, the most interesting of the series. It is certainly the most varied in subject matter. In a way, it forms an extended supplement to the first three volumes and a summary of the work of a lifetime of this most eminent architect. The volume consists of his final series of lectures to the students at the Ecole des Beaux Arts and, like all the other volumes of the series, is well illustrated. It is arranged in four "books," each of which is subdivided into a number of chapters.

Book I deals with the *Elements of Composition in Funerary, Commemorative and Ornamental Edifices;* Book II, with *Military and Rural Architecture, Gardens and Public Ways;* Book III with *General Elements of Composition;* and Book IV with *The Profession of the Architect.*

The three opening chapters of the first book are on funerary architecture and are a direct continuation of the third volume, which was largely on religious architecture. The first chapter treats of ancient methods and the resulting type of structure; the second chapter, of the changes in methods due to the influence of Christianity and the third chapter, of modern funerary types.

Chapter four is given to a study of commemorative monuments and edifices, such as memorial columns, arches of triumph, statues and pedestals, etc. Commemorative monuments are defined by Guadet as those that are erected for the purpose of recalling historical remembrance, such as the Vendome Column. He also states that every commemorative structure must express the historical fact simply and without equivocation, that its eloquence must be concise and, since its purpose is to transmit the memory of a fact to a distant posterity, its architecture must be durable and defy time. The part played in such structures by inscriptions, carvings, and paintings is also considered. A classification of monuments shows some to be purely commemorative and decorative, while others may be utilitarian as well as being beautiful and inspiring. Guadet, in order to bring out the character, signifi-



TYPICAL ILLUSTRATIONS TAKEN FROM GUADET'S FOURTH VOLUME

Showing his method of examining the elements of composition of the various parts of the plans of buildings. "A," an exterior vestibule, from the Pantheon; "B," an entrance vestibule, the Luxembourg Palace; "C" and "D," typical vestibule arrangements, from the Louvre, Paris; "E," typical illustration from Guadet's study of stairways; "F," the grand vestibule, from the Farnese Palace, Rome.

cance, and meaning of monuments, analyzes a number of the most noted historic types, showing how the character of the peoples who built them is unquestionably expressed. The commemorative monuments of the Chaldeans, Assyrians, and Romans, for instance, show unlimited pride and personal agrandizement. The Greek Temple, however, was nearly always a memorial building—such as the Parthenon, with its wonderful Panathenaic frieze. The Choragic Monument of Lysicrates, on the other hand, merely celebrated a fact.

In the closing chapter of the first book, Guadet discusses ornamental edifices, such as fountains, decorative retaining walls, and so on, and draws a sharp line of distinction between real ornamental types of structure and mere decoration which may be only applied.

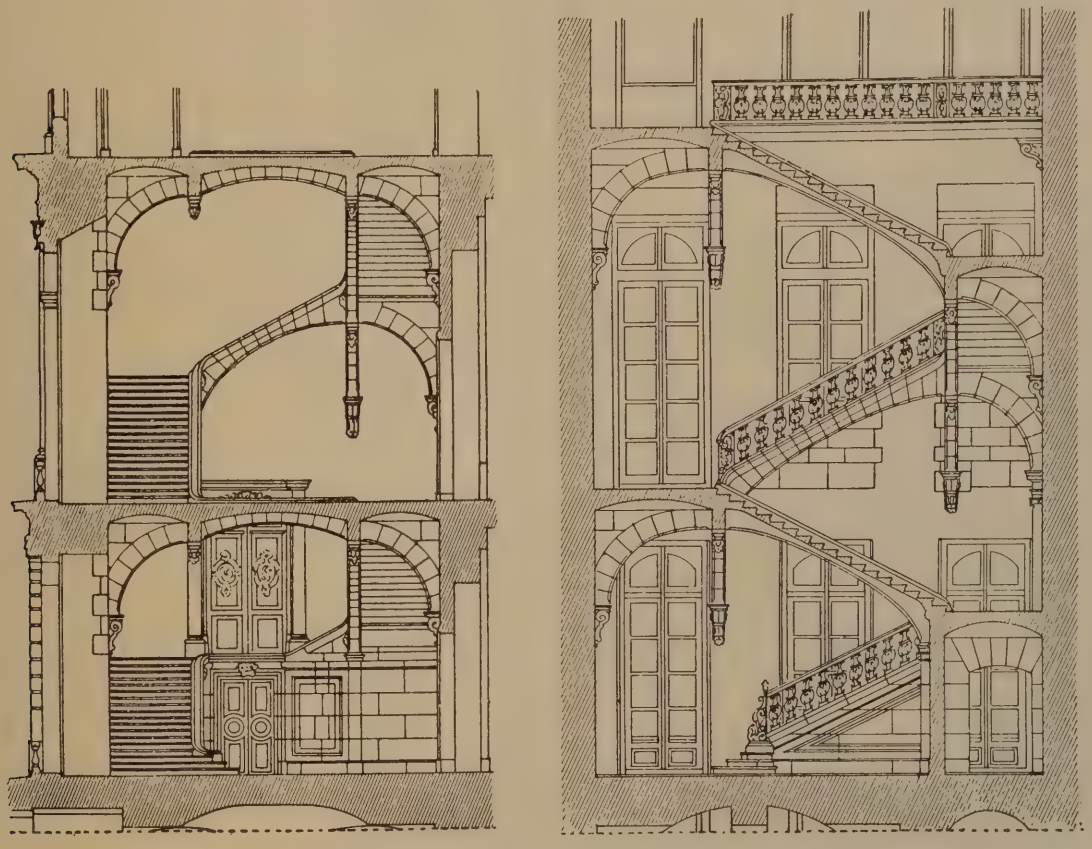
Book two is divided into six chapters, and is concerned with the elements of composition in military, rural, garden, and public way architecture.

Although military architecture now belongs to military science, it was not always so and, except for strictly utilitarian features, is really within the realm of architecture. Guadet gives a most interesting discussion of Mediaeval structures for defense, and brings out the characteristics that should be found in every defensive structure from which suggestion and inspiration may be had for modern work, such as military schools and defense works built during times of peace.

Another interesting chapter is that on rural architecture. Although French rural architecture may seem, at first, a bit afield, it must be remembered that in the past and possibly in the future, the better farm houses of France offer great inspiration for modern work. Scientifically, we may be far ahead of rural French work, but artistically we are far behind, and can study certain of the French rural types with profit.

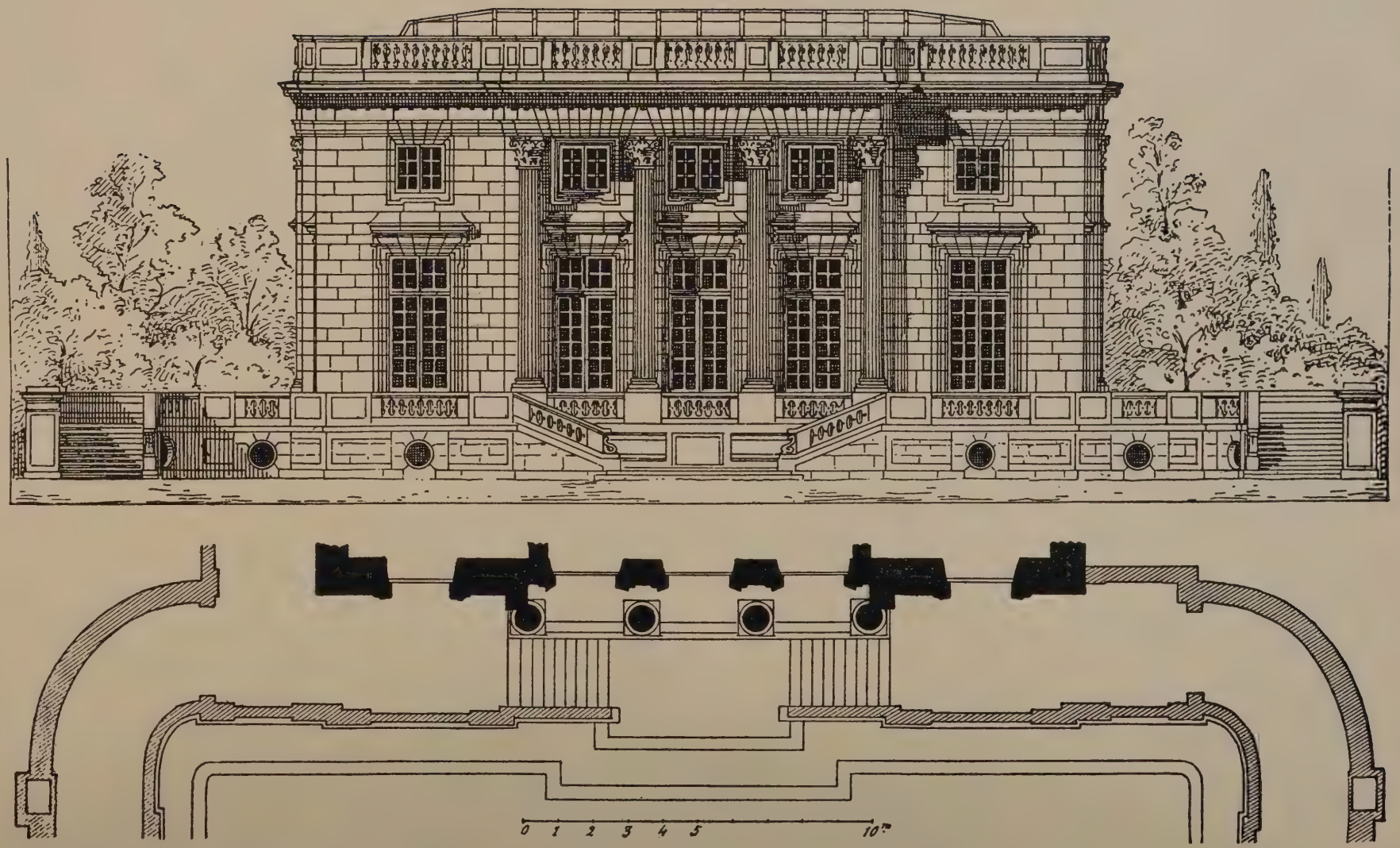
The chapter on gardens is one of the most interesting in the entire volume. In it Guadet discusses, at length, the following: gardens for utility, pleasure gardens, Italian villa gardens, French gardens, English gardens, and public gardens. With the general utilitarian types, the architect is little concerned. However, where beauty is the chief aim, as in the pleasure gardens used to enhance château, villa, country house, or other architectural features, the design of the garden may be considered as an extension of the structure and within the domain of the architect.

After considering the general characteristics of the Italian, French and English gardens, Guadet then turns his attention to a detailed study of the architectural elements usually found in the larger



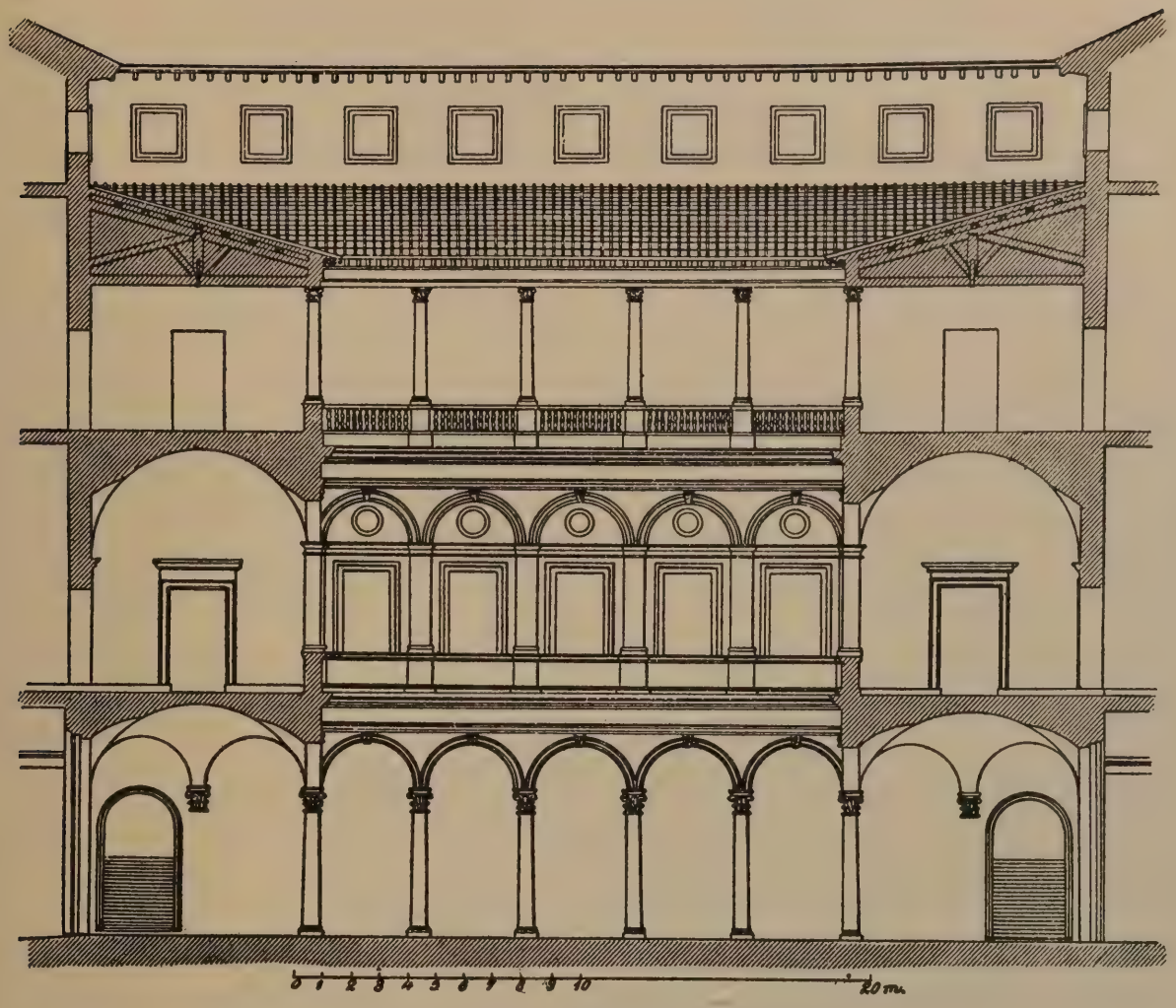
STAIRWAYS IN THE THEATRE AT VERSAILLES

Typical of the illustrations used by Guadet to explain the elements of composition in Stairways.



FAÇADE OF THE PETIT TRIANON, VERSAILLES

Used in a study of composition of the façades of buildings.



COURT OF THE STROZZI PALACE, FLORENCE

Used by Guadet to show the elements of composition in the courts of the Italian palaces.

gardens; terraces, grottoes, basins and pools, fountains, water effects, jets, cascades, arbors, pavilions, stairs, inclines, and so on. These are all elements belonging primarily to the architect and are an integral part of the composition and decoration of gardens. The relation of each of these architectural features to the garden as a whole is carefully considered by Guadet.

The next two chapters Guadet devotes to public gardens, and to other phases of public and civic work that should be of special interest to the architect—work which was once within the realm of the practices of architecture, and should be, in part at least, recovered by the profession, namely: the architecture of the public ways, especially the design and construction of ramps, flights of steps, quays, banks, canals, bridges, and viaducts. In modern times work of this character usually comes under the direction of the so-called "city planners," but, whatever the name, it should be in the hands of an architect who is skilled, not only in construction, but in design as well. These chapters contain valuable material that is suggestive and inspiring for those interested in city planning and other civic improvements.

In the third book, Guadet returns to the more fundamental subject, the *General Elements of Composition.* This part is, in many respects, a more extended study of the work of the first three volumes. The book is divided into fourteen chapters. The first is an explanation of the general elements of composition, modern search for and the increase in requirements and means. Chapters two to five, inclusive, Guadet devotes to a detailed analysis of the following elements and their composition: vestibules and their function in buildings; various types; external and internal vestibules; incorporate vestibules; engaged or attached types; and monumental vestibules.

Chapter six is devoted to a study of general circulation, touching upon the following phases: public porticoes; ornamental porticoes; porticoes for lighting halls; widths of porticoes, and so on. The next chapter deals at length with interior circulation, various types and combinations of corridors, passages,

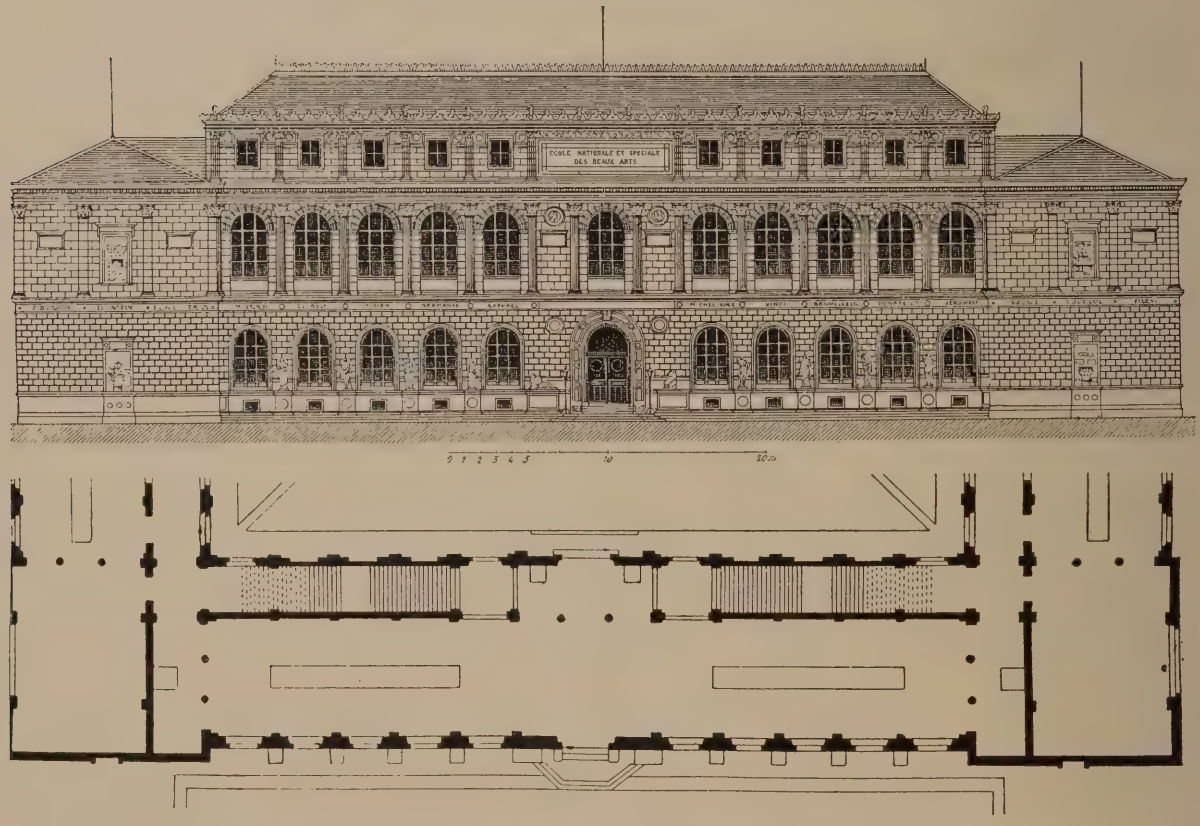
and other elements, being carefully considered. Under the heading of vertical circulation every well known stairway arrangement is discussed in detail, a few of the more important subjects being: monumental flights of steps; flights with two branches; ramps; stairways between walls; attached to walls; and location, direction, enclosures, and so on, of stairways.

In another chapter Guadet discusses in a very interesting way the subject of courts in buildings. He begins with antique courts and peristyles, courts in oriental countries and in Mediaeval castles. From these he passes to courts in Italian palaces; courts with porticoes; internal courts of modern houses; open courts; courts of honor; and the many special features of courts.

In the chapter which follows, the elements and composition of façades in the various styles are discussed. The following phases are considered: foresight for façades in the study of plans; projections and recesses; façades, uniform or in the same plane; character and differences in façades; variety in expression; façades with several bodies; with end motifs; façades with middle motifs or pavilions; angle pavilions; association of two motifs; façades with single story; several stories; gables, and so on.

This section of the fourth volume contains a great amount of material that is most valuable and applicable to the work of the modern designer. It is well illustrated with specially prepared sketches of plans, sections, and elevations in line drawing, examples taken from the most noted buildings of all time.

In the fourth and last book of this volume, Guadet deals with the *Profession of the Architect*, in all its larger and finer aspects. Although written with particular reference to the French student of architecture who will eventually become a French architect, it nevertheless contains much that the American student can study with credit to himself and to the profession. The French architect has a far higher standing professionally and is charged with more exacting responsibility than is the case in this country. The profession is and should be one of the highest callings, and the very high plane set for it by Guadet will cause one to realize that it requires men of the best training and character. To raise the standard of practice should be the highest and noblest ambition of each young architect and, whether French or American, architects have much in common in the field of design and in the ideals of the profession, all of which are thoroughly covered in the Ricker translation of Guadet's four volumes on the *Elements and Theory of Architecture.*



FACADE OF THE MAIN BUILDING OF THE ECOLE DES BEAUX-ARTS, PARIS

Showing Guadet's method of studying the façade of a building in relation to its plan.

THE DIMINISHING GLASS, V

EXCURSUS, APPENDIX B.

Riser and tread, riser and tread,
When you reach the top
You'll wish you were dead.—Raffles

By Hubert G. Ripley

RAFFLES IS A MASTERFUL FELLOW, full of sage quips and astute observations. His comment on the architecture of escape, quoted in excursus a, indicates a quality of mind unusual even amongst architects. We had been invited to make the journey home from Washington with Fellows in his car, which was just the right size for four people and their luggage, judiciously stowed. On the beautiful Saturday morning following the Sixtieth Annual Convention of the A.I.A., (while the President and Directors, the Producers Council, the Committee on Earthquake Hazards, and others were holding Post Convention meetings), we started for Annapolis, without a care in the world.

Our first stop landed us at the steps of the national Capitol, and the climb to the main floor produced the above couplet. It is something over twenty years since we stood beneath the great dome, craning our neck to view the famous painting of Washington, crowned in glory by the nine muses or genii of some sort, by that Italian master whose name escapes us for the moment. Since that time many grand buildings have been built, vast halls, great domes, rare marble, mosaics, murals, all the pomp and circumstance that wealth can produce, have been lavished on our interiors; the genius of the most skillful artists has been invoked to emulate the glories of the past and fulfil the promise of the future, yet the simple grandeur of that great hall remains unsurpassed and its lustre undimmed. It is quite like those splendid old Prix de Rome drawings of 1804-1810. Raffles says the finest period in American architecture was 1830, and he's probably right in this respect as he usually is in most matters. The nobility of the enframement of the pictures of Trumbull, Weir, Vanderlyn, Powell, and Chapman, and the naive quality of the pictures themselves, (they do not pretend in the least to be "decoration"), is refreshing. The Supreme Court and Statuary Hall are gloriously proportioned and full of delicious detail, even though some of the portrait marbles are excruciatingly humorous. The *epée de blé*, or corncob columns in the vestibule of the ground floor entrance at the right of the big steps, said to have been designed by T. Jefferson, are our earliest example of Alfalfa Renaissance. This little groined vestibule with its staircase is well worth studying showing the advancement in arcuation and stereotomy of its designer.



STENTON MANSION, PHILADELPHIA

Annapolis, viewed in the rain, the traditional weather for architectural excursions, made sketching impracticable, though we might have made an essay in the Harwood House, where a word from Fellows procured us an entree. We noted many fine trees loaded with great purple clusters that were like wisteria and like locust, only different. We repeatedly inquired the name but nobody seemed to know, which shows that not much is gained by asking questions.

Our luncheon in the Carvel House Inn was somewhat sketchy and provocative of the red hot gulps during the ride to Pimlico. At intervals seductive signs by the roadside cautioned us against "soft shoulders". As this was somewhat perplexing we kept a sharp lookout going through villages, but to our disappointment saw nothing to disturb our peace of mind.

In order to reach Pimlico it was found necessary to pass through Baltimore. The Washington Monument, high up on the intersection of Washington Place and Mount Vernon Place, gave us a big thrill. The oldest of the monuments erected in honor of the Father of His Country, (corner stone laid 1815, completed 1820), is of beautifully weathered white marble, the base 50 feet square, 24 feet high. On this stands a Doric column, 25 feet in diameter, 130 feet high, surmounted by a statue of George, 16 feet high.* It was almost one hundred years later that H. Hornbostel, D. Barber, J. Friedlander, H. Magonigle, not to mention McKim, Mead and

*Further data may be culled from the Encyclopedia Britannica, Vols. III and IV AUS to CAL.

White, Carrère and Hastings, and a score of others, awoke to the possibilities of the Doric column as a commemorative shaft. None of the above has improved much on the Baltimore example, although one of them, (we believe), certainly did a fine job of embellishment in the balustraded garden forming the approach from the South.

Fellows was our guide and mentor on the arrival at Pimlico. It was the last day of the racing season, still raining, and the fifth race about to be run as we entered the betting shed (admission $1.65 including tax). All was bustle and confusion, and a vast sea of faces, some of them haggard and drawn, lined the grandstand, tier upon tier, while a seething mass of moist sports nervously paced to and fro in the open space between the track and the seats. Crowds of excited people were hurrying to place their bets—parimutuel is the technical name for the transaction —before the bell rang. Fellows studied his card.

"Dangerous looks good to me", he said. "Whoofinger is riding him and Whoof's a bear in a heavy track."

We tried to look intelligent and judicial.

"Let's put a V on Dangerous for 'show', and if he romps in we'll pyramid it."

"Good idea, Fellows", we said, without knowing in the least what he was talking about.

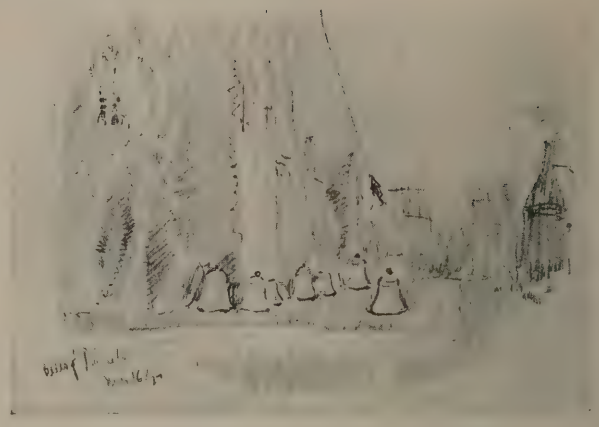
Dangerous came in first, to the great satisfaction of the crowd, and Fellows cashed in $21.80.

"Fine," said he, "now let's play Raclaweis both ways and Cup Custard for show."

It was a tense moment. A deep roar from 40,000 hoarse throats told us they were off. With backs curved the jockeys crouched over the horses' withers as the field swept past in a piebald mass. We couldn't see anything, but nobody ever does see anything at a race.



SITE OF COLTON HOUSE, LONGMEADOW



BELLS FOR PRINCETON CARILLON

"Just watch that blackboard out front", Fellows cried.

With bated breath we kept our eyes glued on a large sign in the middle of the field we had previously thought was a real estate sign advertising "lots for sale".

Sure enough, in a minute or two a man put up some numbers. One, Raclaweis, two, Leviathan, three, Cup Custard.

Raffles was deeply stirred, man of iron though he is; Fellows had disappeared but returned in a few minutes with a fist full of bills, some of them yellow boys. We became intensely excited and wanted to blow our entire roll on the seventh and last race. Calmer judgment prevailed, however, which was just as well, for our selection, Typecutter, who led the field for three quarters of the way and almost caused us heart failure, finished a splendid fourth.



AVON COLLEGE, CONN.

"Now let's see how much of this roll we can spend for a good dinner at the Belvidere", said Fellows on the way in town.

They gave us the bridal suite, its carpeted floor still littered with bits of confetti and Fellows telephoned "Room Service". "Bring us a big pitcher of ice, some lemon peel, and a waiter with a card", he said. "You fellows do the ordering."

While we were busy with Parker Morse Hooper's cocktail shaker, (which by the way, he left in Jo's room in Washington, and which we must remember, treasured souvenir though it may be, to return to him), Raffles animatedly discussed Green Turtle, Terrapin, Soft Shell Crabs, Asparagus, Guinea Hen, *Pommes Soufflés*, Old Stilton, Hot House Grapes, and such, with a waiter who proved most sympathetic. Seated at table an hour later we talked of many things over our "White Rock".



BELLS FOR PRINCETON CARILLON

"The evils of the betting ring" said Fellows, "may be divided into two classes." He spoke with authority, being familiar with New Orleans, Tia Juana, Belmont Park, Longchamps, Ascot, and Epsom Downs. "Those who win, and those who lose. Better far that the first venture prove disastrous, and with lost illusions, the beginner rids himself of the shackles that bind the soul with insidious seduction, than that through paltry initial success, he pursue the *ignis fatuus* that can only lead to ruin. Thousands go over the brink every year!"

"*Facilis descensus asparagus*," murmured Raffles, dipping a stalk in Hollandaise.

Sunday morning dawned fresh and clear, and we got away for an early start to New Castle, Delaware. Ever since the White Pine Series of Architectural Monographs, (Vol. XI, No. 6 and Vol. XII No. 1,) appeared we had been crazy to visit New Castle. It's all the book says it is, only more so, absolutely swell and almost untouched by the bawdy hand of the speculative builder. Even the old buildings seem ungnawed by the relentless tooth of time, or else they are kept spotless and restored by a recognizant citizenry. Immanuel Church on the Village Green was intensively interesting. Built about 1704, still in splendid repair, it is full of inspiration. The exterior is covered with stucco, slate roof, wood cornices. The tower and spire is a curious combination of simple Tudor and early Georgian. The slate is a delightfully soft greenish blue which harmonizes pleasantly with the cool gray stucco and the warm orange brickwork of the surrounding buildings. The graveyard contains hundreds of simple monuments of the celebrated of Delaware. One could spend weeks painting and sketching in New Castle, and it was slowly and with regret that we left this delightful spot.



FIRST CHURCH, HARTFORD

The road to Philadelphia was past rolling fields, yellow with butterscotch and saxifrage, the sun playing hide and seek between masses of fleecy cumuli. In homage to B. Franklin, whom the Philadelphians have appropriated as their very own, (many of them even believing he was born there, much to the annoyance of the Society for the Preservation of New England Antiquities), we alighted at the vast new hotel, (opened January 1, 1927), named in his honor. It's rather an appalling place,—the hotel—and while we were perfectly comfortable, even luxuriously so, we did not enjoy it over much. After dinner we paid our respects to Independence Hall, where, to settle a wager, we tried to measure a light of glass in one of the ground floor windows, but a coarse brutal policeman tolds us to get to hell out of there,—the first unkind word we had heard on the trip. Things have come to a pretty pass when an architect cannot avail himself of the storied wisdom of the ages, as exemplified in noted works of art, without becoming an object of suspicion, and the recipient of the vituperative abuse of a vulgar belligerent night watch. To hide our pique we walked across the park with bowed heads and peeked timidly into the entrance of the Curtis Publishing Company's building. (E. V. Seeler, Architect). There was a great marble vestibule, or entrance hall, on the back wall of which was a mural by Maxfield Parrish. In front of the mural was a large oaken table in the Neo-Pompeiian manner. On this table was a tall vase containing a single American Beauty rose, (a long-stemmed one, about $25 a dozen we estimated it). The only other object in the room was the latest copy of the Saturday Evening Post, placed nonchalantly at a slight angle so as not to look too set. We



HOUSE AT BROOKFIELD, MASS.

removed our hats and stood silent for a moment and then tip-toed quietly back to the hotel.

In the morning we inspected Paul Cret's great bridge which is rather difficult to see properly except from the air maybe. This is a fine structure, worthy of the great pontists, and the recent award of the medal of the Philadelphia Chapter. The new Art Museum with its polychrome decorations, failed to cause us æsthetic emotion. It's a bit unfair perhaps to attempt to evaluate impressions while the building is still under construction, and the tympani and the acroters and such not in place, but one needs a strong glass to discover the polychrome at a little distance, and the color of the stonework is certainly sterquilinous. The retaining walls and terraces at the side, and the great steps, all executed in granite, are fine and impressive.



AVON, CONNECTICUT

After a visit to the Stenton Mansion, where we wandered in the beautiful gardens, and Fellows' diplomacy overcame the scruples of the guardienne, who let us inside on the distinct understanding that no sketches be made or measurements taken, (the Philadelphians seem obsessed by an anti-measuring complex), we were off again to Princeton. Here we stayed for the afternoon, seduced by the beauty of Nassau Hall, the Dean's House, Holder Hall, the Graduate School, and the genial luxury of the College. We saw the Hun School, where the undergrads pursue their athletic studies, we were told; the Architectural School, which looked even better than it did two years ago, and watched the workmen install a carillon in the Cleveland Tower.

Fellows adores the sea, and when it was discovered that by crossing to Staten Island and thence to the Battery, two ferries would be necessary, our route was changed accordingly. Halfway across the island we pulled up sharply as we were passing Ernest Flagg's little stone church with a tar paper roof. A kindly parson showed us all over this really extraordinary contribution to modern architecture. We liked it. We liked also the Barclay-Vesey Building, which in another way is likewise a fine example.

We had given a great deal of thought to the subject of hostelries in New York. The choice of the visitor is a wide one. We arrived at the conclusion that the two best inns, in the order named, are the Lafayette and the Brevoort. We tried the Lafayette first and were fortunate in securing a splendid great 1860 room *au premier* with a vast *garde-robe* in which Casanova may have passed anxious hours. A huge pitcher of ice and a smiling waiter, barely a week off La Gascogne, shortly appeared, and we refreshed ourselves, after a hard day's study of the Fine Arts. The *hors d'oeuvres*, and the *escargots* were sublime, as were the *pommes* Anna, spring lamb, and the *bel paese*. After dinner we watched them play checkers and whist in the cafe, and drew pictures on the marble top table with a 6B Pencil.

Tuesday morning we paid short visits to the Coffee House and the Gracie Mansion, and after a long ride with several stops, one of them being New Haven to view the sumptuosities of Otto Faelten, and the new theatre of Jim Clapp, —where strangely enough the brick gave out and they had to piecen out the facade with stone— (the weather holding perfect), towards evening we came to Avon College at Farmington. This is a wonderful place, provocative of varied emotions, æsthetic and homiletical. The materials, Longmeadow sandstone, impressively thick red slate, huge oak timbering and red brick, with walks and drives of red gravel, enframed in dark pines, silver aspen and verdant greensward, could not be improved upon. The handling of these materials is skillful to an unusual degree, and the result, to our way of thinking, masterful. Fellows and Raffles were deeply impressed, and excitedly discussed their reactions, while we could not help but feel that these fine buildings made our rather timid and conservative efforts seem futile and anemic.

Fortunately on account of a convention of Visiting Firemen we were unable to obtain rooms at the New Bond in Hartford. Heublein's, however, gave us food and shelter in exchange for what was left of our once plethoric roll, and here we almost had an adventure. Out of regard to John, the night porter, we must regretfully refrain from saying more, but if any architect contemplates a visit to Hartford we shall be glad to drop him a hint. John might be very helpful in an emergency.

The art treasures of Hartford are many. There is the fine old Bulfinch Capitol, now in charge of the Colonial Dames, with splendid interiors, the First Church, many stately residences of the 1830 period, the Morgan Memorial Museum, where you are regarded as a suspicious character immediately on entering the door; spacious streets and fine modern buildings of varying degrees of excellence. We spent a profitable morning and rolled quietly home in the afternoon, just as the Scotch gave out. Raffles remarked, as the silhouette of the Watertown Bleachery rose in view, "Not including intoxication, we have been in seven different States during the past five days."

BLADES OF RAZZ

By Charles Kyson

"THE BLADES OF RAZZ will please come to disorder!" Tom Kenyon pounded the table and glanced down its length. Smilingly he surveyed the gay, expectant Blades. The warm, smoke-stained walls of the little French restaurant, *Au Point du Crayon*, was their background and meeting place. A miscellaneous assortment of paintings, sketches, and architectural renderings formed the mural decorations and contributed much to the atmosphere. Henri, its proprietor, exuded the friendliness of the Latins for those they like and Henri loved this roistering crew of gay young architects, "The Blades," as they had called themselves.

"Why the addition 'Razz' to the name of our worthy organization, Tom?" J. Chesterman Heatherstone sardonically inquired.

"Chet, as official chief of this outfit of architectural hoodlums, I have the floor and want to make a near speech, so don't interrupt me or I'll have Pat O'Hara, our august and husky sergeant-at-arms, throw you out in the alley."

" 'At a boy! Sic' 'em, Tommy. Have him thrown out and then give us the dope," yelled one of the crowd.

"Well fellows, it's like this," Tom explained. "You see the name Blades fits this crowd pretty well. We've had some bully good times at these meetings, wise-cracking with one another and all that sort of thing, but a number of us feel we could run in some discussion about the good old profession of architecture and its problems and maybe do a lot of good at that. Our idea was this. At these meetings we fellows are privileged to say anything we want, for or against any subject brought up for discussion—good-naturedly razz the other fellow and his ideas all we want, but always make our criticisms as constructive as we can."

"Mr. Chairman!" called out Chesterman Heatherstone.

"All right, Chet, what is it?"

"Tom, I rise up to come to your rescue—to save you from talking yourself to death."

Tom bowed a mocking thanks.

"That is a mighty good idea even if Tom did spring it," Heatherstone addressed the group. "I've just had one too." He surveyed them impressively.

"O. K. Chet, let 'er cackle," jeered one of the crowd.

"Well it's a good one," he defended, glowering with a mock severity at the interruption.

"All right, we'll bite, what is it?" demanded another.

Chet cleared his throat with the solemnity of a patent medicine orator. "I hereby propose," his tone rose oratorically, "that we devise, and I hereby propound, a motto for our august organization." He paused for dramatic emphasis. The crowd applauded.

"Hurrah, grab a fire-extinguisher and distinguish him," someone called out.

Tom pounded on the table for order.

Chesterman continued: "And let that motto be descriptive of our policy and feeling. Let it be etched deep on the hearts of us all—'With Razz to all and Malice to none'." A burst of applause followed this sensible nonsense.

"By Jove, Chet, that's a pip! Put it in the form of a motion, Chet, that it be officially adopted." Chet raised his hand for silence.

"No, let's hold action over on that and wait for our friends in Architectural Radioland to suggest a better one. Maybe some of these wise and witty young artichokes and draftsmen can spring a better one." Chet sat down amidst a clapping of hands.

Tom rapped on the table. "That's a noble idea, Chet—after this has been broadcast, we'll wait and see how Radioland reacts to that bedtime suggestion of yours. On what subject are we to pan the noble profession of architecture this evening—any suggestions?" he inquired.

George Clarkson rose to his feet. "Boys, I'd like to speak a little piece if you don't mind. You remember our informal discussion of last month, when we were waiting for the chapter meeting, and Tom, you told us about that jazzy Architects' League of Hollywood and the booklet they got out, 'Your Profit, Friend Architect. How About It?' I shipped them fifty cents to 6040 Hollywood Boulevard, and back the thing came. Well, it has a cover that looks like a circus poster and I took it home to read it and I left it on the table. Friend Wife spied the big question mark on it and declared priority right and she spent the evening reading it and I want to announce to the waiting world, I haven't had a minute's peace since."

"How come?" inquired an interested Blade.

"Well," he continued, "the lady glared impressively at me when she had finished."

" 'This tells what's the matter with your business all right, George Clarkson, and why I have to make over my dresses and hats—can't have a maid—and why we are always hard up. And George, I'm going to personally see that you memorize that little book. For the sake of your soul and the glorification of the family exchequer.'

"We spent the evening reading it over and analyz-

ing it and she gave me no peace until I hired a cost accountant to check over my business and see where the difficulty was. I really made the acquaintance of old Dragon 'Overhead', and he's a tough old reptile. Honestly fellows," he continued earnestly, "I didn't know what overhead was until I read that. I gave it to the cost accountant and he read it over and said he didn't know there was a bunch of architects that had brains enough to figure it out. But there it was and I want to announce to the world, if anyone ever catches me cutting under the American Institute of Architects' schedule again, I hope they'll kick me from one end of town to the other. Why, according to that booklet, you can't do it and make any net profit at all. I wouldn't take three thousand dollars for the information I got out of it."

"Bully for you, George,—anybody else follow my suggestion and send for it?" Tom inquired. "Let all the enlightened ones rise."

Five other members rose to their feet; among those was Pat O'Hara, who started a dolorous chant,—the other four joined him as he sang: "So say we all of us, every damn one of us, so say we all." The Blades interrupted this musical attempt by pounding the table until the dishes danced.

"You know, fellows," Chet had risen with the other four—"that Hollywood outfit ran an article in *The American Architect* entitled 'The Architect and His Profit.' It was published in three issues starting with the August 5th, 1926 number, and it was along the same line and told us what was the matter with the architectural profession,—why we weren't making any money and most of us were hard up all the time. You know," he continued dryly, "that bunch out in Hollywood seem to think they discovered architecture and I don't know but what they have at that; at least, a modern application of it. They're certainly hounds for publicity—must be the movies." A laugh went around the table.

"Say, speaking of publicity, I heard a darkey story that wasn't so bad along those lines," Pat O'Hara spoke up.

"Go ahead, Pat, spin the yarn."

Thus encouraged, he continued: "There was an old darkey undertaker who was called upon to officiate at the last rites of a very popular colored citizen in a Southern community. The deceased's brother had embarked on the sea of matrimony three times and on the first two voyages he had to change captains. The last one had proved to be an aggressive widow who claimed exclusive right to sit on the mourners' bench. The two former 'blue grass' widows violently contested this privilege and the old darkey undertaker was called upon to settle the dispute. Marshalling all his powers of diplomacy he firmly stated himself. 'Ladies, dis am no tam foh any unseemly controversy and ah hereby rules as follows,—dat all three ob yo ladies get up on de mourners' bench and share equally in de publicity!'" A hearty laugh burst forth. Pat continued: "And I'm wondering when we architects are going to climb up on the mourners' bench and get in on the publicity."

"The Lord speed the day, the enlightened do pray," chanted a witty Blade.

"Speaking of publicity," one of the group looked inquiringly at Tom—"how did your speech get over with the Chapter. I wasn't there, did you get a rise out of the old boys?"

"By Jove, I don't know, Jack." Tom looked thoughtful. "In some ways it seemed to me like talking into a wet blanket. I was awfully discouraged about it, and yet a number of the younger and more progressive fellows called me up and said it was great stuff. That night I thought it was an awful washout, and yet when it was over one old boy waddled around to me—one of the old guard reactionaries dyed in the deepest purple—and said he thought radio casting the message to the public would be a good scheme. Bless his kind, ultra-conservative old heart. I could have kissed him. The old boys are good old scouts, mighty intelligent men and all that, and yet why they cannot or will not see the value of modern progressive advertising methods in putting themselves over to the public, I can't understand. When I went home, I was one blue devil."

"Why, that was a good speech, Tom,—you gave the old sewing circle an ear full." Jack Mannington turned eagerly to his fellows. "We mustn't be too hard on the mothy old crowd—why their eyes bulged out like a lot of gold fish. Tom told them that when a business got to such a point that out of every one hundred who build, only seven employ an architect, it wasn't just plain ordinarily sick—it was deathly sick. He told them their only way out was to employ a professional publicity expert and sell themselves to the public as is done by every other modern progressive business. The general contractors' association is getting a lot of publicity in magazines and papers and they are getting a decent price for their work. The lawyers, doctors, dentists, engineers, all the progressive professions are advertising and employing publicity agencies—every one but we architects and we're sound asleep to the most vital and pressing problem facing us."

"That's true, fellows," Tom Kenyon spoke up—"but there is one great difficulty in our getting publicity. We architects are not advertisers and the contractors are. It's mighty few newspapers that will give us much free news space unless we run paid advertising."

"Say, fellows, here's an idea." One of the previously silent ones rose to his feet. "Why couldn't we persuade the Chapter to put on a program of mass advertising? They could run general advertisements in the papers under the name of the association telling the public what the architects could do for them,

telling the advertising value of good architecture, how it increases property values, results in higher incomes on building investments, and all that sort of thing. We could advertise stuff like 'The Plans and Specifications are more the Foundation of your building than the concrete under it,'—such catch phrases as that. We could employ a good advertising expert to help us frame up the copy—let him tell the public how much it costs for the services of a trained architect and how valuable it is to them. It's just as Tom says—the public doesn't know a thing about architecture and we haven't told it. It's a mighty good idea, Jack, and if we can talk that up and get the A. I. A. behind it, it would go over. Every dollar invested in that kind of advertising would pay us many times over. Then if we had a live-wire publicity agency to hitch up to the advertising we could get the news publicity and then we could tell the world.

"You know these publicity agencies don't confine themselves to just newspaper advertising. We could put speakers at club luncheons, like these Service Clubs, and tell them how necessary good architecture is to the development of our community. The public wants artistic things and good architecture but it doesn't know how to get it; it falls for this free plan racket. You know the game. Some incompetent turns out a set of skeletonized plans and that's why so many of our buildings are so terrible. Of course the public doesn't know it though, and we architects are so darned old-fashioned and out of date, we won't tell it."

"Mr. President!" One of the men rose to his feet. "I for one would appreciate it if you could get a definite proposition from a reputable publicity agency, telling us how much it would cost to put on a publicity campaign, and how they would do it."

"A mighty good idea, Harrington, I'll get the dope for the next meeting and I hope you fellows will put your shoulders to the wheel and let's get it over. We architects may as well sing 'The Graveyard Blues' if we don't and I don't mean perhaps."

" 'At a boy, Tom, we're with you. We may ruffle the dignity of some of the esthetic 'high hatted' old things in the profession. It may be wormwood to their souls but it will be balm for their pocketbooks."

"Well," laughed another, "we can always fall back on our slogan, 'With Razz to all and Malice to none'. They may go out and buy some sheets of asbestos letter-paper upon which to pen their flaming words of disapproval, but if they'll sleep on it and call a spade a spade they'll find we're not so far wrong at that."

"Well, fellows, it's getting late. I have some more ideas I'd like to spring on you but we'll have to put them over for another time and tell all the fellows you know in the business about our royal and regal order of the 'Blades of Razz.' Tell any of the wise-cracking young draftsmen in your office they can write in and tell us we're all wrong and why. They can make cartoons of us or anything else as long as they'll think about us and talk about us. Even that exalted and celestial creature, your typical architect, can daintily descend from the royal throne of his dignity and hand us a mean crack if he wants to,—we'll send him our engraved motto and read his reply out here in meeting, so think up any *razzibilities* and have them ready for the next meeting. Don't be too long-winded about it though, we don't want to get the editor sore at us and give us the air. And that recalls the story of the parrot who tried to razz a fox terrier pup. He sat on his perch and yelled 'Rats'; the pup rushed around the room excitedly and was disappointed in finding no rat. Going back to sleep again he was awakened by the squawking cry 'Rats'; again he made his excited exploration and returned to his nap. Peevishly awakened by the third call of 'Rats' followed by the raucous laugh of the parrot, he made a dash for the feathered wise-cracker and jumped up and caught him by the tail feathers, pulled the squawking, protesting bird to the floor where he rolled him around and pulled out and demolished his feathered coat enthusiastically. Feeling he had done a thorough job, he returned to slumber on the rug. The parrot ruthfully surveyed his dilapidated person with sadness, and then,— 'Gerrawk! Polly, the trouble with you is you talk too damn much'."





DRAWINGS IN INK AND CHARCOAL BY PETER BEHRENS

CATHOLIC CHURCH IN ESSEN, RHINELAND—PETER BEHRENS, ARCHITECT

PENCIL POINTS SERIES
of
COLOR PLATES

The rendering reproduced on this plate, while not of a modern building, is valuable as showing the effective result which can be obtained with a few simple washes. The drawing, which measures 14" x 20", was made with water colors on cold-pressed Mounted Whatman's. A wash of Antwerp Blue and Rose Madder was run over the whole surface, then another over the sky, and a third in the shadows. A little yellow over the grass in the foreground and a few touches of opaque color on the figures and columns completed the picture. The result of the simple treatment has been to achieve a unity almost impossible to attain by other means.



TEMPLE OF JUPITER OLYMPUS AT ATHENS

DRAWING IN WATER COLOR BY H. RAYMOND BISHOP



DESIGN FOR A CHURCH BY DWIGHT JAMES BAUM, ARCHITECT

WATER COLOR RENDERING BY EARL PURDY

PENCIL POINTS SERIES
of
COLOR PLATES

We show here a reproduction of a straightforward water-color rendering by Earl Purdy of the office of Dwight James Baum, Architect, New York. The same general arrangement and color scheme could be applied to renderings of many different types of moderately sized buildings. This example was rendered over a pencil drawing on cold pressed paper and measured 28½" x 19".



Print by George C. Miller

FROM A LITHOGRAPH IN TWO COLORS BY JOHN RICHARD ROWE

SOUTH PORTAL OF CHURCH AT LOUVIERS, FRANCE

PLATE XXVIII

VOLUME VIII NUMBER 8

On this plate we have reproduced a lithograph by John Richard Rowe, the original of which was printed in black and tan and measured 15″ *x* 21½″. *The two impressions necessitated the making of drawings on separate lithographic stones, one for each color, the tan being printed first. Our reproduction in black and white gives only a partial impression of the beauty of the original print, but it is still a sparkling bit of Gothic lacework.*



DRAWING OF SAINT PAUL'S CATHEDRAL, LONDON, MADE BY SIR CHRISTOPHER WREN

STUDY FOR COMPLETE DESIGN MADE DURING EXECUTION

PLATE XXIX

VOLUME VIII NUMBER 8

A plate from the first Volume of original Wren drawings published by the Wren Society. The catalogue states, "The drawing shows the south front of St. Paul's as at present, with small variations in the cupola and western towers; the cupola with roundels and the campanile tower like the present dome; peristyled with statues over every pilaster; in rustic, drawn, well shaded in ink. The dome and western towers are of course very different from the executed design. There are also minor variations to the lower part, such as the omission of the rustication and the consoles to the main cornice." Compare with plate XIX in the May 1927 *issue of* PENCIL POINTS. *This plate is reproduced through the courtesy of the Wren Society, information concerning which may be obtained from H. Duncan Hendry, Hon. Secretary,* 53, *Doughty St., London, W. C.* 1.



PENCIL RENDERING BY JAMES PERRY WILSON

CHINESE COURT, HONOLULU MUSEUM OF ART—B. G. GOODHUE ASSOCIATES, ARCHITECTS

PLATE XXX

VOLUME VIII NUMBER 8

This plate shows a pencil rendering by James Perry Wilson of the office of Mayers, Murray and Phillip, which was formerly known as B. G. Goodhue Associates. The subject is oriental in flavor and of unusual charm which has been well rendered by the artist.



ETCHING BY LOUIS RUYL

WOOLWORTH BUILDING AS SEEN FROM A FALL RIVER LINE BOAT

PLATE XXXI

VOLUME VIII NUMBER 8

An etching by Louis Ruyl, the well-known architectural delineator, is shown on the other side of this sheet. We have not often had the pleasure of reproducing specimens of Mr. Ruyl's work, and we were therefore pleased to secure permission to present one of his latest plates to our readers. He has chosen an unusual view of the Woolworth Tower.

WHITTLINGS

HARVEY WILEY CORBETT,

In an interview with the press as represented by Dorsey Kay, special writer, gives some success advice:

"Work hard but keep your eyes open for the lucky chance. Do each job as well and as energetically as you can, no matter how small or unimportant it may seem to be, but be sure to have a good time doing it.

"Success in the field of architecture is due as much to patience as to any other factor, but, of course, with that you must have an enthusiastic love for beauty and an ability to visualize it in mass and proportion in structures.

"Many a budding architect, fired with ideas of beauty, finds success still beyond his grasp because he has not sufficiently considered his profession as applied art, full of technical difficulties and with ramifications into engineering problems and the practicalities of dollars and cents."

"ANONYMOUS",

Writing in the Philadelphia Public Ledger under the heading "Out of the West":

"There were Barnums in the good old golden days when art was art, even though they hadn't been born in the American circus, and Benvenuto Cellini was one of them. Like Barnum, he had a rich fund of psychology—which, of course, wasn't even known as psychology then, but was considered just part of the general equipment of an intelligent man. What Cellini said has come to be of even greater importance than what Cellini did. You see, he was really a modernist, but he had one thing in common with Michelangelo—what he did he did well, and he knew his job.

"Any artist who copes with the world today knows that Barnum was right—and that he must cultivate a bit of circus technique to gain his audience, but what he is beginning to appreciate is the equal claim to rightness of the surprisingly complete Michelangelo."

IRVING T. BUSH,

President of the Bush Terminal Company, in an interview with K. B. McCann as published in the Brooklyn Times:

"It is to be regretted that since the war there has crept into the industry, insidiously at first but with firm tentacles that now may be hard to pry loose, a new type of building. In the desire to keep down costs, the appearance of many buildings has been depreciated and the high standard one might expect has not been maintained. Buildings are being put up overnight to last for a short period of time; what we need is the adaptation of the old school of architecture to present day operations."

LUCIA AMES MEAD,

In a letter to the New York Times, voices opposition to skyscrapers:

"We pride ourselves on what should be our shame. Granted that the Woolworth and individual lofty buildings are beautiful in themselves; but when they are huddled together regardless of proper setting and spacing and the rights of human beings, they proclaim the insanely tense life that we are living."

MAJOR HARRY BARNES,

Chairman of the R.I.B.A. Registration Committee, writing in the Architect's Journal, argues for the necessity of registering architects:

"There appears to be in some quarters the view that the services of the trained architect are only necessary when works involving great expenditure are being carried out. No view more fallacious or more disastrous could prevail. It is the trifles that make perfection, and one cheap and nasty structure may spoil a whole landscape. Such a view is tantamount to saying that the only field for the display of taste is in important public and commercial buildings and in the dwellings of the well-to-do.

"It is forgotten that in bulk these buildings form a comparatively small percentage of the total number of buildings in the country. The truth is, that we shall not get a country architecturally fit until it is realized that there is no building, however simple in construction, limited in accommodation and inexpensive in cost, but will benefit by being the subject of trained architectural design."

MILTON B. MEDARY,

President of the A.I.A., makes clear his position in regard to American Architecture in his speech at the opening of the late convention:

"The architect hears everywhere, 'Let us have done with the dealers in classic and medieval forms; let us have something truly American.'

"This is plain sophistry. Just as well say: Let us have an entirely new written language as well as a physical one.

"I have come to the firm conviction that architecture can have no existence apart from the elements of which it is composed; that no architecture can be created or ever has been created which is not an assemblage of the arts; and that no truly great architecture ever was or can be except it be a complete fusion of all the arts into a perfect harmony, each dependent upon the other, the whole inspired at its conception by the appropriate beauty each holds ready for the enrichment of every other and of the whole."

LOUIS REPPLIER,

Citizen of Philadelphia, writing to the Editor of the Philadelphia Record, takes issue with Mr. Medary:

"In your issue of today there is an editorial about the president of the American Institute of Architects saying: 'We refuse to repeat the expression of other lives and demand opportunity to add our own expression to the sum of truth and beauty built up through the ages.'

"This is all very well, but, as John Keats said: 'A thing of beauty is a joy forever.' What is there beautiful about much of our modern architecture? Our skyscrapers are what they are called, and nothing more.

"When our architects and builders can design anything as beautiful as the famous buildings of the past ages then they have a right to demand 'opportunities,' for they will have them already."



PRIZE WINNING DESIGN BY MICHAEL RAPUANO

ROME PRIZE IN LANDSCAPE ARCHITECTURE

MICHAEL RAPUANO, of Syracuse, N. Y., has been awarded the Fellowship in Landscape Architecture at the American Academy in Rome. The term of fellowship is for three years, beginning October 1st, and carries an annual stipend of $1,300 a year with free residence and studio at the Academy.

The program called for the designing of a site for a museum of fine arts in a municipal park. Mr. Rapuano's winning design is reproduced above.

Honorable Mention was given to Thomas D. Price, a graduate of Ohio State University and Harvard; and to Charles R. Sutton, a graduate of the University of Illinois.

The Members of the Jury of Award were: Ferruccio Vitale, *Chairman*, Arthur F. Brinckerhoff, Noel Chamberlin, Albert D. Taylor and Arthur A. Shurtleff.

Other competitions as announced in the School of Fine Arts, up to date have resulted as follows: George Holburn Snowden, of Bridgeport, Conn., Fellow in Sculpture for three years; Dunbar Dyson Beck of Indianapolis, Ind., Fellow in Painting for three years; Homer F. Pfeiffer of Kansas City, Kansas, Fellow in Architecture for three years; and Alexander L. Steinert, of Boston, Fellow in Music for three years.

SKETCH CLUB ATELIER OF NEW YORK

THE SKETCH CLUB ATELIER will start its second season at the Art Center, 65 East 56th Street, New York, on Tuesday evening, October 4th at 6:30 P. M.

This year Arthur L. Guptill will be the instructor. Mr. Guptill's many years of experience as a teacher, his fame as a renderer and his jovial personality will quickly inspire all those who come under his instruction. Mr. Guptill is very versatile, and while he is better known for the book he has produced on pencil sketching, nevertheless he is a master of all mediums and techniques.

The class will be limited to forty students. The method of teaching will include general class criticism, a series of progressive lectures on composition, pencil, pen and ink, colored pencil, the use of a simple color wash, and a combination of all these mediums for sketch purposes, and personal instruction.

During this past spring, the work of the Atelier's first year under Ernest Watson was exhibited in one of the galleries at the Art Center. It created much favorable comment and proved beyond a doubt the advisability of continuing such exhibits at the end of each year.

D. Everett Waid, Thomas B. Hastings and Otto R. Eggers are members of the Advisory Council.

The course will run throughout the fall, winter and spring, for twenty-four lessons at a season cost of $48.00. The Atelier is one of the art classes conducted by the Pratt Art Alumni Association.

All inquiries and applications should be made to A. Thornton Bishop, 105 West 40th Street, New York.

RAMBLINGS

(Continued from page 462)

days ditches and work in the streets were not so carefully marked and safeguarded as later, so in front of one bar, "cabby" happened to draw up beside an open ditch. He had been well treated by the lads so didn't notice or couldn't see the ditch in the dark beside the cab, so proceeded to fall in. Then each one of them got out to see where the other had gone and followed the cabby into the ditch. There, presumably, they blamed each other for their plight, anyway it was a fight and the police fished them out and locked 'em up, and mine the task of bailing them out next morning to help rush through the plans for a Capitol building!

For a while before pay day peace and contentment reigned and we could get stacks of work done. And some of those chaps were splendid workers—at intervals. The one thing I wouldn't tolerate was for them to be drunk at work. That meant out, and there was the rub generally, rebellion and allies, so that about every so often I spent a physically strenuous short period, until my reputation was fairly established as a young but rather hard nut to crack, albeit a comparatively easy mark to touch financially. They swore artistically at me when spiffled but I will say they also swore by me when sober.

Four years I had of that sort of thing, then in other partnerships and my own office, but with fewer though somewhat similar fellows to deal with. It was fairly well into the nineties before the rank and file of office help steadied down and became part of what might be called a permanent organization. The few itinerant draftsmen were more respectable though not any more skillful than their rollicking, hard-boiled predecessors. And by 1905 offices thereabout were as sedate and orderly as are the big architectural work shops of today.

Then back East accident took me again, to eminently respectable and dull government circles where the only architectural physical mix-ups ever forced upon my not too unwilling attention were strike fusses, and some interesting ones too.

Then another move, to Chicago, where I have had absolute "pace and contintment" for five years in spite of the hold-ups, murders, race riots and what not you read about out here. So that all the boxing I get is with gloves, tamely within the conventional confines of a gym.

Now about Fire Prevention, or the Invasion of Architecture by the Builders? Oh well, that's another story. Let's keep it for some other time.

PARIS PRIZE AWARDED

THE 20TH PARIS PRIZE in Architecture of the Society of Beaux-Arts Architects was awarded to Donald S. Nelson, of Massachusetts Institute of Technology, whose patron was Mr. Jacques Carlu. A. J. Kelsey, of Yale University, was awarded second place in this competition; G. E. Brennan of Princeton, third place; I. W. Silverman of Harvard, fourth place. A. F. Euston, of Atelier Hirons, was placed *hors concours*.

Members of the jury were: George Howe, Charles Z. Klauder, and C. C. Zantzinger, of Philadelphia; William E. Parsons of Chicago; Henry Richardson Shepley of Boston; Archibald M. Brown, Philip A. Cusachs, Wm. Adams Delano, Howard Greenley, Edward S. Hewitt, Raymond M. Hood, Charles L. Lawrence, H. Oothout Milliken, Julian L. Peabody, and Whitney Warren, of New York.

The drawings are hung at the Beaux-Arts Institute of Design, 126 East 75th Street, New York, and may be seen by telephoning Miss Rother for an appointment.

Reproductions of the winning design and a brief outline of the program will be published in the September issue of PENCIL POINTS.

PRINCETON ARCHITECTURAL PRIZES AWARDED

THE JURY FOR THE Princeton Prizes in Architecture for 1927-28, met at Princeton on June 16th, 1927, and consisted of Messrs. Corbett, D'Amato, Githens, Licht and Morgan.

The program called for the design of a *Memorial Group of Buildings* on a University campus, consisting of an Auditorium, a Library, an Art Museum, and a Tower, arranged around a court to be dedicated to the Liberal Arts. The drawings submitted were of very high quality, and showed in general, an excellent grasp of the problem.

The prizes were awarded to Martin L. Beck, of New York, and John A. Nelson, of Watertown, Mass., and honorable mentions were awarded to Alan C. Davoll of New York, and Harry Gulesian, of Ashmont, Mass. The prizes amount to $800 each, and entitle the winners to spend a year in the Advanced Class of the Princeton School of Architecture.

THE T SQUARE CLUB ATELIER

AT A RECENT MEETING of the Atelier of The T Square Club of Philadelphia, the following were elected: Joseph J. Kohler, Massier; Carl H. Faltermayer, Sous-Massier; Albert M. Davis, Secretary & Treasurer; Franklin Raudenbush, Librarian; Albert R. Ware, Atelier Representative.

The Atelier has just completed one of its most successful seasons with about forty men doing work at the club, under our able patron, Grant M. Simon, and critics, Sigismund Laschenski and Walter Antrim.

Interest in the Atelier has been so aroused by the active members that the coming year we will in all probability have more than fifty men taking an active part in the work and we look for a most prosperous season in the work of the Beaux-Arts Institute of Design for 1927-28.

CARL H. FALTERMAYER, *Sous-Massier.*



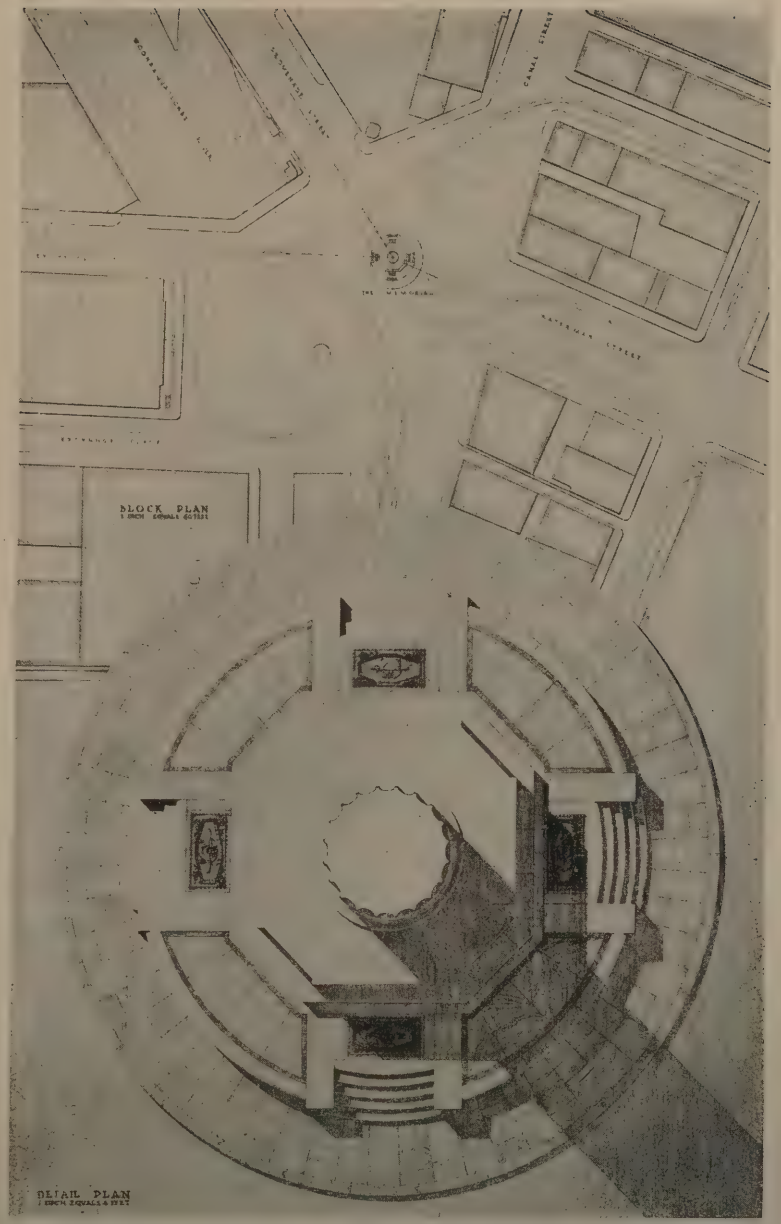
DONALD S. NELSON

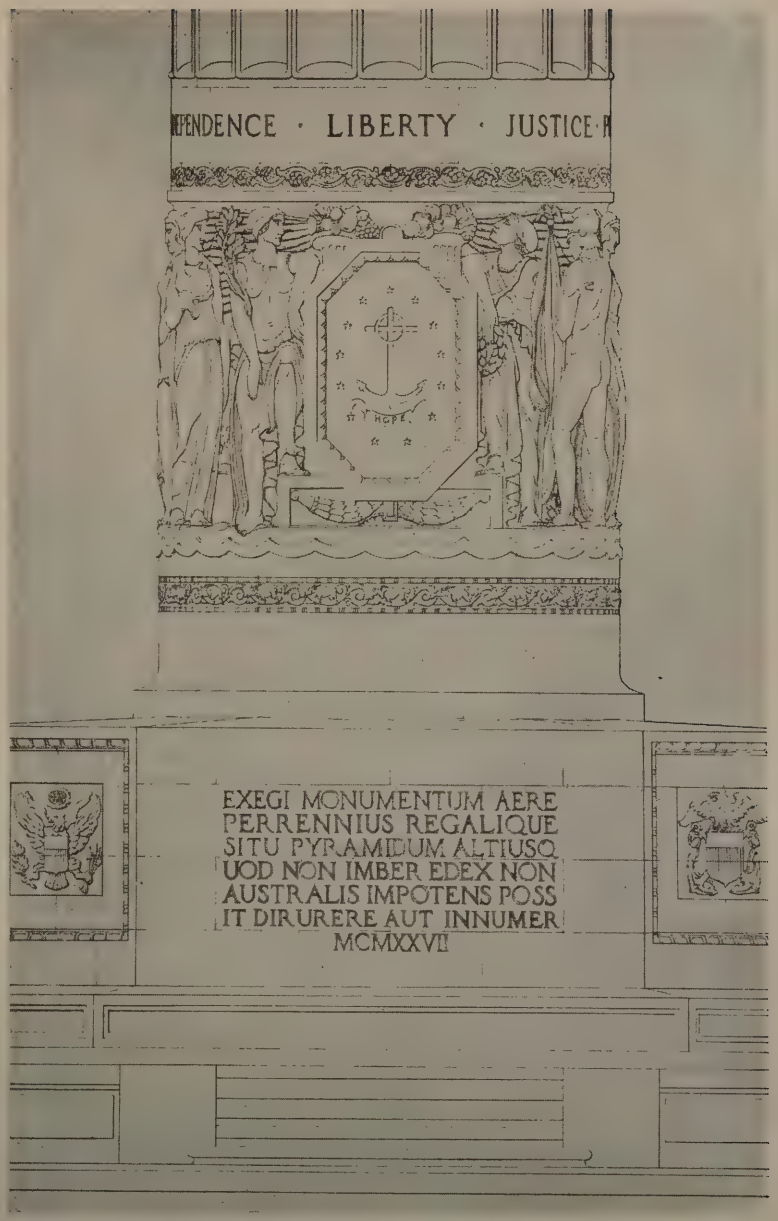
DONALD S. NELSON, winner of the 20th Annual Paris Prize of the Society of Beaux-Arts Architects, was born in Chicago in 1907. He attended the public schools in that city and, in 1922, studied in the evening school of the Art Institute of Chicago. He entered the Atelier Parsons in the same year, working under Mr. William E. Parsons. In 1924, while in this Atelier, he won the Special Student Scholarship offered by the Massachusetts Institute of Technology. In his first year of study at Tech he completed both the junior and senior work and won the Fontainebleau Scholarship, as well as another scholarship at M. I. T. for post graduate design.

During the summer of 1925 Mr. Nelson studied at the Fontainebleau School where he received a diploma and the Jean Paul Alaux Prize. The following winter he was a member of Mr. Jacques Carlu's class in post graduate design at Tech. During this course Mr. Nelson won the Emerson Prize and several prizes in Beaux-Arts work. He also received numerous other awards, including the Chandler and Despradelle prizes. In the Paris Prize competition for 1926 he placed second, with first medal.

Mr. Nelson wishes to express his particular appreciation for the interest that Mr. Jacques Carlu has taken in all his work at M. I. T. and Fontainebleau. Mr. Carlu was his parton on last year's Paris Prize as well as this year's. Mr. Nelson is also greatly indebted to Professor William Emerson for his kindly interest and help throughout his architectural training.

At the present time Mr. Nelson is in the office of B. W. Morris, of New York. In the fall he plans to enter either the Atelier Laloux or Atelier Expert. As holder of the Paris Prize he will be admitted to the Ecole des Beaux Arts without entrance examinations.





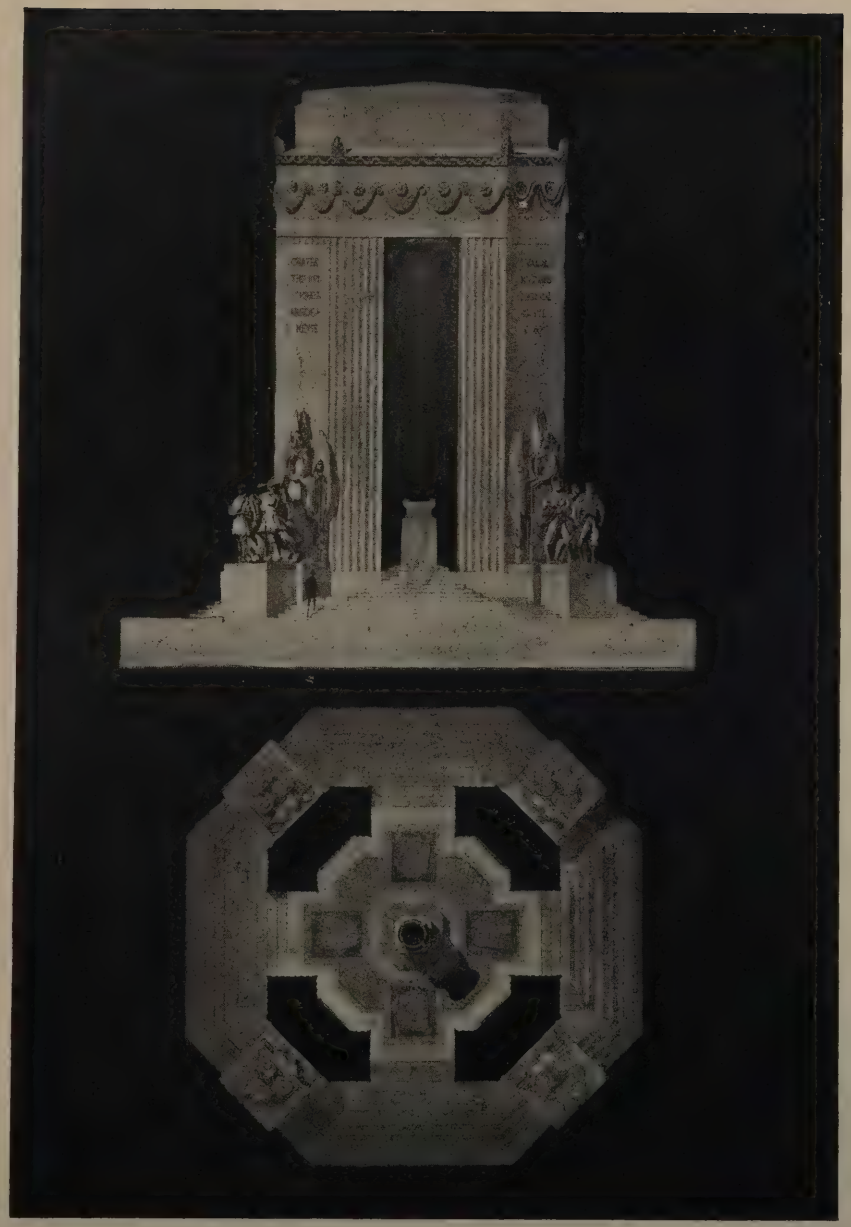
PLAN AND DETAIL OF PRIZE WINNING DESIGN FOR PROVIDENCE WAR MEMORIAL

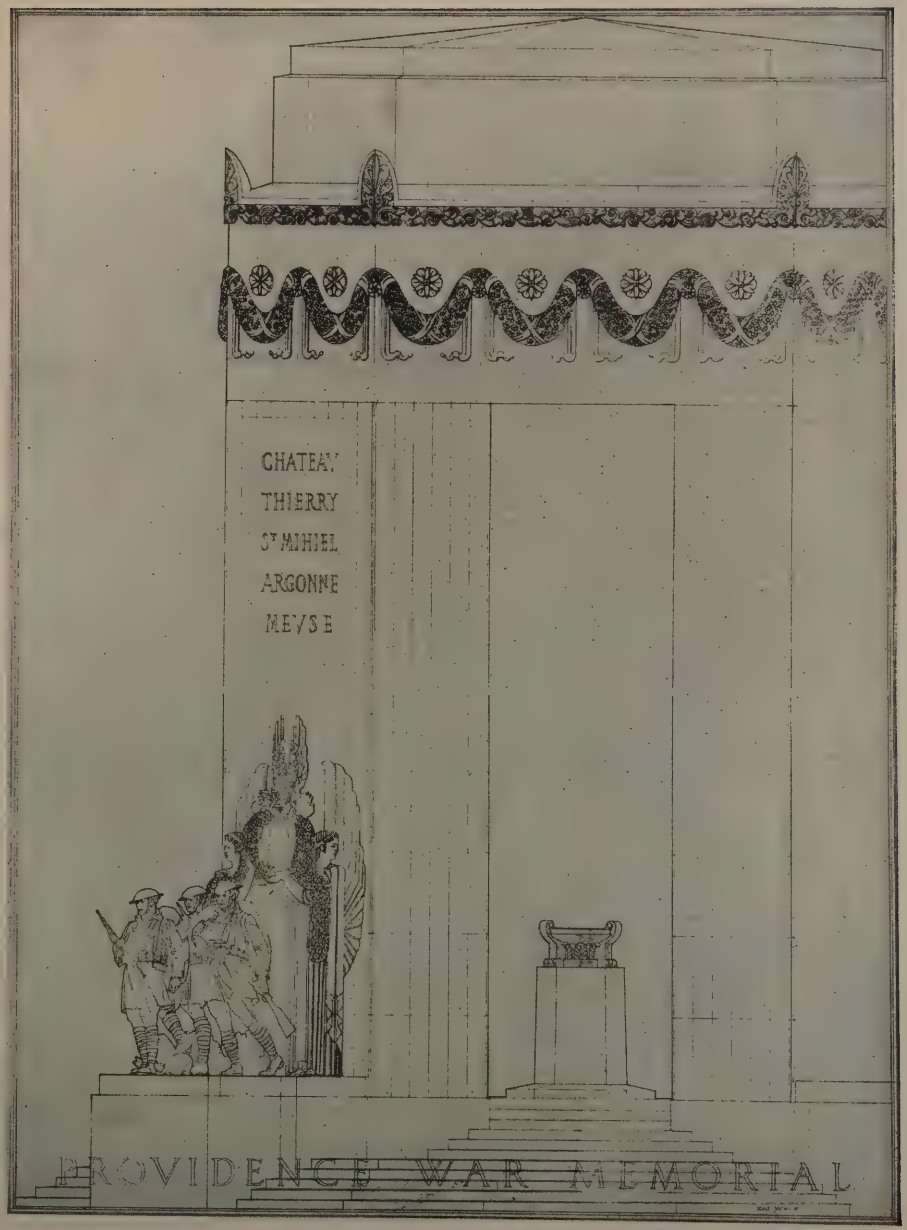
PAUL P. CRET, ARCHITECT



PRIZE WINNING DESIGN FOR PROVIDENCE WAR MEMORIAL

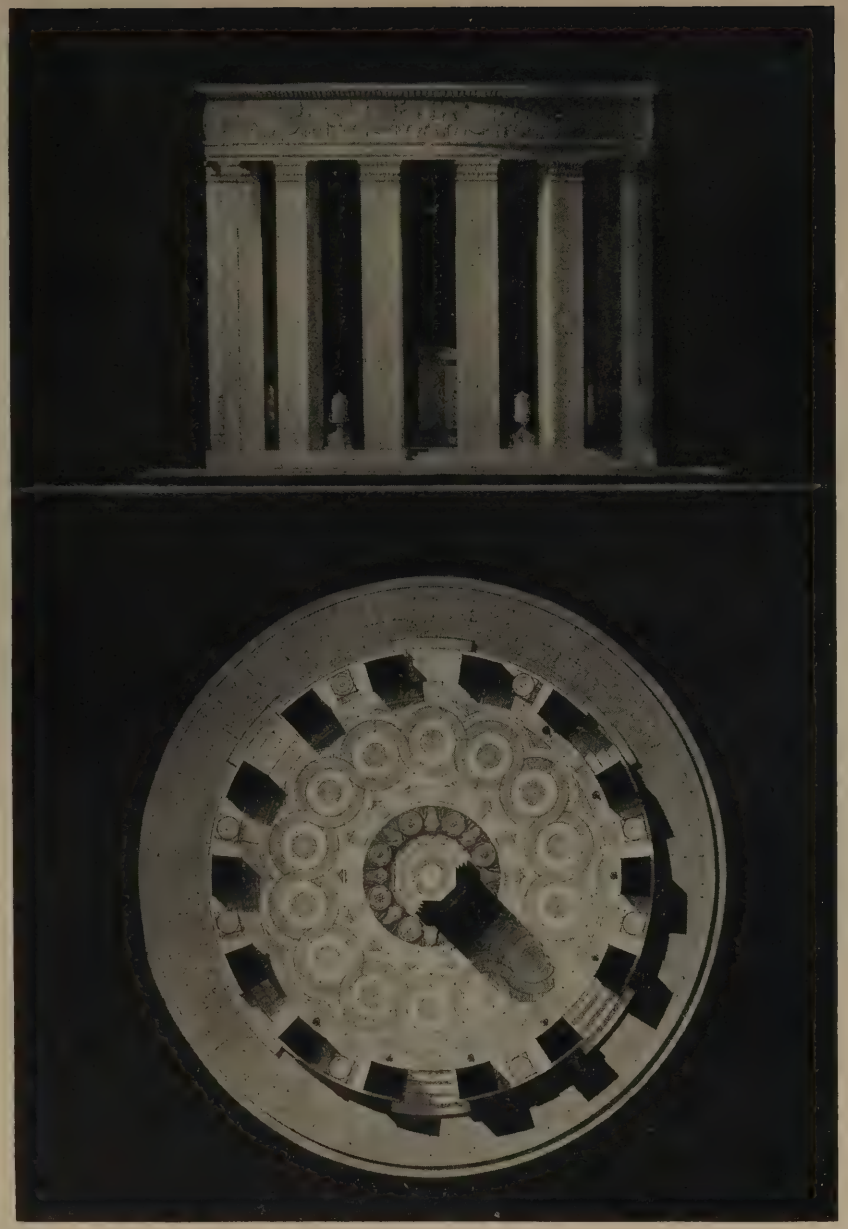
PAUL P. CRET, ARCHITECT

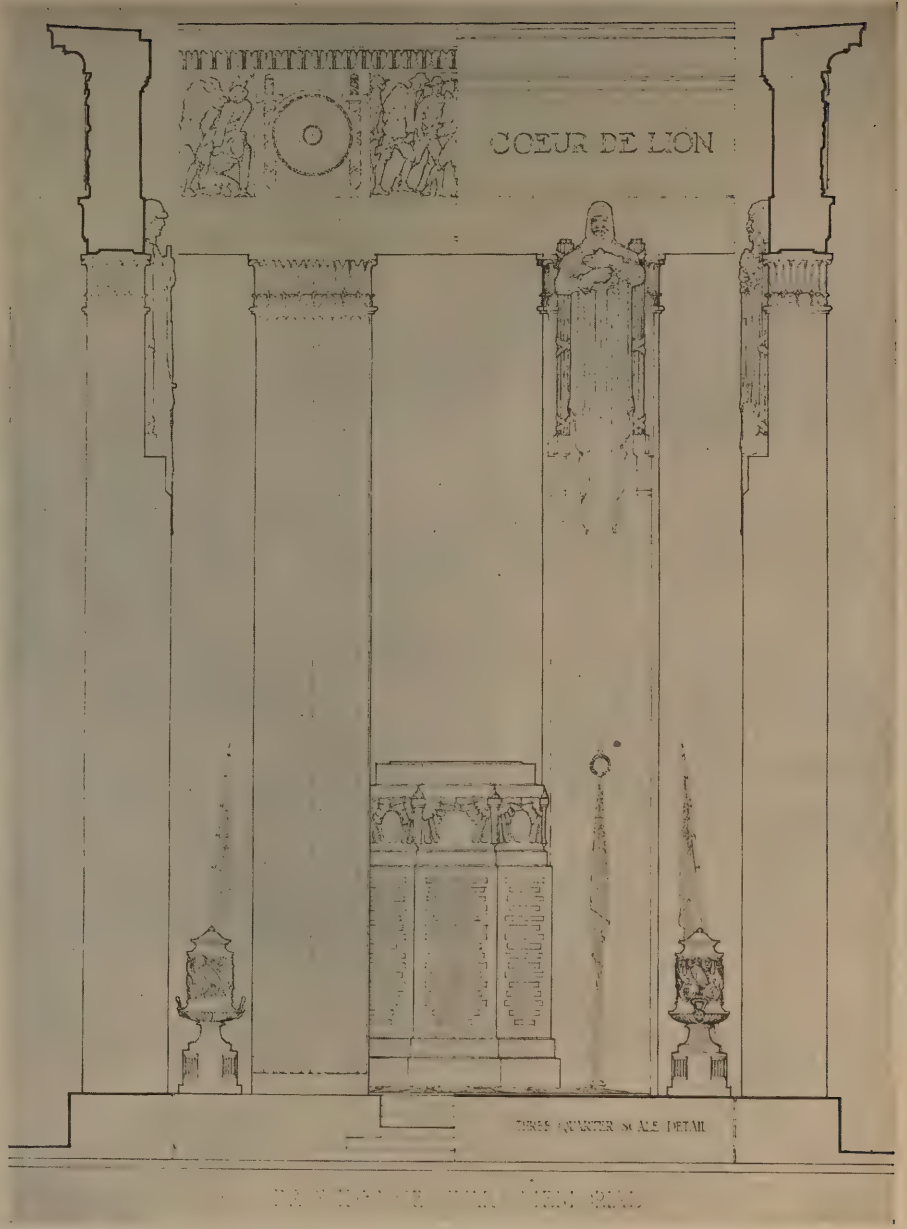




DESIGN SUBMITTED IN THE FINAL COMPETITION FOR THE PROVIDENCE WAR MEMORIAL BY CLARK AND ARMS, ARCHITECTS, NEW YORK

ORONZIO MALDARELLI, SCULPTOR





DESIGN SUBMITTED IN THE FINAL COMPETITION FOR THE PROVIDENCE WAR MEMORIAL BY PERRY, SHAW & HEPBURN, ARCHITECTS, BOSTON, MASS.

OSCAR ENDERS

1865—1926

AN UNASSUMING DRAFTSMAN with an intense appreciation and love for art—such I think would be a just description of Oscar Enders who passed away in Chicago, December 22, 1926.

He had gone to the Presbyterian Hospital for a minor operation which had been successful, and he was getting along so well, that the doctor had given him permission to go home. But his destiny was otherwise, and he passed away suddenly and unexpectedly, from embolism. It had been his first and only severe illness.



Oscar Enders

It can be truthfully said that he shared with his friend, Harvey Ellis, the distinction of being one of the two most talented and widely known draftsmen of the middle west. He was born in Milwaukee, May 4th, 1865, and at first was a prestidigitator with a circus that toured Wisconsin. He soon abandoned this profession and took up architectural drafting. He was self taught, a flower of the system that graduated the men of that day from the drawing board.

He left Milwaukee to make his home in Chicago where he soon became one of the leaders of a buoyant and brilliant coterie of draftsmen that was making the name of the Chicago Architectural Sketch Club known throughout the land.

In a competition instituted by the Architectural League of New York to design a tomb for an illustrious architect, he won the silver medal. His development as a designer and perspective artist had been very marked and he attracted the attention of Isaac Taylor of St. Louis, who was able to persuade him to come down there and take charge of his office. In attributing to Oscar the design of Isaac Taylor's work of this period, I believe that I violate no confidences, for Isaac Taylor was always generous enough to credit Oscar as the author.

The years that followed were fruitful years, and Oscar's powers of design matured and flowered into a dignified series of structures that ranged from Mercantile Buildings, hotels and residences, to the purely monumental design of the Thomas Jefferson Memorial. In moments of respite from his more arduous work he would make perspectives, beautifully rendered in pen and ink, which usually appeared in *The American Architect*. I still feel the thrill with which I would carefully cull those plates from the rest and file them away. His exquisite draftsmanship was both my delight and my despair.

In his social life he was a great companion and friend. His skill at sleight of hand he always retained and he could bring it into play at unexpected moments to amuse and mystify. He wrote rollicking verses, architectural and otherwise, and these he would sing in a fine baritone voice to the melody of the popular songs of the day. But best of all he loved to take his sketching materials and go out and paint direct from nature. His paintings, both in oil and water colors, were of a very high order. The great number of works that he left behind testified to a tremendous energy. He was an indefatigable worker.

When the work of the secessionist German architects appeared in about the year 1900, Oscar became an enthusiastic follower of the new school of design, which made a deep impression upon him. While in this mood he wrote his famous poem, "Stoffa da Italiano", in a spirit of protest against the dull, slavish copying of Renaissance forms. The poem was included in a slender brochure of blue prints of his best songs and mailed to the various architectural clubs. "Stoffa" made an instant hit and was sung across the land. But the humorous sarcasm with which the verses were barbed went unnoticed, especially by those at whom the verses were aimed.

The last stanza is especially satirical:

Now, if you want to shine in this Dago line,
And draw your stuff right smart,
Lay in a stock of balusters,
Festoons, and eggs, and dart;
Swipe all you can from "Le Troolay,"
"Buhlman" and "Raguenasy"
Then a song and dance in the Renaissance,
Will come to you quite easy.

Has ever a keener javelin been thrust into the side of the dull, unimaginative copyist? I hardly think so.

When Isaac Taylor died he bequeathed the office and his splendid architectural library to Oscar, who continued the work of the firm up to about 1922. Graham, Anderson, Probst & White now made Oscar a very advantageous offer to return to Chicago and join their organization as designer. He accepted their offer and was with this firm till the day he passed away.

The impression that Oscar always made upon me was that of a man happy in his work. And this feeling of happiness surely reacted upon his sensitive preceptions and made his work more convincing. In this connection I would like to quote from Dr. Denman W. Ross' book, *Drawing and Painting:*

> "The secret of a reasonable happiness for everybody lies in being governed by our work, whatever it is and the ideal we find in it. We must have something definite to do, every one of us, and we must do it as well as we can, following good precedents and having as our motive the law of excellence and perfection and a longing for order and beauty everywhere. If we do not do that, life, the biggest show on earth, will not be worth the price of admission."

And this secret, I believe, Oscar Enders had, from the beginning, laid hold of, with a firm, and sincere, and steadfast heart.

—*Hugo H. Zimmermann.*

REPORT OF THE SPECIAL COMMITTEE ON PROVIDENCE WAR MEMORIAL COMPETITION

To the Honorable the City Council of the City of Providence:

The Joint Special Committee on Memorial to Soldiers and Sailors respectfully reports:

Since the signing of the Armistice the City of Providence has been vitally interested in commemorating its citizens who served during the World War. Your Honorable Body created Committees who labored exhaustively in this matter, many questions were involved, the selection of a suitable site, the nature of the Memorial and the question of finance.

Your present Committee carried out the first stage of the competition which was open to all architects and sculptors desiring to submit designs. About one hundred designs were submitted and the Jury, which was composed of William Emerson, Louis Ayres, and A. A. Weinman, chose from this number three designs, and their authors were invited to enter the second or final stage of the competition. The designs submitted in the final competition by these three are reproduced on pages 502-505. Six architects of recognized ability in the architectural field were added to compete in the final stage, restricting the competition to the following architects: Joseph H. Freedlander, New York; Raymond Hood, Godley & Fouiloux, New York; H. Van Buren Magonigle, New York; Thomas J. Hill Pierce, Providence; John Russell Pope, New York; Parker, Thomas & Rice, Boston; Perry, Shaw & Hepburn, Boston; Paul Cret, Philadelphia; Clark & Arms, New York.

The terms of the competition, as approved by the American Institute of Architects, provide that the Committee should act as the Jury and select one design for presentation to the City Council for its approval, said approval being the award of the first prize, i.e., the erection of the memorial. The Committee on June 24th and 25th, aided by Henry H. Kendall, *Professional Adviser*, W. F. Fontaine, President of the Rhode Island Chapter, A.I.A., and Charles Butler of New York, Chairman of the Standing Committee on Competitions, A.I.A., proceeded to judge the nine designs submitted and selected a design that they believed best suited to the location indicated by the City Council. This design is the unanimous choice of the Committee, its professional advisers and the representatives of the Veterans who aided the Committee greatly in its deliberations.

The premiated design (reproduced on pages 502 and 503) consists of a column rising approximately 115 feet in the air. This rests on a platform approached by steps from four directions. Four bronze plaques, bearing insignias of the various branches of the service are inserted in this. The plinth, or base supporting the column above, has four large faces suitable for memorial inscriptions or the names of the citizens of Providence making the supreme sacrifice during the World War. The four diagonal corners of this plinth contain the seals of the Army, Navy, Air Service and the Medical Corps. On the lower part of the shaft is a memorial frieze symbolizing the moral virtues of our citizens during the War. This frieze is flanked by the seals of the City of Providence and the State of Rhode Island. The shaft proper is symbolical of the American coat-of-arms, the Stars and Stripes. Surmounting the shaft and crowning the whole, is a large heroic figure of Peace. It is proposed that the design be executed entirely in an enduring pink Westerly granite, except certain portions of the platform where other colored granites and bronze plaques are inserted.

Your Committee is satisfied that the designs submitted represent the best thought of the leading architects in this country and that the one selected will harmonize with the location and will by its design permit the free movement of vehicular traffic at its base and believes that a beautiful and enduring memorial has been chosen.

Respectfully submitted, for the Committee,

Sol S. Bromson, *Chairman.*

DETROIT ARCHITECTURAL BOWLING LEAGUE NOTES

We are coasting along this summer with very little thought of bowling, although a few of the boys are spending their noon hour, and a few minutes of the boss's time, shooting ducks. But we expect to start off with a bang on or about September 16th when our sixth season starts.

Our team lineup will be the same as last year's viz: Malcomson and Higginbotham; Donaldson and Meier; Janke, Venman and Krecke; Weston and Ellington; Smith, Hinchman and Grylls; Frank H. Nygren; Albert Kahn; Louis Kamper; McGrath, Dohmen and Page; Van Leyen, Schilling and Keough.

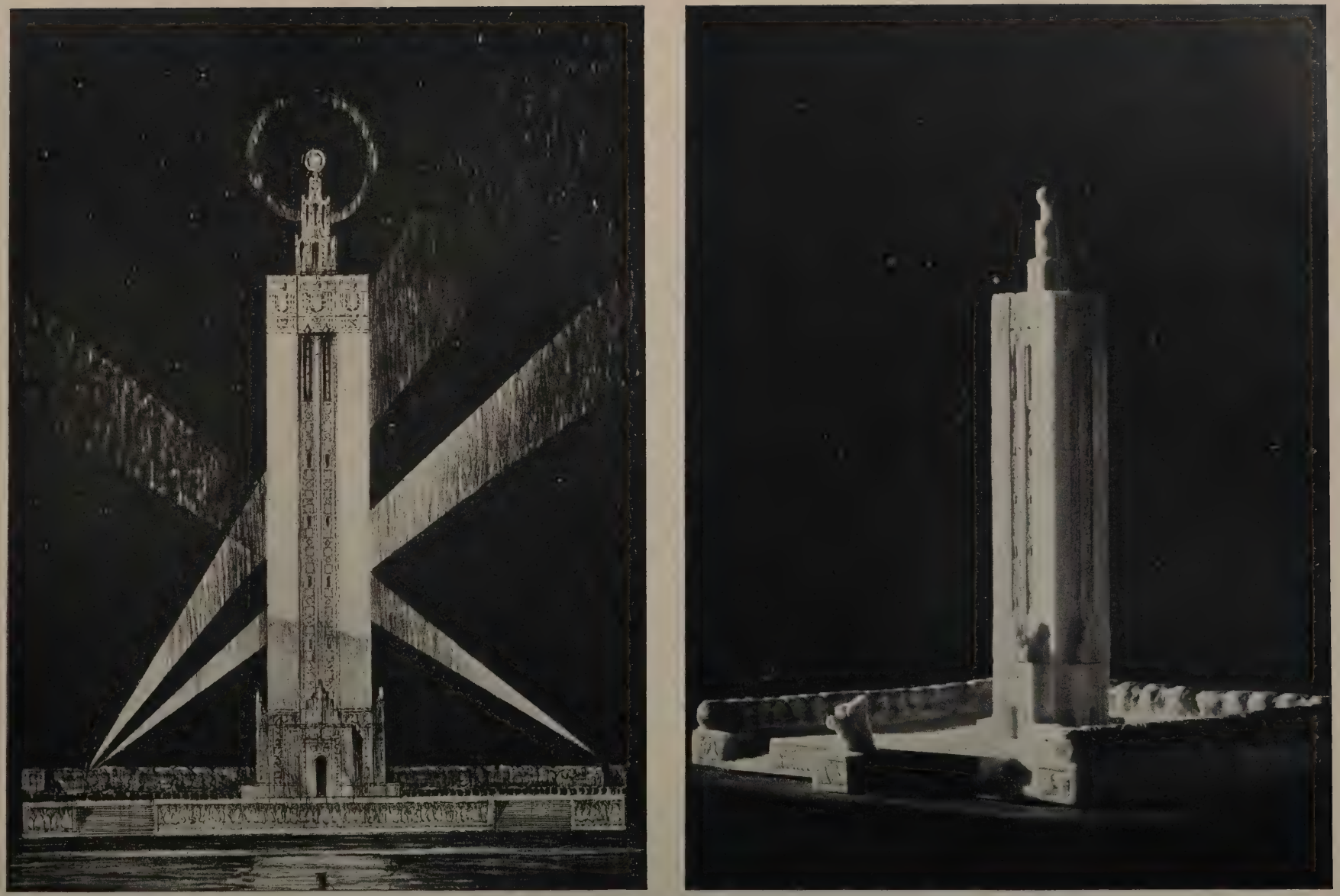
Plans are being made for golf and tennis tournaments sometime this summer.

Our matchmaker has not been appointed yet for the coming season but in case Cleveland or St. Louis or any other embryonic architectural bowling league wishes instruction in the gentle art of bowling, they may communicate with C. L. Toonder, *Secretary*, D. A. B. L., 800 Marquette Bldg., Detroit, Mich., regarding any and all particulars.

SUGGESTED MONUMENT TO AN AVIATOR

Francis Keally has designed a suggested monument to be erected to a famous aviator symbolizing his character and achievement. The model for this has been carved in white soap by Miss Margaret J. Postgate. The design is reproduced on page 508.

The monument, which would be carried out in white marble, would be five hundred feet high, sixty feet square, and rest on a base two hundred feet square. It sweeps upward in a single shaft with a beacon flood light at the top, to be seen for miles, as a guide for aviators, and it would serve as the center of an aeronautical museum and research laboratory, the buildings for which would be grouped around the base of the monument. It has been suggested that the monument be erected at or near the Roosevelt Field.



A SUGGESTED MONUMENT TO A FAMOUS AVIATOR, DESIGNED BY FRANCIS KEALLY, ARCHITECT

THE MODEL SHOWN AT THE RIGHT WAS CARVED IN WHITE SOAP BY MARGARET J. POSTGATE, SCULPTOR

(A Description of the Monument Appears on Page 507.)

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

The winners in the monthly competition for the period closing July 15th are as follows:

Class 1, E. M. Schiwetz; Class 3, Lansing C. Holden, Jr.; Class 4, Jay Allen. No award was made in Class 2.

In response to our invitation extended to our subscribers to write us letters giving their views on the best material published in each issue of Pencil Points we are receiving some very interesting communications. Some of these will be published in the September issue of this department.

We are now going to extend this feature to include the advertising as well as the editorial pages. Which is the most interesting and valuable advertisement published in this issue and why? For the best letter received in this office before August 30th a special ten dollar prize will be awarded. Letters should not contain more than five hundred words. And a special ten dollar prize will also be awarded for the best letter dealing with the editorial section, received not later than August 30th.

Thomas Mitchell, Secretary of the Glasgow School of Architecture Club, thinks it might be a good idea for some traveling student of architecture from this country to deliver a talk before his Club sometime next winter. This seems to us such an excellent scheme that we are printing part of Mr. Mitchell's letter and suggest that anyone interested communicate with him in care of Wright & Wylie, Architects, 204 W. Regent St., Glasgow, C2.

Dear Sirs:

Doubtless this coming winter will see some of your men over here with sketch books and foot rules and horn-rimmed spectacles. Well then, The Glasgow School of Architecture Club is at present compiling its syllabus for the forthcoming session, and in so doing it has been smitten with the bright idea of trying to get in touch with any American student who might be over during the winter, and of inviting the said student to give us a talk —anything from a more or less informal chat to a high-brow lecture—on any conceivable subject under the sun.

Can you help to put us in touch? Would it be too much to ask you to publish this or its potent, say in your Here and There, etc., columns?

(Signed) Thos. Mitchell, *Hon. Secretary.*

P. S.—Please don't all rush at once. There is *no* fee attached to this.



Drawn by G. Paolillo



Old Timer: "See all the people down below?"
New Man on the Job: "Yeah."
Old Timer: "Well 50% of them expect us to fall and be killed."
New Man: "Yeah, well 50% of the people up here feel the same way about it."

By Jay Allen

(Prize—*Class Four—July Competition*)



PEN-AND-INK FIGURE SKETCHES BY LANSING C. HOLDEN, JR.

Sketches of this kind are of value on architectural renderings to show the scale of the building.

(PRIZE—*Class Three—July Competition*)



"Pearl Street Market, Dallas"—Pencil Sketch by E. M. Schiwetz

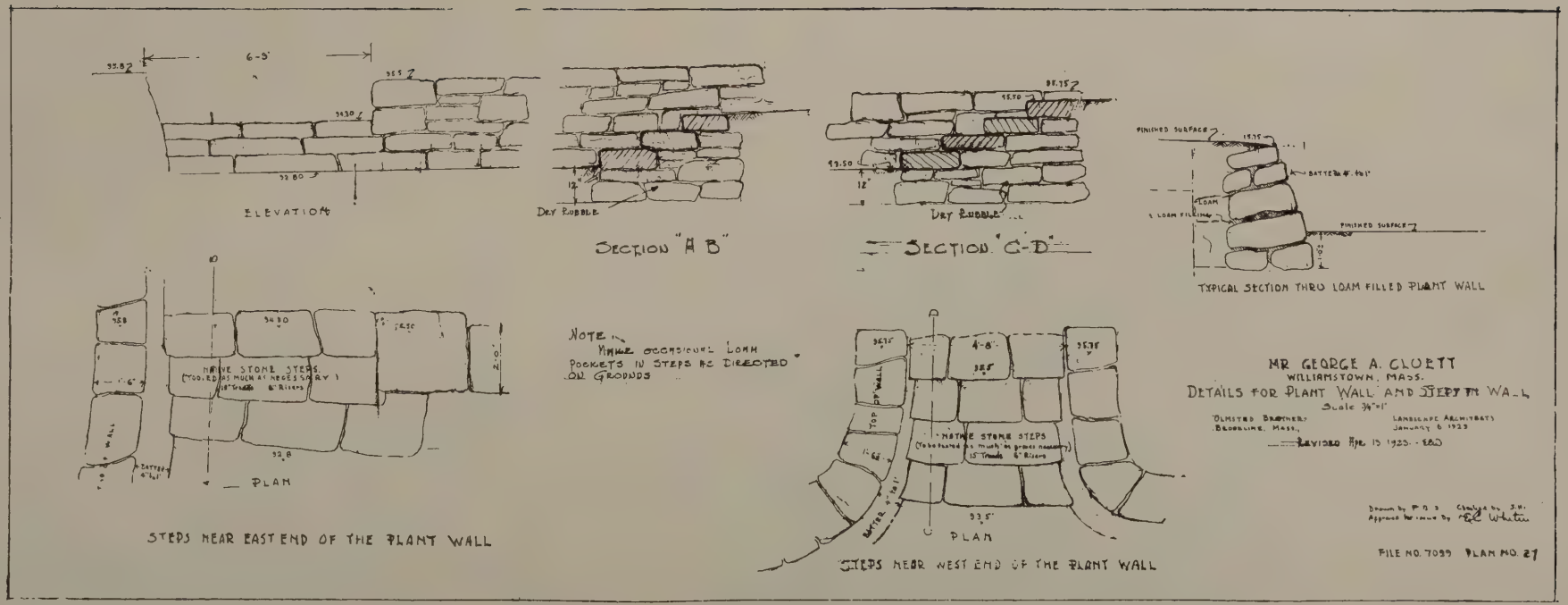
(Prize—*Class One—July Competition*)



Sketch on Cameo Paper by Francis J. Cormier

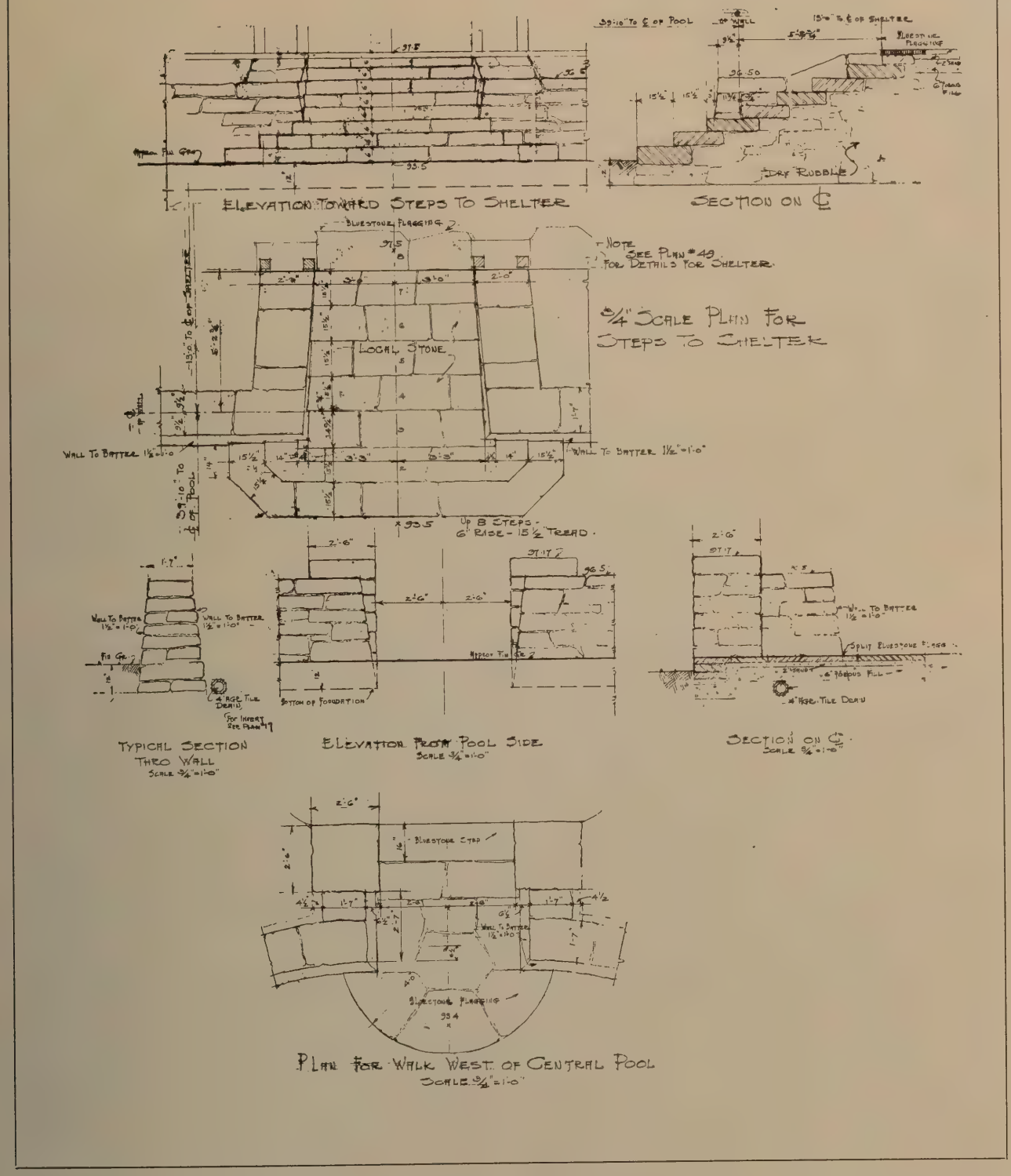


Wolff Pencil Drawing by Roy F. Hammond



DETAILS OF CONSTRUCTION FOR PLANT WALL AND STEPS IN WALL—ESTATE OF MR. GEORGE A. CLUETT, WILLIAMSTOWN, MASS.

OLMSTED BROTHERS, LANDSCAPE ARCHITECTS

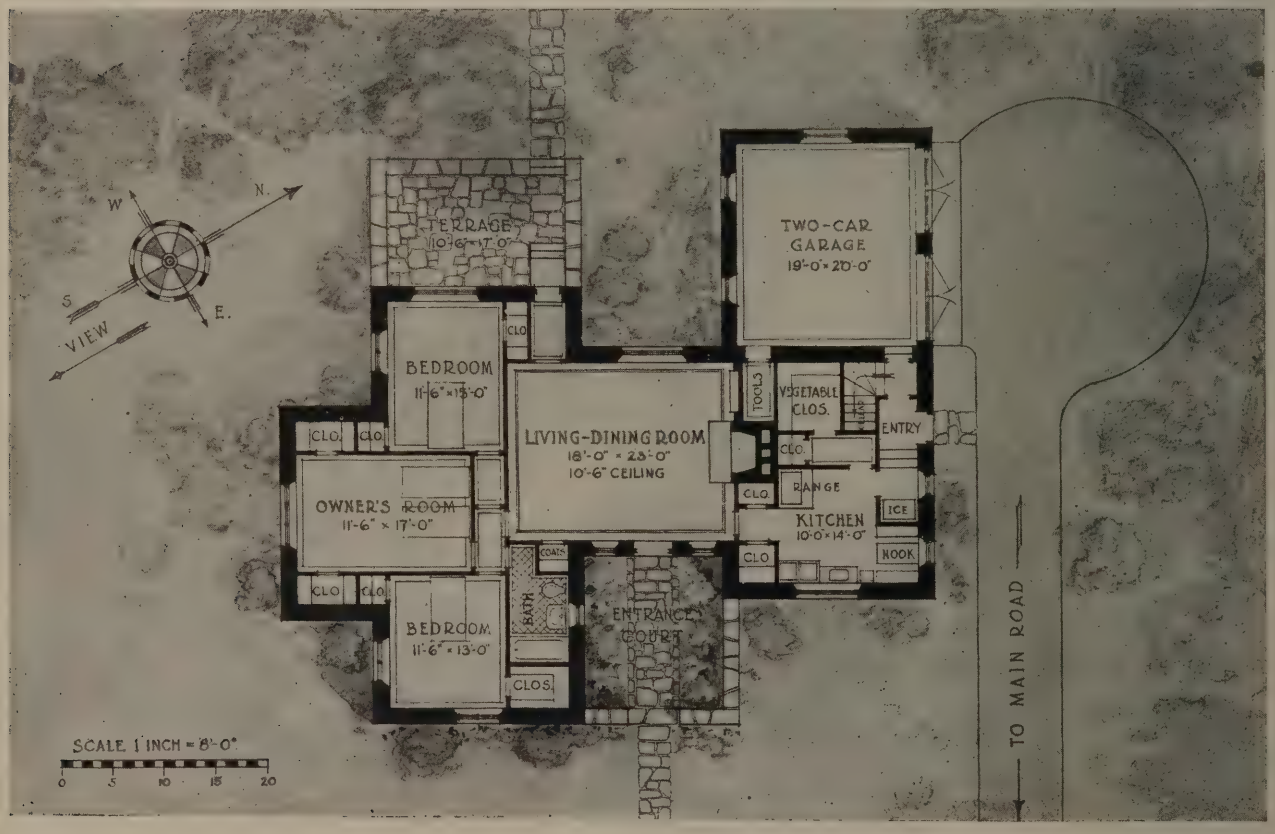


DETAILS OF CONSTRUCTION FOR STONE STEPS—ESTATE OF MR. GEORGE A. CLUETT, WILLIAMSTOWN, MASS.

OLMSTED BROTHERS, LANDSCAPE ARCHITECTS



Wolff Pencil and Wash Rendering by Gerald Lynton Kaufman



A STONE HOUSE AT ORIENTA POINT, MAMARONECK, N. Y.

GERALD LYNTON KAUFMAN, ARCHITECT

THE SPECIFICATION DESK

A Department for the Specification Writer

SPECIFICATION ENGLISH

By W. W. Beach

Specifications should satisfy three principal requirements. First, they should, in combination with drawings, so adequately describe a given work as to enable the builder to understand exactly what is intended.

Next, they must, when made part of a contract, enable the owner to legally compel the contractor to produce precisely what was proposed.

And lastly, being an emanation of one of the learned professions, they must be couched in good English, both diction and grammar so well observed that no needed word is omitted or misused, nothing ambiguous or superfluous.



W. W. Beach

In a previous article in The Specification Desk, the writer touched upon the necessity for general improvement in specification diction and grammar. Apparently, there is sufficient need of this to warrant further dissertation on the subject.

Nor is criticism of specification grammar to be limited to the products of architects' offices. Typical specifications offered by manufacturers as standards to be copied by architects are filled with incomplete clauses treated as finished sentences, such as "All ends of flooring to be centered on joists." No doubt, the copying of these is responsible for much that is in poor form in our documents. Nevertheless, that is not a good alibi, inasmuch as the original was probably derived from an architect.

Modes and Tenses

The question of modes and tenses of the verbs to be used has much to do with the make-up of our specifications. Obviously, the best form should be decided upon and adhered to. The American Institute of Architects has cleared the way for this by adopting the future tense of the indicative mode and using it consistently.

This is most logical since it is the plain intent of the contract documents that the contractor *shall* do certain things, in exchange for which the owner *will* do thus-and-so, and binds himself accordingly.

Notwithstanding the example set for us by the A.I.A., we frequently find an unwarranted mixture of modes and tenses made use of in a single specification, sometimes in a single paragraph. The following is to be found on a certain page of a current publication offered as a guide to specification writers:

Future indicative: "From a point directly back of the house-trap, a cast-iron fresh-air inlet shall be carried to a point where indicated".

Imperative: "Finish with an approved cowl".

Present indicative: "The location of vents is to be as inconspicuous as possible".

How much better to combine the first two into a single sentence in the future indicative: "From point directly back of house-trap, a cast-iron fresh-air inlet shall be carried to point indicated and finished with approved cowl," and, "Location of vents shall be as inconspicuous as possible". Note also the omission of unnecessary articles and adverbs.

Sentence Construction

This matter of sentence construction is worthy of more attention than appears to be given it by the average specification writer. The combining in the preceding paragraph of what had been two sentences is advisable because each has the one subject, "air inlet".

This does not mean that long sentences are necessarily an evidence of better construction. On the contrary, one frequently finds two statements combined into a sentence which would be better if separated.

For instance, "All back-fill is to be well compacted to meet the approval of the Superintendent and all surplus earth and other rubbish and unused material removed from the premises;" this should be written, "All back-fill shall be well compacted to meet the approval of the Superintendent. All surplus earth and other rubbish and unused materials shall be removed from the premises."

But many sentences in current specifications need paring down rather than extending. Consider the following:

"The hardware for operating the windows shall be

solid bronze hardware recommended as standard by the manufacturers of the windows and approved by the Architects. All hardware shall have a coinage-color finish." Here are thirty-three words used to express what can be better said in fifteen: "Window hardware shall be maker's standard, solid-bronze, coinage-color finish, all acceptable to Architect".

Abbreviations and Phonetics

It should go without saying that, whereas we should feel justified in curtailing volume by the use of abbreviations, yet we should be most careful to confine them to such as are incapable of being misunderstood.

Some which seem quite permissible are *y.p.*, *c.i.*, *g.i.*, *c.s.*, *c.l.*, *f.o.b. s4s*, *sls&le*, *m&b*, *m&d*, *o.c.*, *viz.*, etc. "*C.o.*" is a poor abbreviation, since it means either *cutout* or *clean-out*. This is true also of *b.l.* which might mean either *bill-of-lading* or *building line*.

Boiled down, the same rule applies to abbreviating as to other features of specification writing: "Use only what will express the meaning without uncertainty". Use the longer form where there is otherwise a chance of misinterpretation.

This is equally true of the use of phonetic spelling. While there are a few justifiable cuts, such as *thru*, *thruout*, *thoroly*, *wrot*, etc., there are only a few and the practice had best stop with these.

The omission of *u* in such words as *gage*, *calk*, *mold*, etc., is so sanctioned by usage that the longer form is safely forgotten.

Repetitions

The spelling out of numbers, followed by figures in parentheses, is a relic of pre-typewriter days and has, apparently, no good reason for perpetuation, except as a sort of affectation to satisfy our legal brethren in stating the contract price.

Such sentences as "There shall be four (4) of these, one ten and one-half (10½) inches long, one twelve (12) inches long and the remaining two each 2'6" long," is typical of such writing. It seems impossible to carry such a system consistently through an entire specification.

It is not, however, a bad idea to spell out quantity digits when they occur next to figures expressing dimensions. Thus the above sentence would be better expressed in this fashion: "There shall be 4 of these, one 10½" long, one 12" long and the remaining 2 each 2'6" long."

Owing to the use of the letter *l* for the figure *1* on all typewriters, it is generally best to write "one", when expressing a quantity, though 1" is unmistakable as a dimension.

Use of the Hyphen

An increased use of the hyphen can often be counted upon to improve one's sentence construction. There are many nouns and verbs which we use as adjectives, the which appear better when thus joined. *Cast iron* needs no hyphen when used alone; neither does *soil pipe*; but, when combined as modifiers, the hyphens help, thus: *cast-iron soil-pipe* riser.

"Type-S, single-phase, 60-cycle, 2300-volt, 110/220-volt, oil-emersed, self-cooled transformers", would not look as well without the hyphens.

In all such expressions as *nickel-plated*, *asphalt-coated*, *building-line*, *pitch-and-gravel*, *matched-and-dressed*, *right-of-way* and the like, the compounded form should be used whenever the clarity can be improved thereby.

Use of the Comma

Whereas a more liberal use of the hyphen is to be encouraged, such is certainly not true of the comma. In fact, it should be used as sparingly as possible. Its misuse may prove expensive. Here is an example: What the architect intended was "This Contractor shall supply all wood-bricks and centering needed in masonry walls." What the stenographer wrote was "This Contractor shall supply all wood, bricks and centering for use in masonry walls".

A comma can do no harm in being used to set off such modifying clauses as can as well be enclosed in parentheses. For instance, "All face-brick, unless otherwise specified, shall be * * " would read as well if written "All face-brick (unless otherwise specified) shall be * * ".

Commas are also useful between nouns in lists and between a sequence of modifying adjectives but should not be used before "and", "or", "but" and "etc".

"Brick should not be laid when dry, and if necessary should be drenched just before being placed in the wall," could better be written "Brick shall not be dry when laid and, if necessary, shall be drenched just before being placed in wall" or, better still, "Brick shall not be dry when laid. If necessary, they shall be," etc.

Use of Initial Capitals

There is a tendency among many specification writers (or typists) to use initial capitals rather freely in order to set out certain words as of more importance than others. Some even insert warnings in capitals to command attention, the effect of which is to influence the reader to pass by something else of, perhaps, equal importance.

If one starts in with initial capitals for all personal nouns, then for the names of parts of the building etc., one really finds no good place to draw the line. Probably the best procedure is to use the capitals for *Owner*, *Contractor*, and *Architect*, and stop there, except, of course, that proper names cannot be written without capitals. Proprietary names, such as *Universal*, *Bull-dog* and the like, should also be in quotation marks.

Ambiguities

A specification without ambiguities is indeed greatly to be desired. The major part of such faults are, of course, due to lack of care. The average specification can be improved by following these "dont's", which have to do chiefly with words of two or more meanings:

Don't say:

plans when you mean *drawings*;
furnish when you mean *provide* or *supply*;
furnish all material and perform all labor when you mean *provide all labor and material*;
pitch when you mean *incline*;
line when you mean *plane*;
level when you mean *surface* or *area*;
ridge when you mean *apex*;
door when you mean *doorway* or *opening*;
saddle when you mean either *threshold* or *watershed*;
contractor when you mean *sub-contractor*.

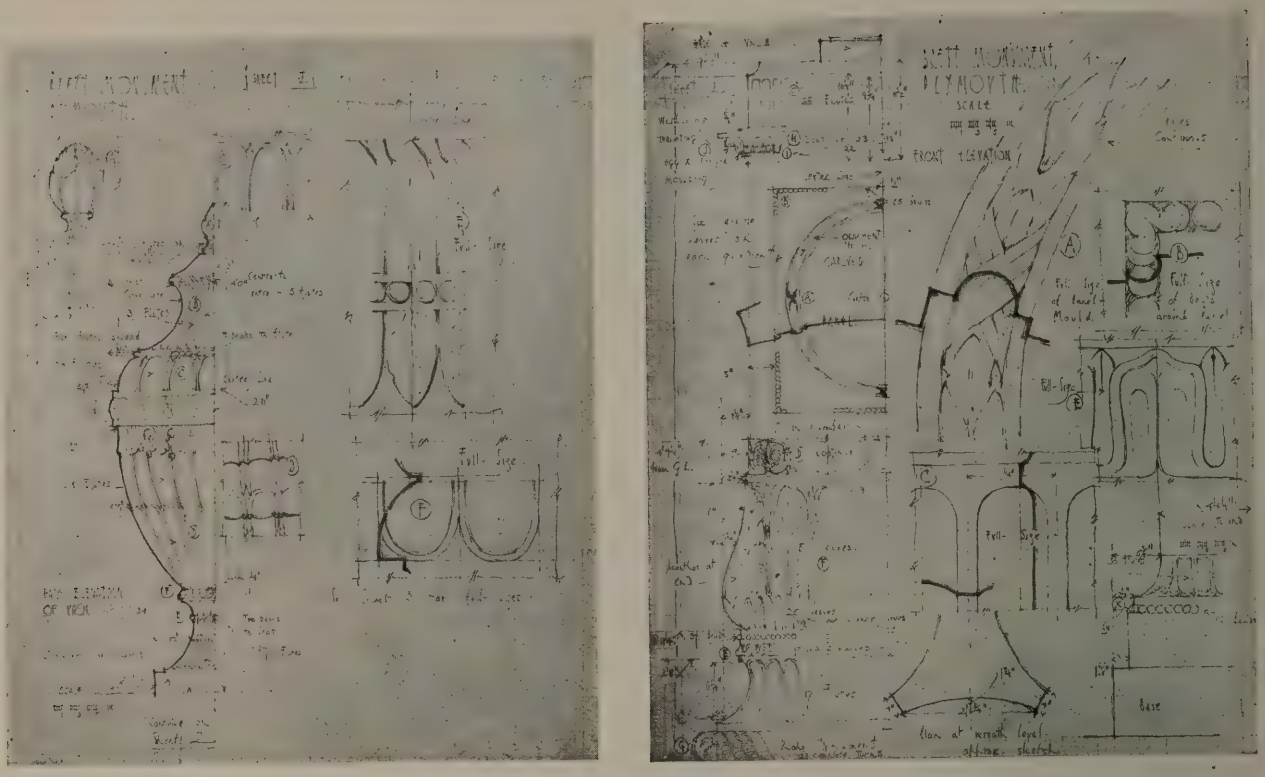
One can make a sentence just as ambiguous by the use of unnecessary words as by employing words of more than one meaning. An example frequently met with is "necessary or required", in such clauses as "The Contractor shall provide all bracing and shoring necessary or required in connection with the work". This might be taken to mean that the architect reserved the privilege of requiring the contractor to do more shoring or bracing than necessary. In fact, it is difficult at times to determine just what is meant by the use of both words. One should be ample, especially in view of the fact that the architect is recognized as the arbiter to determine exactly what is required or necessary.

Finally, then, let us be clear, concise without lacking clarity, and consistently insistent throughout.

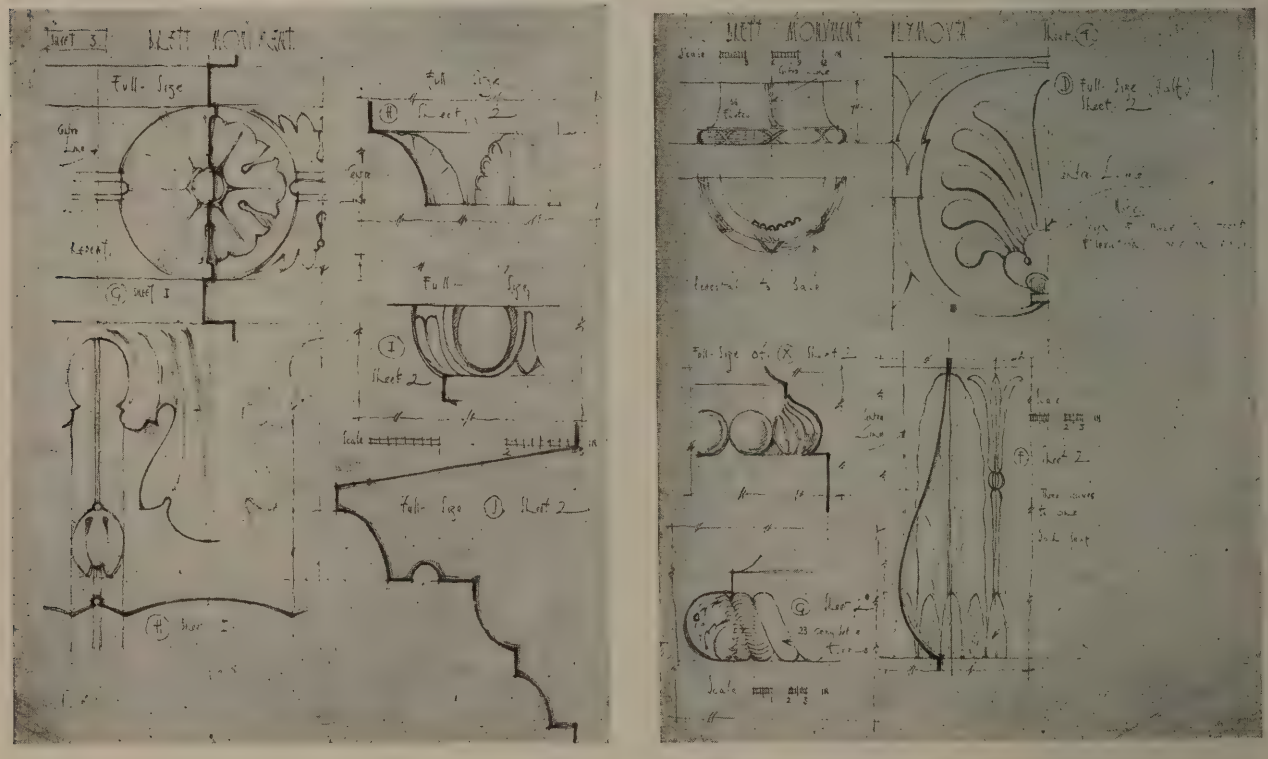


MEASURED DRAWING BY JOHN H. MILLMAN

BRETT MONUMENT, MT. EDGCUMBE PARK, PLYMOUTH, ENGLAND



DETAILS OF BRETT MONUMENT, MT. EDGCUMBE PARK, PLYMOUTH, ENGLAND



SKETCH NOTES FOR A MEASURED DRAWING, BY JOHN H. MILLMAN

(See Finished Drawing on Page 517)

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

Geo. L. German, Jr., 607 Fifth Ave., care P. L. Goodwin, New York, wants copies of November and December, 1924.

Wm. F. Jones, 324 W. 72nd St., Chicago, Ill., has the following for sale: July, October, November and December, 1925; March, April, May, June, July, August, September, October, November, and December, 1926; January, February and March, 1927. Also a copy of *Architectural Antiquities of Normandy (English Gothic)* and *The Book of the Boston Architectural Club for 1925.*

R. S. Martin, 522 East Broadway, San Gabriel, Calif., wants a copy of January, 1925.

L. Blet, student of architecture, 710 Dorchester St., Quebec, Canada, wants copies of PENCIL POINTS, especially issues containing architectural renderings.

Jessie A. Vaughn, secretary to the director, The Memorial Art Gallery, Rochester, N. Y., wants a copy of March, 1923.

Frank O. Heyder, 1006 Riverside Ave., Baltimore, Md., wants copies complete for 1920, 1921, 1922, in first class condition, bound or unbound.

Charles G. Kemp, 1829-31 N. 6th St., Philadelphia, Pa., wants copies of January and February, 1926.

The Frederick Post Co., 91 Fifth St., Portland, Ore., has the following copies for sale: July, 1926; March, April, May, June, July, 1927.

PERSONALS

MOWBRAY & UFFINGER, INC., ARCHITECTS, have changed the firm name to Uffinger, Foster & Bookwalter, Inc., and will continue to practice at 221 West 57th St., New York.

WILBERT J. ABERLE, 3758 N. Kedvale Ave., Chicago, Ill., is starting an A.I.A. file and requests manufacturers' samples and catalogues.

JOSEPH P. FLYNN, ARCHITECT, has moved to 311 Alexander St., Rochester, N. Y.

EUGENE R. SHERMAN, formerly of Detroit, Mich.,—or anyone knowing his present address—please communicate with the Circulation Department, PENCIL POINTS, 419 Fourth Ave., New York, N. Y.

ELIZA NEWKIRK ROGERS, ARCHITECT, has moved from Boston, Mass., to Webster Hall, Exeter, N. H.

F. DANO JACKLEY, ARCHITECT, has moved from St. Augustine, Fla., to 1812 A Street, S. E., Washington, D. C.

HAMMOND W. WHITSITT, formerly of Whitsitt & Schulzke, Moline, Ill., has opened an office in the John D. Spreckels Bldg., San Diego, Calif. and requests manufacturers' samples and catalogues.

CHAS. A. HILL, ARCHITECT, has moved from Beverley Hills, Calif., to 2697 N. Beachwood Drive, Hollywood, P. O., Los Angeles, Calif.

C. H. SMITH, ARCHITECT, has succeeded W. T. Bray, with offices in the Torrey Bldg., Duluth, Minn.

VICTOR A. RIGAUMONT, ARCHITECT, has opened an office in Loew State Bldg., 1540 Broadway, New York, and removed his Pittsburgh office to Loew Penn. Bldg., Penn. Ave. and Federal Sts., Pittsburgh, Pa. A complete line of manufacturers' samples and catalogues is requested for the New York office.

MARSTON, VAN PELT & MAYBURY, ARCHITECTS, have dissolved their firm. Garrett Van Pelt, Jr., will open offices at 16 So. Oakland Ave., Pasadena. Sylvanus B. Marston and Edgar W. Maybury will practice under the name of Marston & Maybury, with offices at 25 So. Euclid Ave., Pasadena, and 402 Union Oil Bldg., Los Angeles, Calif.

WALTER G. JAMESON has purchased the architectural offices and business of Warren W. Day, and has formed a partnership with Albert I. Harrison and will continue the practice under the firm name of Jameson & Harrison, Peoria Life Bldg., Peoria, Ill.

A. Eugene Fulton has opened an office for the practice of architecture at 215 West 4th St., Ellensburg, Wash., and requests manufacturers' samples and catalogues.

Hadlow, Hick & Co., Engineers, and Hughes & Conrad, Architects, have established a new office in the Union Mortgage Bldg., Cleveland, Ohio, where they will practice under the name of Hadlow, Hughes, Hick & Conrad.

Alan E. Pollock, 714 West 3rd St., Little Rock, Ark., is an architectural student and requests manufacturers' samples and catalogues.

Palmer Power, 723 E. Randolph St., Huntington Park, Calif., is an architectural student and requests manufacturers' samples and catalogues.

Lermond F. Simonds, 81 Central St., Auburndale, Mass., requests manufacturers' samples and catalogues.

FREE EMPLOYMENT SERVICE

(Other items on pages 68 and 104 of the Advertising)

Position Wanted: All 'round architectural draftsman, 25 years' general experience in best eastern offices and now holding a responsible position, desires to make permanent connection in Chicago with prospect of an interest. Capable of taking charge of drafting room or offices. References given. Box A-78, care of Pencil Points.

Position Wanted: Construction superintendent, estimator, 20 years' practical building experience in steel-reinforced concrete, frame and brick buildings. Desires position with well established contracting firm on West Coast. Box A-79, care of Pencil Points.

Perspectives, from prints or sketches, color, pen, etc. Prompt service, careful rendering. Long experience. Bryant Schaefer, 1301 Ashland Block, Chicago, Ill.

Position Wanted: Architectural draftsman, all 'round general experienced man, can take charge of work from sketches to completion. New York City location. Salary $75 per week. Box A-71, care of Pencil Points.

The Dominion Realty Co., Ltd., 21 King St. West, Toronto, Mr. V. D. Horsburgh, would like to employ a competent designer and draftsman on bank work. It is necessary that the applicant be able to handle Renaissance work satisfactorily.

Draftsman Wanted: One familiar with designing and detailing of woodwork and furniture for interiors, especially for Church and Fraternal buildings. Steady position, high grade work, and draftsman would have opportunity of receiving help from one of the finest Gothic designers in the country. Office in Philadelphia. Box A-75, care of Pencil Points.

Draftsman Wanted: First class architectural draftsman and designer whose executive ability and personality will merit an associateship with prosperous office of Northern Ohio. All communications confidential. Box A-76, care of Pencil Points.

Draftsman Wanted: Class A man to locate in North Carolina, Southerner preferred. Salary according to ability, reference required. Atwood & Nash, Inc., Chapel Hill, N. C.

Associate Professor of Architectural Design wanted for the school year of 1927-28 by a southern college. Address, giving record and salary, *Associate Professor*, care of Pencil Points.

Position Wanted: Young man, twenty-three years old, no practical experience but hard worker anxious to learn. Salary secondary. Location immaterial. Jack Poythress, 224 Florida Ave., Jacksonville, Fla.



FOUNTAIN OUTLET FOR JULIUS FLEISCHMAN ESTATE, CINCINNATI, OHIO

EDMOND R. AMATEIS, SCULPTOR—A. D. TAYLOR, LANDSCAPE ARCHITECT

PUBLICATIONS
OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

McCRAY REFRIGERATOR SPECIFICATIONS—A. I. A. File No. 32-C. Standard loose-leaf folder with blueprints and complete specification data, including construction drawings and hardware for refrigerators of all types for all uses. Valuable document for the specification writer. McCray Refrigerator Sales Corp., Kendallville, Indiana.

YPS METAL FIREPROOFING PRODUCTS—A. I. A. File No. 20-b-1. A new publication covering the subject in condensed form, but adequately, with many detail drawings, specification data and recommendations covering all general and special types of construction. 50 pp. 8½ x 11. The Youngstown Pressed Steel Co., Warren, Ohio.

BEAUTIFUL BIRCH—Brochure with plates showing wood in natural color, together with many fine engravings of interiors. 48 pp. 9 x 12. Northern Hemlock and Hardwood Mfrs. Assn., Oshkosh, Wis.

SOME THOUGHTS ABOUT HOSPITAL FOOD SERVICE EQUIPMENT—A new book by Vincent Richards Bliss with floor plans, typical layouts and complete discussion of the subject indicated. 24 pp. Albert Pick & Co., 208 West Randolph Street, Chicago, Ill.

COLD SPRING GRANITE PORTFOLIO—A collection of loose-leaf plates showing details of granite construction, together with color plates and complete data. Standard filing size, 8½ x 11. Cold Spring Granite Co., Cold Spring, Minn.

METAL-COVERED DOORS—A. I. A. File No. 16-B. A new book covering subject indicated with detail and sectional drawings, specification, estimating information, etc. 24 pp. 8½ x 11. Architectural Metal-Products Co., Inc., Covington, Ky.

KNIFE SWITCH CATALOG—A. I. A. File No. 31-c-33. Covers fuse blocks, knife switches and flush range switches, with engineering data covering all types. 36 pp. 8½ x 11. Frank Adam Electric Co., St. Louis, Mo.

ARCHITECTURAL TERRA COTTA—Monthly journal for architects and designers. Vol. 9, No. 3, covers early work in Atlantic Terra Cotta by Messrs. McKim, Mead & White. Atlantic Terra Cotta Co., 19 W. 44th St., N. Y. C.

THE RUUD DELINEATOR AND SPECIFICATION CARD—This chart is useful for rapid sketching in perspective. Copies on heavy cardboard may be secured from the Ruud Mfg. Co., Pittsburgh, Pa.

WEST COAST HEMLOCK—New booklet with many engravings covering completely the use of this wood both for exteriors and interiors. 24 pp. 8½ x 11. West Coast Lumber Trade Extension Bureau, Stuart Bldg., Seattle, Wash.

BEAUTIFUL HOMES OF CONCRETE MASONRY—New publication in sepia containing many photographs with floor plans of interesting houses done in concrete. 36 pp. 8½ x 11. Portland Cement Association, 33 West Grand Ave., Chicago, Ill.

CABOT COLOR CARDS (new series)—A. I. A. File No. 25-b-12. These cards produced by the new Simplex process show the texture effects of the materials as applied as well as their colors. Creosote Shingle Stains, Collopakes for blinds and other outside work as well as for interior and exterior use on stucco, brick, rough wood, plaster, etc., are included. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

OIL HEATING—Handbook covering the subject with complete engineering data. 80 pp. Oil Heating Institute, 350 Madison Ave., New York, N. Y.

DRAFTING ROOM FURNITURE—New circular describing full line of equipment for the drafting room. New York Blue Print Paper Co., 96 Reade St., N. Y. C.

TOWER CHIMES—A. I. A. File No. 35-g-2. A collection of four booklets with one large blue print giving suggestions for design, covering the subject of tower chimes and memorial tablets in bronze. J. C. Deagan, Inc., Deagan Bldg., Chicago, Ill.

TUTTLE & BAILEY CATALOG, 8TH EDITION—This new edition with color plates shows registers, grilles and radiator cabinets and in fact the complete Tuttle & Bailey line, together with list prices, tables of sizes, designs, installation data, etc. 86 pp. 8½ x 11. Tuttle & Bailey Mfg. Co., 441 Lexington Ave., New York, N. Y.

STAIR CONSTRUCTION DETAILS—Four-page leaflet showing six methods of setting Alundum Stair Tile. Norton Co., Worcester, Mass.

ROCKFORD STEEL UNIT CABINETS—Shows line of steel kitchen units of various types, also ironing boards, medicine cabinets and other specialties. 8½ x 11. Rockford Steel Furniture Co., Rockford, Ill.

FANDOLIER-CHANDELIERS AND FANDOLIERS—A. I. A. No. 31-f-23. New brochure covering the Fandolier, which combines the fan with the chandelier, together with other special lighting and ventilating equipment for the fine building. Profusely illustrated, lighting data, many sketches. 36 pp. 8½ x 11. Safety Car Heating and Lighting Co., 75 West St., New York City.

ARTIFICIAL SKYLIGHT ILLUMINATION—A. I. A. File No. 31-f-17. Data sheet supplementary to Catalog No. 28. Shows lighting scheme for a big picture gallery with much useful information for the specification writer and lighting specialist. Pittsburgh Reflector Co., Pittsburgh, Pa.

VENTURAFIN UNIT HEATER—Data sheet in standard filing form covering complete details this small new type of unit heater, suitable for application in many places for which larger types are not adapted. American Blower Co., 600 Russell St., Detroit, Mich.

MACOMBER STEEL UNITS—Four-page data sheet setting forth the Macomber Sales policy, together with illustrations of light joist, bar joist and Massillon steel roof truss. Macomber Steel Co., Canton, Ohio.

"WARWICK" ROLLER BED—Data sheet illustrating new type of space-saving equipment for use in modern buildings. The "White" Door Bed Co., 130 North Wells St., Chicago, Ill.

MID-WEST CHUTE-FED INCINERATORS—A. I. A. File No. 35-j-41. Data bulletin with sectional drawings and complete information in incinerator equipment. 8½ x 11. Midwest Incinerator Corp., 154 E. Erie Street, Chicago, Ill.

TOILET TISSUE AND PAPER TOWEL INSTALLATIONS—A. I. A. File No. 29-i-3. Specifications and blue prints prepared especially for the drafting room showing roughing-in dimensions and other data required in installations. 8½ x 11. Architectural Service Division, National Paper Products Co., Carthage, N. Y.

LIGHTING DATA—A series of seven booklets covering School Lighting, Hotel Lighting, Office Lighting, New and Better Lamps, Light and Vision and Getting the Light You Pay For. National Lamp Works, General Electric Co., Nela Park, Cleveland, Ohio.

ROOFING TILE PORTFOLIO—A. I. A. File No. 12-e-1. A collection of loose leaf plates covering drawings, photographs and details of all types of clay roofing tile. B. Mifflin Hood Co., Daisy (Hamilton County), Tenn.

Published by the same firm, a similar portfolio A. I. A. File No. 23-A-1 covering quarry tile in a similar manner.

CELITE SPECIFICATIONS—A. I. A. File No. 3-b. Complete specifications covering the use of Celite as an admixture in concrete. Celite Products Co., 53 W. Jackson Blvd., Chicago, Ill.

INSULEX DATA—Three data sheets covering floor fill, general construction, roof construction and home construction by the use of Gypsum products. 8½ x 11. Universal Gypsum & Lime Co., 111 West Washington St., Chicago, Ill.

FRENCH IMPORTED CAEN STONE CEMENT—Brochure in sepia with many illustrations showing application of Caen stone cement for use in various types of buildings. Specification data. 8½ x 11. Palmer Lime and Cement Co., 103 Park Ave., New York, N. Y.

DRAFTING ROOM SUPPLIES—Catalog M-03. New edition covering blue printing machinery, blue print paper and a large line of drafting room equipment. 100 pp. 6 x 9. C. F. Pease Co., 813 No. Franklin St., Chicago, Ill.

WATER SUPPLY AND SEWAGE DISPOSAL SPECIFICATIONS—Complete engineering and specification data covering complete line of equipment both large and small. 40 pp. 8½ x 11. Kewanee Private Utilities Co., Kewanee, Ill.

FLOOR CLIP INSTALLATION DATA—Sheet showing exact methods for using Bull Dog Floor Clips. Specifications. Bull Dog Floor Clip Co., 108 No. 1st Ave., Winterset, Iowa.

SPECIFICATIONS FOR VAPOR HEATING SYSTEMS—A. I. A. File No. 30-a. Condensed specifications covering this type of installation. Gorton & Lidgerwood Co., 95 Liberty St., New York, N. Y.

FIVE BOOKS ON PORTLAND CEMENT—These books include Handbook on Concrete Construction, Comprehensive Book on Stucco, and books covering swimming pools and the subject of mortar generally are issued by the Atlas Portland Cement Co., 25 Broadway, New York, N. Y.

THE PORTLAND CEMENT ASSOCIATION BUILDING—This building, designed by Holabird & Roche, is shown fully including color plates in a brochure recently issued by the Portland Cement Association, 33 West Grand Ave., Chicago, Ill.

CLINTON MORTAR COLORS—A collection of booklets giving color sketches for brick work and much other useful data. Clinton Metallic Paint Co., Clinton, N. Y.

VITROLITE TOILET COMPARTMENTS AND SANITARY CONSTRUCTION—New portfolio with detail drawings, roughing-in data, specifications and much other useful information on this subject. The Vitrolite Co., 135 W. Washington St., Chicago, Ill.

CALDWELL TANKS AND TOWERS—Catalog covering complete line of tanks and towers for water supply system. W. E. Caldwell Co., Louisville, Ky.

ENGINEERING DATA—Two volumes covering boiler efficiencies, performance tables and other data having to do with the subject of heating. 110 pp. 8 x 11. Richmond Radiator Co., 1480 Broadway, New York, N. Y.

"EDGE-LITE" LEAFLET—Describes an entirely new type of lighting fixture for use in the modern bathroom. Henkel Mfg. Co., 122 So. Michigan Ave., Chicago, Ill.

FENESTRA HORIZONTALLY PIVOTED WINDOWS—A compact and valuable book of industrial steel windows—giving specifications, standard and warehouse types and sizes, and standard window unit combinations. Also contains installation details for various types of construction, vertical and horizontal mullions, and camber-head and semi-circular units. Hardware details are included. 12 pp. 8½" x 11", and bears the file number of the A.I.A. Detroit Steel Products Co., 2250 East Grand Boulevard, Detroit, Mich.

NEW PROCESS FOR FIREPROOFING LUMBER

AFTER SEVERAL YEARS of laboratory experimentation, a successful new process for fireproofing lumber has been discovered by H. A. Dorr, a fireproofing expert. Maple, fir, yellow and white pine, and white oak lumber treated by the new process have been tested by the Columbia University Testing Laboratory, and have been found acceptable for use in the interior construction of fireproofed skyscrapers by the Bureau of Buildings of New York City, whose regulations are regarded as the most stringent in the country.

The new process involves the impregnation of lumber in a secret non-poisonous chemical solution, after which it is kiln-dried for a period not exceeding 48 hours, according to the type of wood. Apparatus has already been constructed which treats lumber up to 20 feet in length, and one and a quarter inches in thickness. The treated wood retains its natural color, and can be worked as easily as plain wood, without injury to machines or tools. It accepts paints, varnish, shellac or other veneers, and does not warp or rot.

The process has also been tried out successfully with Celotex, Insulite, Ten test, Masonite and similar insulating materials. Wallboard of any thickness can be impregnated, dried and cooled in an hour, and the process appears to increase the tensile strength 80 per cent, and to improve the sound-deadening qualities. The new process will be commercially developed by the Fireproofing and Drying Lumber Corporation, Brokow Building, New York, using the trademark, "Dorr Fireproofing Process". Present indications are that the treatment will not increase wallboard cost more than ten per cent.

CONCRETE REINFORCING STEEL INSTITUTE ANNOUNCES SLOGAN WINNERS

THE EXECUTIVE COMMITTEE of the Concrete Reinforcing Steel Institute met in Chicago on July 12th and, in addition to taking action upon a number of subjects, examined the 931 slogans submitted from all parts of the country.

The first prize of $100.00 was unanimously voted to Earle Thomas, of the Pueblo, Colorado, office of the Colorado Builders' Supply Company. The winning slogan is:

Reinforced Concrete—Economical and Enduring

The Executive Committee unanimously voted the second prize of $50.00 to Wm. S. Thomson, Chief Engineer of the Kalman Steel Company, Chicago. The second prize winning slogan is:

Build in Concrete—Reinforce with Steel

Ten additional prizes of $5.00 each were awarded as follows: *Reinforced Concrete—the All Purpose Construction*, submitted by W. J. Matson, Badt-Falk Company, San Francisco; *Reinforcing Steel for Dependable Construction*, submitted by H. D. Patterson, Concrete Steel Company, Kansas City office; *Reinforced Concrete Stands the Test of Time*, submitted by Don E. White, Hugh J. Baker & Company, Fort Wayne office; *Reinforced Concrete Insures Reliable Construction*, submited by W. P. Pittman, Jr., Kalman Steel Company, Detroit office; *Reinforced Concrete—Dependable Construction*, submitted by M. J. Quinn, Concrete Steel Company, Detroit office; *Reinforced Concrete for Safe Economical Construction*, submitted by R. Alfred Hayes, Hugh J. Baker & Company, Indianapolis; *Concrete for Speed—Strength—Safety*, submitted by H. A. Woitke, Concrete Steel Company, New York; *Reinforced Concrete—Permanent, Safe, Fireproof*, submitted by L. M. Allison, Truscon Steel Company, Philadelphia, office; *Reinforced Concrete—Saving with Safety*, submitted by L. B. Carpenter, Concrete Steel Company, Detroit office; *Reinforced Concrete, Reliable Construction*, submitted by F. M. White, Kalman Steel Company, Chicago.



"OLD MANSION AT INNWOOD PARK ON THE HUDSON"—CRAYON DRAWING BY THEODORE DE POSTELS

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

ARCHITECTURE IS ALSO A BUSINESS

THE growth of Architecture in importance among the arts has been marked by an equal and no less important growth of Architecture as a Business. After buildings are designed they have to be built, a process which is practical in the extreme in this modern day and which involves the wise expenditure of many millions of dollars a year—all under the direction of this man, the Architect, who is so often looked upon by the layman as an impractical æsthete!

Now this is not news to the young architectural draftsman or student, but it is often overlooked by him while he is in pursuit of his education, with the result that he finds himself confronted with all sorts of difficulties when he starts out on his own practice.

The wise student and draftsman will not only strive to make himself a competent designer, fully equipped with knowledge of the theory of composition, historical precedent, design in color, good construction, the proper use of building materials, and so on, but he will at the same time learn all he can about the architect's business relations with his clients, with contractors, with dealers in materials and equipment, with real estate men, with bankers, and with all the many representatives of the business world with whom the profession has dealings. He will take every opportunity to find out about office systems and methods for promoting efficiency in keeping records. He will keep his eyes open to the legal entanglements which lay in wait for the unwary and will become thoroughly acquainted with the building laws of the community in which he intends to establish himself.

It is not hard to see that the foregoing constitutes a large order for the young man but it is one which he will have to carry out if he wishes to become an architect in the fullest sense.

A most talented architect, one who can design and plan to the Queen's taste, may fail absolutely in his career through lack of training in the business and legal aspects of his profession. Just as a good design can be ruined if the building be not properly built, so also may an otherwise good architect come to grief if the business end of things is not properly looked after. Of course this does not mean that the successful architect must himself attend to all of the practical phases of his work. But at some time in his training he must have had experience with each and every branch of his profession, in order to intelligently direct the business of his organization and work out his own problems to the most successful completion.

Contents

The Drawings of Bob Fink *By John L. Skinner*	525
Architecture in Motion Pictures *By Harold Miles*	535
A Building on the Board	545
The Diminishing Glass, VI *By Hubert G. Ripley*	551
Color Plates	*Insert*
Plates	555-562
Architecture—The Sick Profession *By Charles Kyson*	563
Whittlings	567
1927 Paris Prize Drawings	568-572
Here & There & This & That	578
Specification Desk	581
Service Departments	583

EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK

PENCIL POINTS—*Yearly subscription, payable in advance, $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach us before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive manuscripts, drawings, etc. We will use due care with material in our hands, but cannot be responsible for damages.* *Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



LITHOGRAPHIC PENCIL DRAWING BY BOB FINK

SCENE NEAR CORAL GABLES, FLORIDA

PENCIL POINTS

Volume VIII September, 1927 Number 9

THE DRAWINGS OF BOB FINK

By John L. Skinner

EDITOR'S NOTE:—*The author of this article was for two years Head of the Department of Architecture at Georgia Institute of Technology and is now a practicing architect in Miami, Florida. He has just been chosen to head the new Department of Architecture at Miami University, beginning with this fall.*

FOR THE PAST THREE years there has been appearing in the newspapers and periodicals of every section of the country, a series of remarkably able drawings illustrating the publicity matter and advertisements relating to the Coral Gables development. Evidently the work of a facile draftsman, these drawings have attracted widespread attention and admiration. For the most part they were signed, "Bob Fink." A series of drawings such as this naturally could not fail to arouse, in those who are continually interested in outstanding draftsmanship, curiosity concerning the personality and history of their author. All of which justifies the present effort to tell his story to the great army of architectural draftsmen who are the readers of PENCIL POINTS.



ROBERT KENDALL FINK

Robert Kendall Fink, commonly known to his friends (as well as to strangers through his characteristic signature) as Bob Fink, was born in Brooklyn in 1905. His home during his boyhood was in New Jersey, and like thousands of other American boys, he went to school in the vicinity of New York. As an infant, he distinguished himself from the great majority of children by making profoundly serious attempts to draw. A sketch of a fly, made when the artist was three years old, was perhaps one of his most serious efforts. This drawing is one of his mother's prized possessions today.

He cannot remember a time when he did not crave to draw. It is related of him that his nurse used to take him on strolls through a park near his home, a form of outing which he dearly loved. On one particular excursion, when he was just about old enough to romp around, he became suddenly inspired to make a sketch. With a single minded purpose, he charged up to a couple of men who were leisurely smoking, and cried, "Pencil! Pencil!" At the same time he made vigorous efforts to relieve them of their cigars. His taste for big black pencils was thus early evident.

As he grew older, during his high school days he was a frequent contributor of illustrations for "Boy Life", the National Boy Scout magazine. He prepared for college, but thought better of it when he was about to enter, and decided to work for a year or two. About this time, he attended classes intermittently for two years at the Art Students' League, in New York.

In 1924, he went to Florida with his father, Denman Fink, and became associated with the Advertising Department of the Coral Gables Corporation. Since that time, he has produced practically all of the black and white drawings used by that company. This work has been mostly a matter of presenting sketches of existing subjects and of developing imaginative compositions.

Right here it might be well to state that Bob Fink has been unusually fortunate in the constant guidance and encouragement he has received from his father.



LITHOGRAPHIC PENCIL SKETCH BY ROBERT KENDALL FINK
"IN A SPANISH TOWN"



LITHOGRAPHIC PENCIL SKETCHES BY ROBERT KENDALL FINK

BARGES ON THE MIAMI WATERFRONT



BRUSH DRAWING BY ROBERT KENDALL FINK

PATIO AT MIAMI UNIVERSITY

In him, Bob has found a sound critic who has confind his influence to telling his son *what* to do rather than *how* to do it. Careful to guard originality in Bob's work, he has given him the opportunity to develop himself in his own way. As the work of father and son has been so closely allied, it may be of interest to readers of this article, to have a few paragraphs devoted to Denman Fink.

For many years, Mr. Fink was an illustrator and painter in New York, and built up for himself an enviable reputation, particularly in the field of illustration. It so happens that he is the uncle of George E. Merrick, who, until a few years ago, owned and operated a fruit farm near Miami. On visits to the North, Mr. Merrick often talked with his uncle about the future of South Florida, and together they planned to build a city some day on the site of what is now Coral Gables. It was Mr. Merrick's idea to have Mr. Fink associated with him in control of the architectural and scenic development of his project.



BRUSH DRAWING BY ROBERT KENDALL FINK

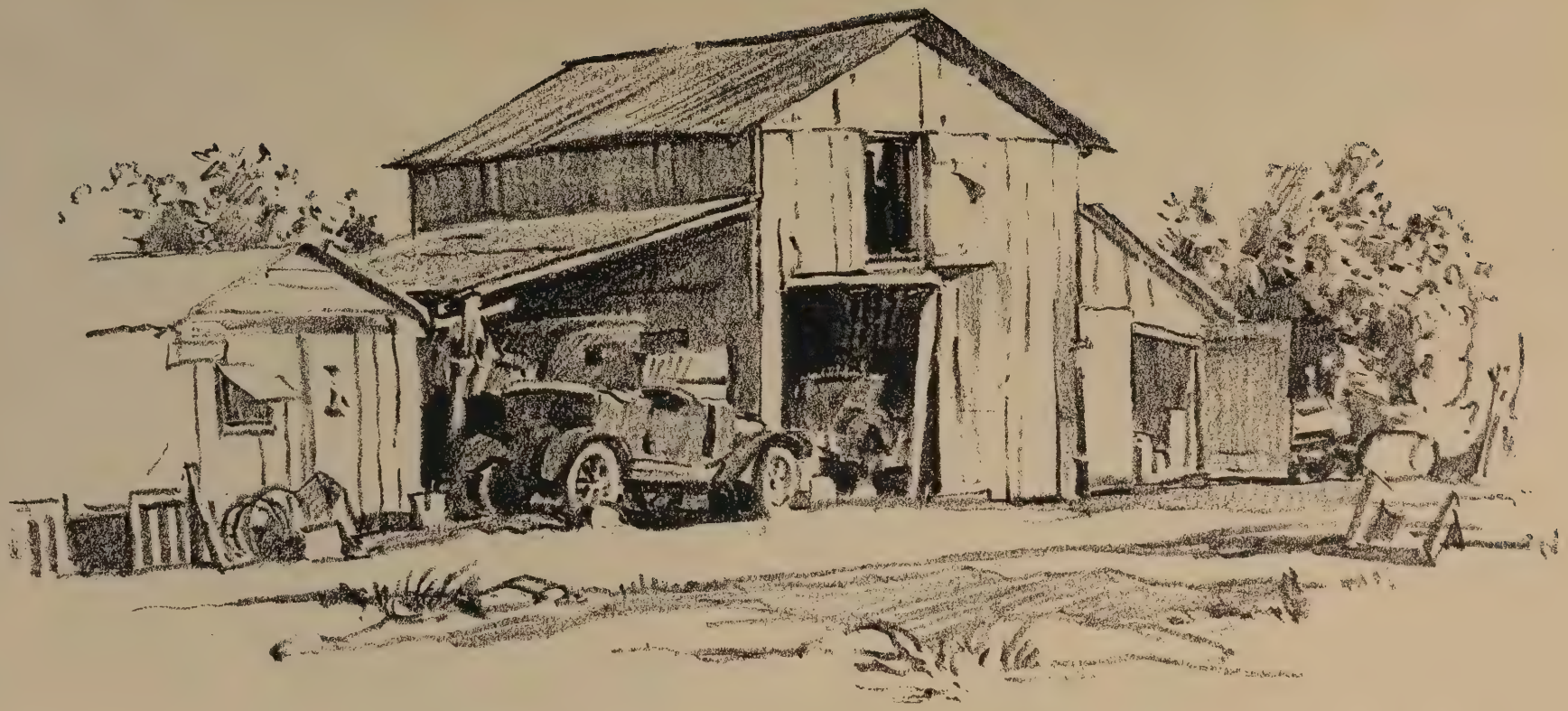
IMAGINATIVE COMPOSITION—THE CITY ON THE HILL

It all came about perhaps sooner and certainly on a much larger scale, than was originally contemplated. Mr. Fink made the original plot plan, and designed and directed the building of all plazas and focal points. Through him and his associate, Phineas Paist, the supervising architect of Coral Gables, building operations, both public and private, have received intelligent supervision and control. His position is a difficult one involving innumerable problems, and he has had a constant struggle to insure the preservation of the beauty of the scheme as a whole.

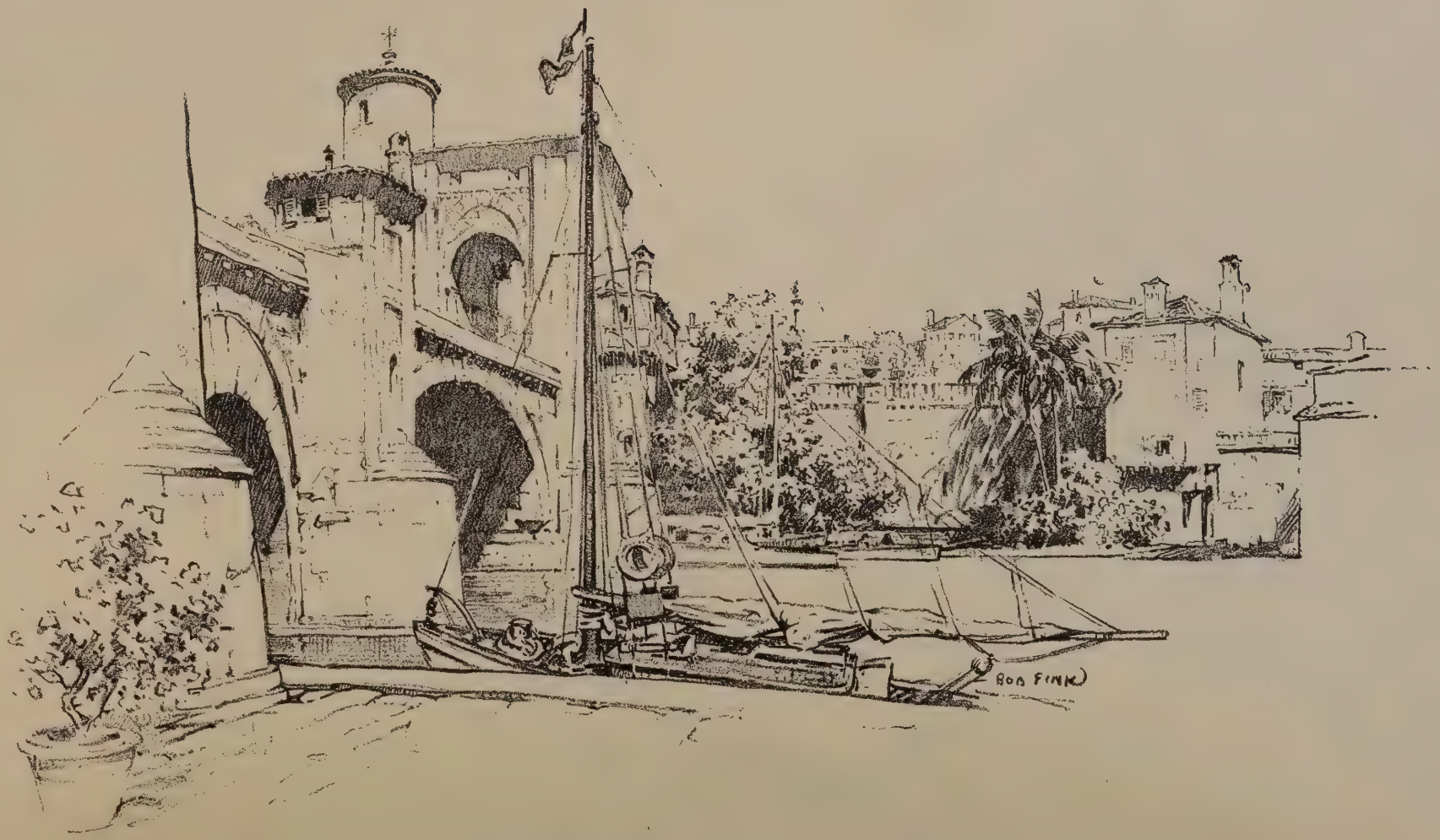
Bob Fink's philosophy of work is interesting and alive. Briefly stated, it is that "everything which comes to his net is fish." He seizes with enthusiasm upon any chance to draw,—be it doing a job of lettering, knocking off for a day to go sketching along the



LITHOGRAPHIC PENCIL SKETCHES BY ROBERT KENDALL FINK—SCENES AT MIAMI

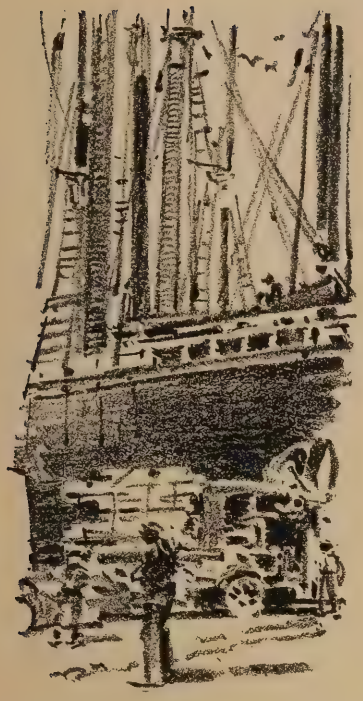


LITHOGRAPHIC PENCIL SKETCH BY ROBERT KENDALL FINK—SHANTY AT MIAMI



LITHOGRAPHIC PENCIL DRAWING BY ROBERT KENDALL FINK

PERSPECTIVE OF COCOPLUM DEVELOPMENT

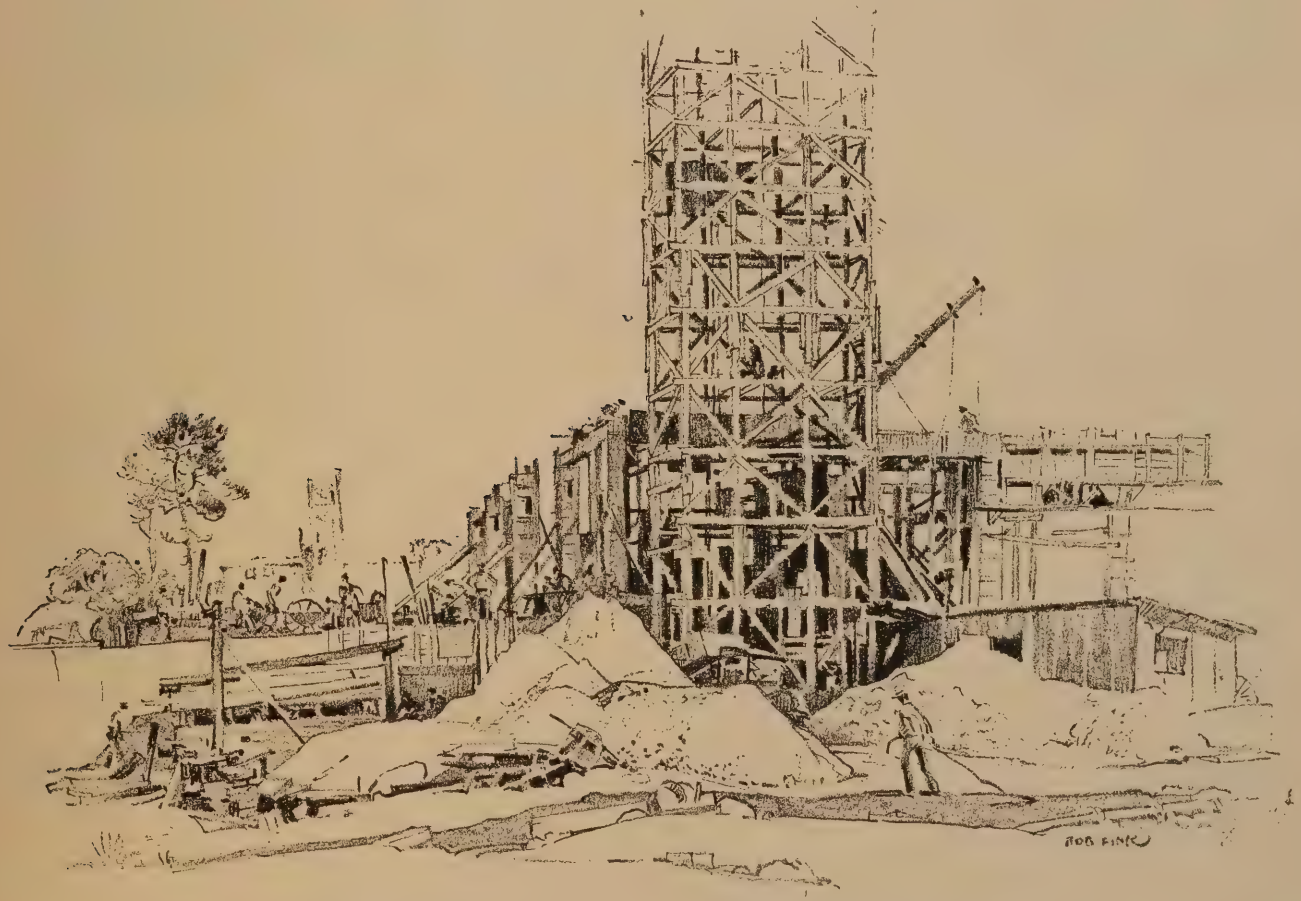


harbor, or making a picture of a Dobbs' Hat. He uses his head, eye, and hand with every opportunity, an attitude towards his work which will no doubt carry him far and make his progress on the road to achievement constant and sure. It is gratifying to find a young man of twenty-two, already arrived in one medium, and not too proud to tackle any kind of a job.

His lithographs, pen-and-ink sketches, and wash drawings have won him national recognition. The examples shown here, though not primarily architectural in subject, exhibit a sense of composition, a feeling for the picturesque, and a sureness of stroke which are the marks of a rare talent. Notice, in the lithographic pencil sketches, how each line was placed unhesitatingly and unerringly in its proper relation to the rest of the drawing. There was no opportunity for erasures; he was working in an indelible medium on the delicate surface of cameo paper which made it necessary to get it right the first time.



Brush drawings, made with India ink on rough surfaced illustrator's board, are also a moderately severe test of draftsmanship. Specimens are shown on pages 528 and 529 and in the bookplate on page 534. The

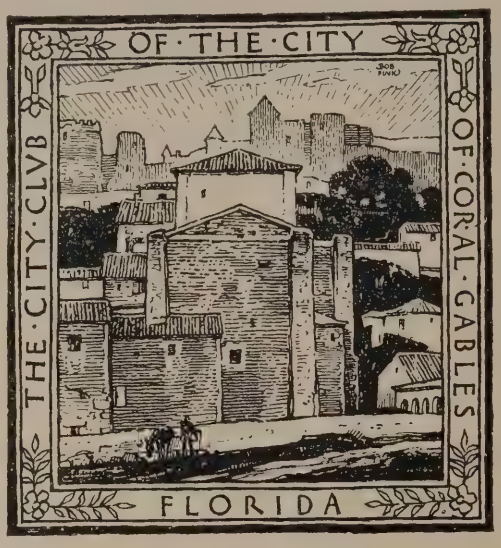


LITHOGRAPHIC PENCIL SKETCH BY ROBERT KENDALL FINK

CONSTRUCTION OF MIAMI UNIVERSITY

originals of the first two of these were about half again as large as the reproductions and were drawn with the same freedom and sureness which characterize all of Bob Fink's work.

Of water colors he has made many and they are wonderful for their boldness and color. It is regretted that they could not be reproduced here. The same applies to his oil sketches, which are admirable. He has undoubtedly learned much from his father about the handling of color and is constantly showing improvement in his command of these two mediums. His sketches are always vigorous and direct, and free from tricky draftsmanship.



BOOKPLATE BY ROBERT KENDALL FINK

This young man has found satisfaction and pleasure in the publicity work for Coral Gables because he liked it and because he has made it pay. His keenest enjoyment, however, is in indulging his fancy in original work, "done on his own" for the sheer pleasure of creating. He goes about making a sketch with quiet conviction —does not shy in front of a drawing board nor yet mess around aimlessly on the paper, but takes his time for consideration of the subject, makes up his mind as to the composition he wants, and then goes right after it.

He expects to come to New York some time this fall, as he expresses it, "to work and get in the way and mill around with the boys" who have ambitions like his own. He hopes to find opportunities to do architectural renderings, among other types of work, and judging from his skill as shown in these sketches he should be able to make his mark in this special field. A fine and sensitive nature which neither praise nor criticism can spoil, coupled with the solid foundation he has acquired in the art of drawing, should insure for him a brilliant future.



PEN-AND-INK DRAWING BY ROBERT KENDALL FINK

BIRD'S-EYE VIEW OF COCOPLUM DEVELOPMENT



DESIGN BY HAROLD MILES FOR C. B. DE MILLE'S "THE KING OF KINGS"
SET FOR INTERIOR OF THE HOUSE OF CAIAPHAS

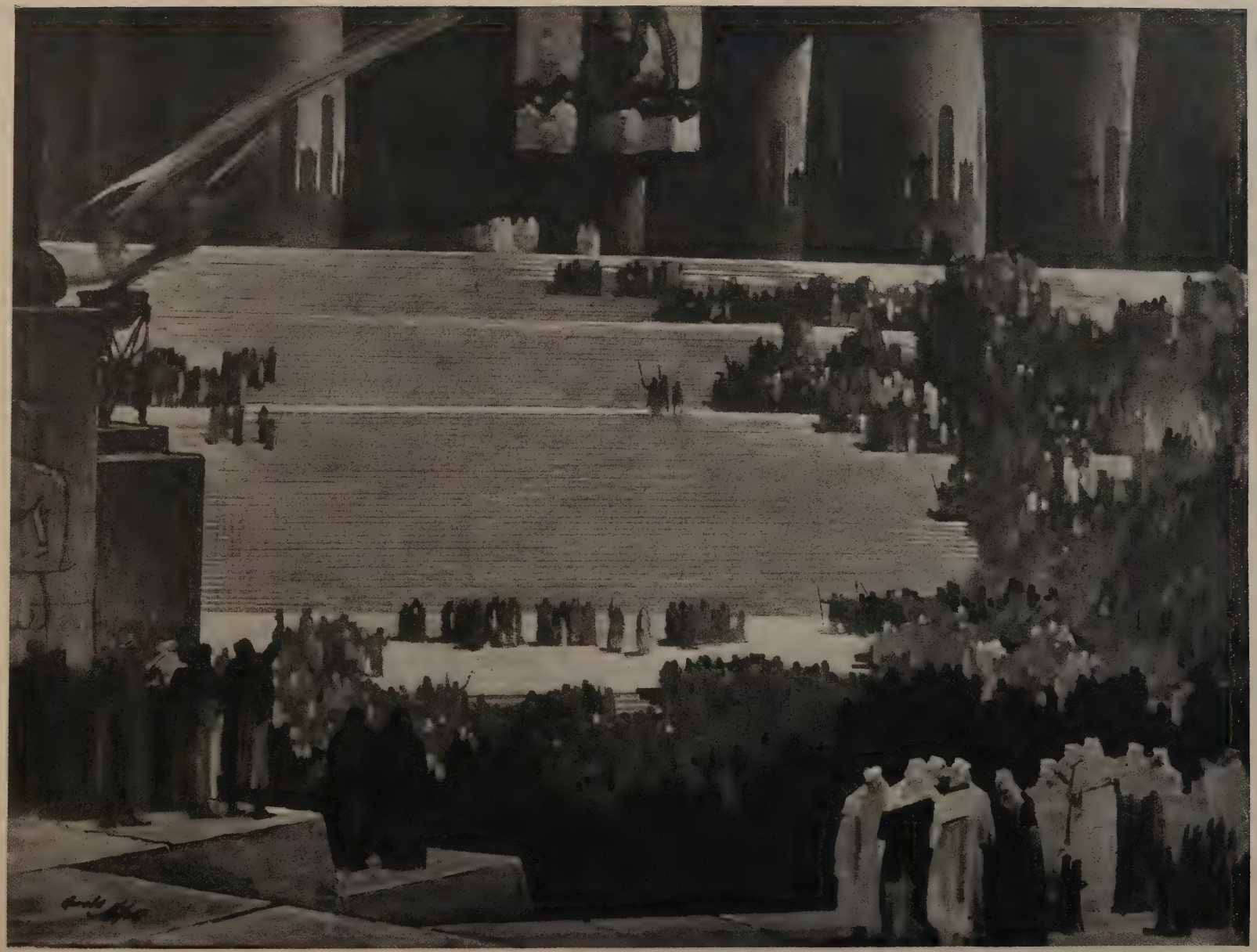
ARCHITECTURE IN MOTION PICTURES

By Harold Miles

EDITOR'S NOTE:—*The author of this article is, as an architect, a director of the Hollywood League of Architects. He is at the same time one of the leading designers of sets for the "movies." His discussion of the use of architectural features in the design of backgrounds for dramatic action is therefore authoritative.*

THE ASTOUNDING DEVELOPMENT of Motion Pictures during the years since this form of entertainment was put before the public has called for a great variety of skill and talent in many fields. Amongst other professions, trades, crafts and vocations that have been called into play, the one of architecture occupies a prominent place. The artist, the architect, the engineer, and the draftsman are today all more or less numerous in the motion picture studios. Each studio has its own drafting-room and corps of men whose business it is to design, draw, and supervise construction of the sets and properties used in the pictures produced there.

Although this article primarily concerns architecture and architectural sets it will be well to explain that motion picture sets not only include architectural material from all ages and countries, but cover also a much wider field which includes everything conceivable to human imagination. The designer for motion pictures has to deal with such a variety of subjects as marine architecture of all sorts, landscape effects of rocks, trees, waterfalls, mountains, deserts, swamps, hurricanes, earthquakes, volcanoes, floods, and "what have you." His versatility should permit him to design exquisite boudoirs for high-salaried feminine stars, massive castles for masculine heroes, palm houses, skyscrapers—in fact, anything. That is to say, he must present these things in a manner sufficiently true to be convincing on the screen—nor can he stop here; he must also design furniture,



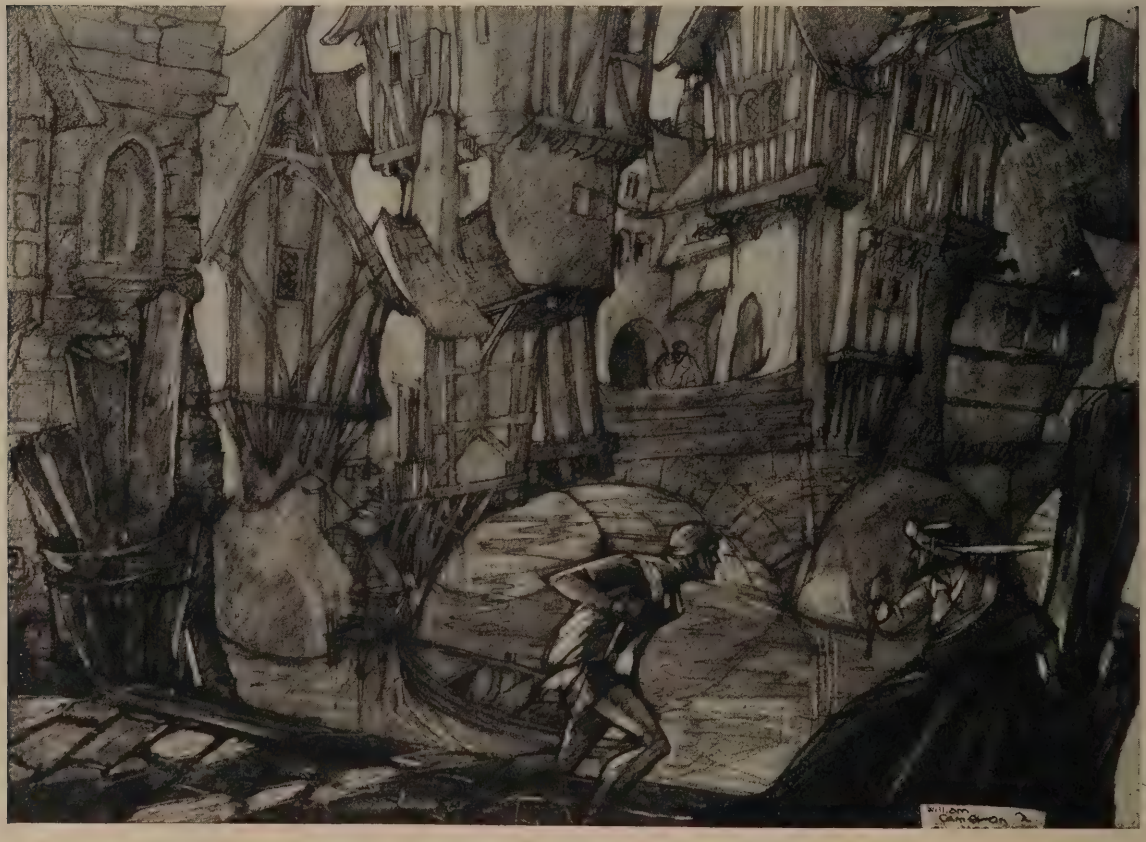
DESIGN BY HAROLD MILES FOR C. B. DE MILLE'S "THE KING OF KINGS"—SET FOR THE TEMPLE



DESIGN BY ANTON GROT FOR JESSE L. LASKY'S "EAST OF SUEZ"—SET FOR JAPANESE GARDEN

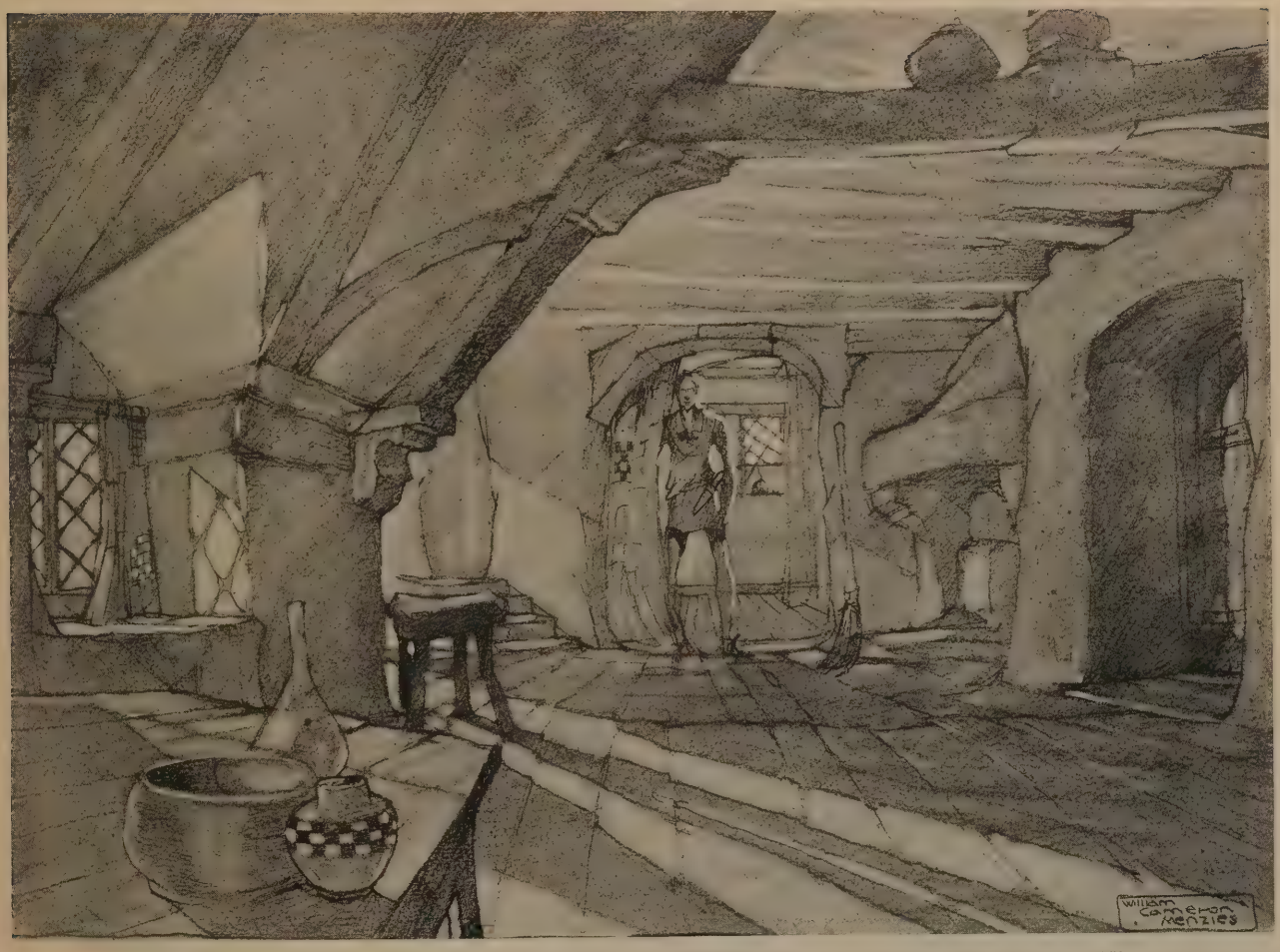


SET FOR BURGUNDY'S CASTLE IN "THE BELOVED ROGUE"



SET FOR BRIDGE OF HOUSES ACROSS THE SEINE

DESIGNS BY WILLIAM CAMERON MENZIES FOR JOHN BARRYMORE IN "THE BELOVED ROGUE"



DESIGN BY WILLIAM CAMERON MENZIES FOR BARRYMORE IN "THE BELOVED ROGUE"
SET FOR HOME OF VILLON'S MOTHER

draperies, property of all sorts, and must be fairly familiar with all of the crafts, trades, and arts associated with building. He must know something of tapestries, rugs, metal work, glass, plaster, paint, and anything else necessary to create successfully a convincing atmosphere. He usually has, to assist his faltering resources, a well-organized research department able to give him information on short notice of anything in the entire field of human knowledge.

Although practical and durable construction is not usually necessary, the architect or artist must nevertheless tie his design to reasonable construction costs, for motion picture magnates have a weakness for making profits on their investments and look with a fishy eye upon too much extravagance. So with thought upon the cost the design must, nevertheless, be true to the style and period to be represented. As the game develops, doubtless, costs must be figured even more carefully than at present, for competition and the growing discrimination of the public will eventually put the producer of pictures on the same basis as all other business is; namely, that of making the maximum of profit with the least expenditure. In the great prosperity of this youthful business of "pictures" there has been, of course, enormous waste due to the lack of knowledge concerning what was really desirable and necessary. This is inevitable to the growth and evolution of any line of endeavor.

Relative to costs, every studio has, amongst other things, a trick department. It is the business of this department to produce various effects of natural and supernatural phenomena and the designer must co-operate with the department to produce the best results at the least expense. There is an elaborate technique for cutting down building construction which involves the designing and building of miniatures, painting on glass, double and multiple exposures and so on. The first of these, that of building miniatures, has a special department and corps of men in nearly every studio.

A miniature is a model in diminished scale, which is suspended in front of the camera at a distance of a few feet or yards, and which appears when seen on the screen as a part of the set. The designing, drawing, building, finishing, and placing of miniatures involves an amount of skill and experience entirely unappreciated by those unacquainted with motion picture productions. In designing a large architectural set, for instance, the action of which takes place on the floor level, it is possible to build the set to a



SET FOR BANQUET HALL IN SAM GOLDWYN'S "A NIGHT OF LOVE"



SET FOR MAIN CABIN OF GALLEON IN FAIRBANKS' "THE BLACK PIRATE"

DESIGNS BY CARL OSCAR BORG



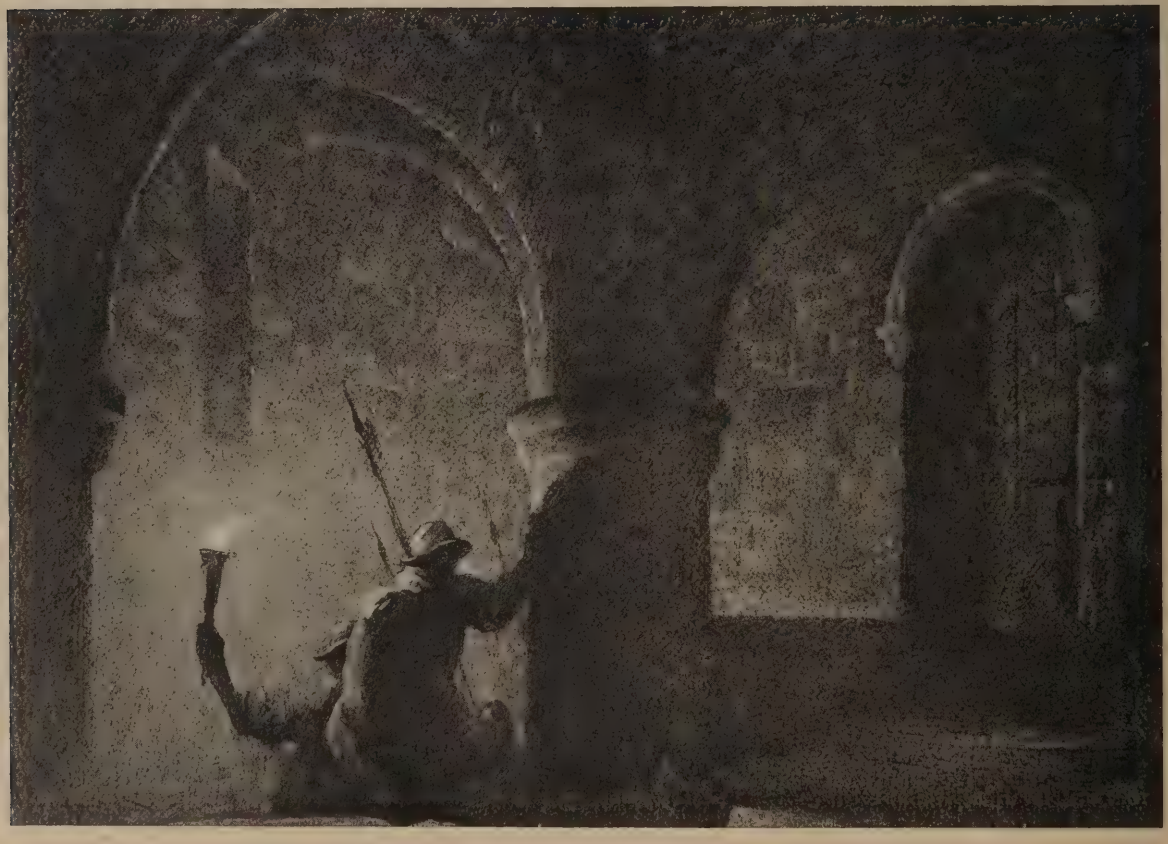
DESIGN BY JOHN HUGHES, C. B. DE MILLE'S "THE KING OF KINGS"



DESIGN BY ANTON GROT, RUINED CASTLE IN SPAIN FOR FAIRBANKS' "DON Q"

TWO ARCHITECTURAL SETS





INTERIOR SETS DESIGNED BY HAROLD MILES



SET BY HAROLD MILES, CITY GATE, C. B. DE MILLE'S "THE KING OF KINGS"

height of ten or fifteen feet only, and continue the rest of it in miniature, thus often saving many thousands of dollars on construction cost. Another common way of doing this is to paint the part of the picture, not built, upon glass. Glass painting is done by men who make a special business of it and is a form of artistic and mechanical endeavor requiring years of experience in which to achieve success. Briefly, it consists of placing the glass between the camera and the set, the artist securing his structural points by having a helper looking through the lens and directing his hand to each point located.

All this elaborate technique, of course, gives the designer greater scope in some ways and limits him in others. For instance, on the side of limitation, those sets involving miniatures or glass painting can be shot from one angle only, as it will readily be seen that if the miniature or painting is out of alignment the results will be quite impossible. On the other hand the use of these means of assistance makes it possible to build sets to a scale much larger than would otherwise be financially possible.

The method of designing sets is somewhat different in the various studios. The larger institutions usually employ an art director whose business it is to supervise the physical makeup of the picture to be produced. This includes sets, properties, and costumes. As a usual thing this is the work of supervisor or critic rather than that of designer. Sometimes, however, the art director does his own designing, but when this is not the case he gives his ideas and requirements to his artists and costume designers whose work it is to present sketches for his approval. The artists employed for the work sometimes are and sometimes are not architects. Inasmuch as motion pictures call for many of the qualities used in illustration and painting, excellent results are gained by employing artists who naturally have the imagination which makes for pictorial and dramatic effect. Architectural effects designed in this way may have certain defects from the architectural point of view, but these are compensated for by the qualities of dramatic interest and design that go far toward making the right appeal.

Designing for the camera is, of course, a totally different thing from designing for permanent construction. For one thing the lenses in use in motion picture cameras are narrow angle lenses which have the effect of decreasing the apparent depth of perspective. This calls for heavier reveals and for greater thickness generally than is used in ordinary design. Most sets are now produced inside and are lighted

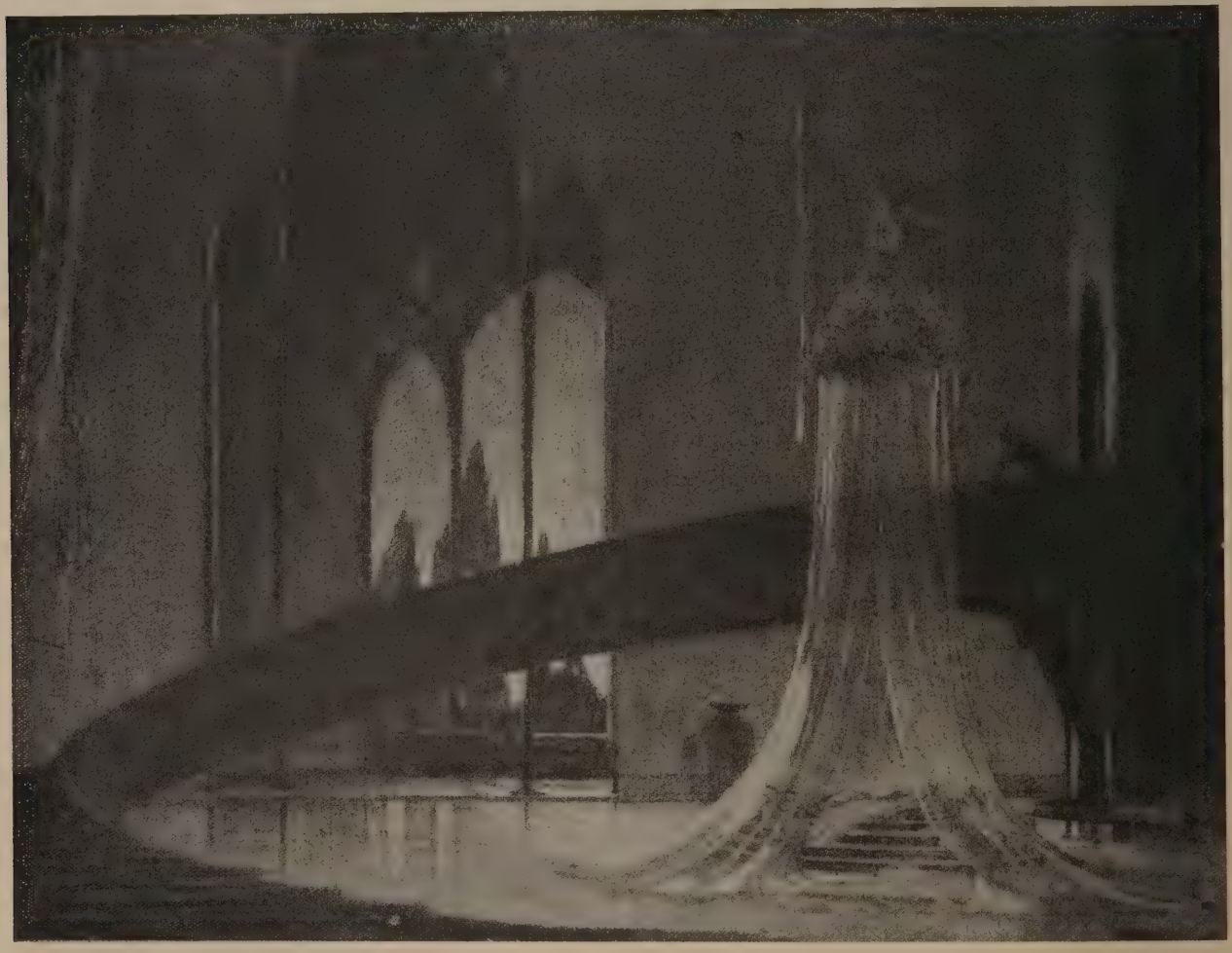
artificially, which enables the designer to control his shadows. Detail is therefore of less importance than mass and line.

The fact that motion picture sets are of a very temporary nature and are used as backgrounds or adjuncts to the action permits possibly a certain license or freedom of design, and experiment is more possible than would be the case in permanent building. If the result is unsatisfactory it does not have to stand in the public view as a monument to the daring but unsuccessful designer. Because of this it may not be too much to expect motion pictures to be the advance guard of those who are trying to do new things, and because of the educational power of the industry a considerable influence may result in the architecture of the future.

After the sketches have been submitted and the most satisfactory one chosen, a model is sometimes built for further consideration. This is made to scale and the location of the camera indicated so as to give an idea of the various possibilities as seen from different viewpoints. The draftsman is then called in and from the sketch and the model makes his drawing which is given the final examination before being turned over to the construction department. After the building is finished the painter steps in, to be followed by the set dresser, whose business it is to decorate the set with the properties, furniture, drapes, and other accessories suitable to the design, period, and business involved.

As the public taste develops, the standards of design must develop likewise, and it is safe to predict that motion pictures will be an influence for the good of public taste in many lines of effort and in standards of living generally.

Motion pictures are still in their "swaddling clothes" and it is likely that it will be some years yet before the technique of producing them will have reached the point of perfection that other and older arts enjoy. Through this evolutionary process motion pictures will eventually take their place as an independent art with a technique appropriate to their needs and possibilities. They will then rank even more than they do at present as one of the most powerful sources of moulding public opinion that civilization has devised. Architecture as well as the other graphic and plastic arts will naturally be affected and the reciprocal influence of the various arts and motion pictures should result in a stimulating influence everywhere.



DESIGN BY ANTON GROT FOR FAIRBANKS' "THE THIEF OF BAGDAD"

SET FOR PRINCESS' BEDROOM

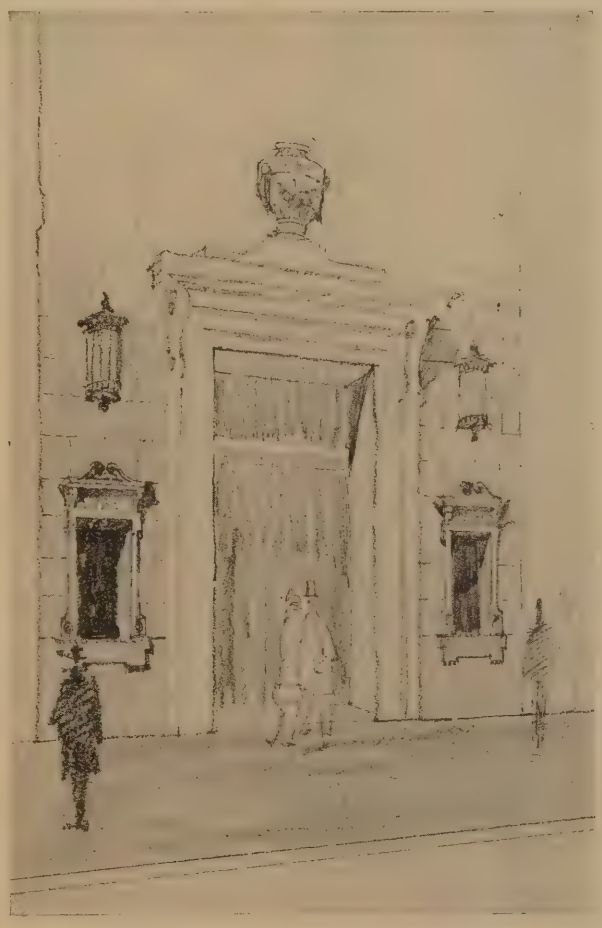
A BUILDING ON THE BOARD

SHOWING SOME DRAWINGS FOR THE BANK AND OFFICE BUILDING FOR THE NATIONAL AMERICAN COMPANY AND ITS SUBSIDIARIES

Joseph H. Freedlander, Architect

THE BANK AND OFFICE building shown on the following pages was designed by Joseph H. Freedlander for the National American Company and its subsidiaries, the State Title and Mortgage Company, and The Realty Foundation, all of New York. It is a good example of a small city building, set on a narrow lot and used for business purposes—such a problem as might be presented to any architect.

The feature of greatest interest is, perhaps, the façade, where the architect has adopted a rather unusual color treatment. The stonework is of variegated limestone of a predominantly warm tone. Set in the midst of this and embracing the windows of three stories are silver-colored Benedict nickel window frames and spandrels. This metal work serves as a setting for a large urn of jade green marble which is placed over the entrance doorway. Five small rectangular windows serve to light the uppermost story while the whole façade is capped with two limestone urns set at the extremities of the parapet wall. The three early studies for this façade (page 547) show that in the design as worked out there was little deviation from the original thought. The original sketch by Mr. Freedlander is in the center of this group of studies. The two small windows added later on either side of the entrance are intended as show windows in which notices and publicity matter can be displayed.



SKETCH STUDY OF ENTRANCE DETAIL

On the interior we find the street floor devoted to the public banking room from which lead the stairs to the Safe Deposit department in the basement and to the mortgage offices on the second floor. The banking room has been treated interestingly with a Belgian black and Alabama cream marble floor, real travertine walls, and a decorated wood ceiling composed of old worm-eaten chestnut beams imported from Italy. These beams are to be painted with colored designs based on those used in the palaces of the Italian Renaissance.

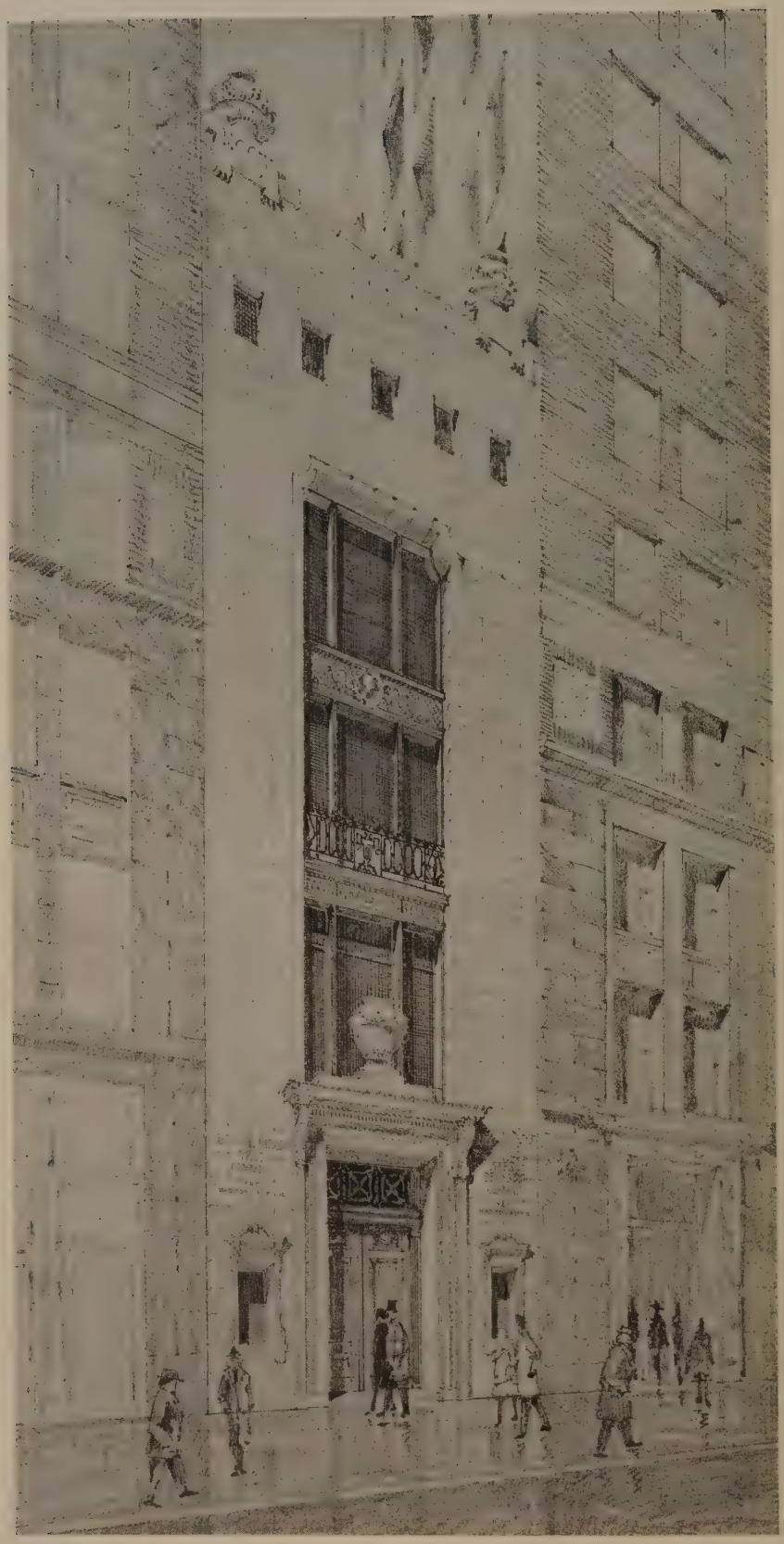
The travertine stairs leading to the second floor are to have a decorative railing of Benedict nickel and bronze designed in the Renaissance spirit. All other interior metal work throughout is to be of Benedict nickel.

The open space on the second floor affords room for desks where the mortgage business of the company will be transacted with the customers. On the third floor are two private offices for officers of the company and also room for some of the clerical force. The fourth floor is given over to general office purposes.

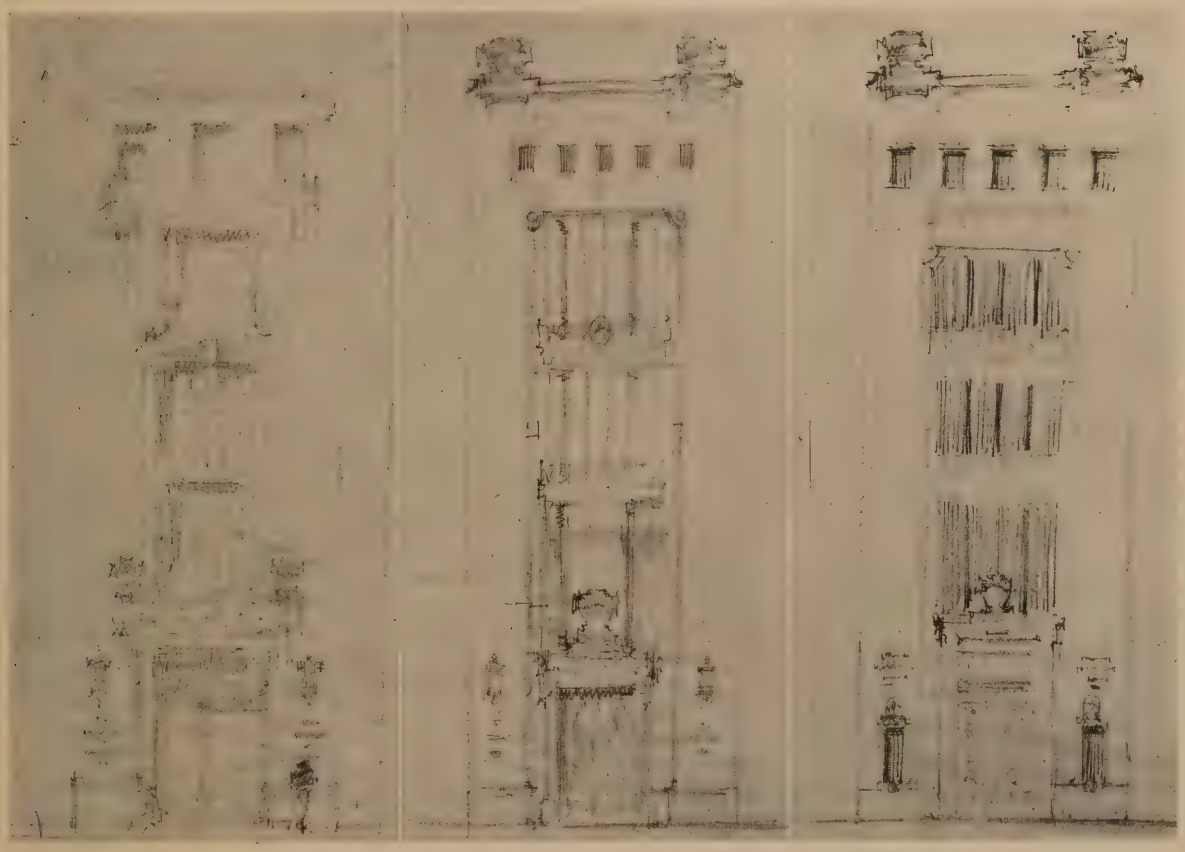
The directors' room, adjacent to the president's office on the fifth floor, has been treated in a novel way with walls of natural finish white pine in the early American manner. It is designed to be in the spirit of a club lounging room, with easy chairs but without the conventional directors' table.

The entire building will house an organization of approximately seventy-five people and will provide comfortable working space for this number.

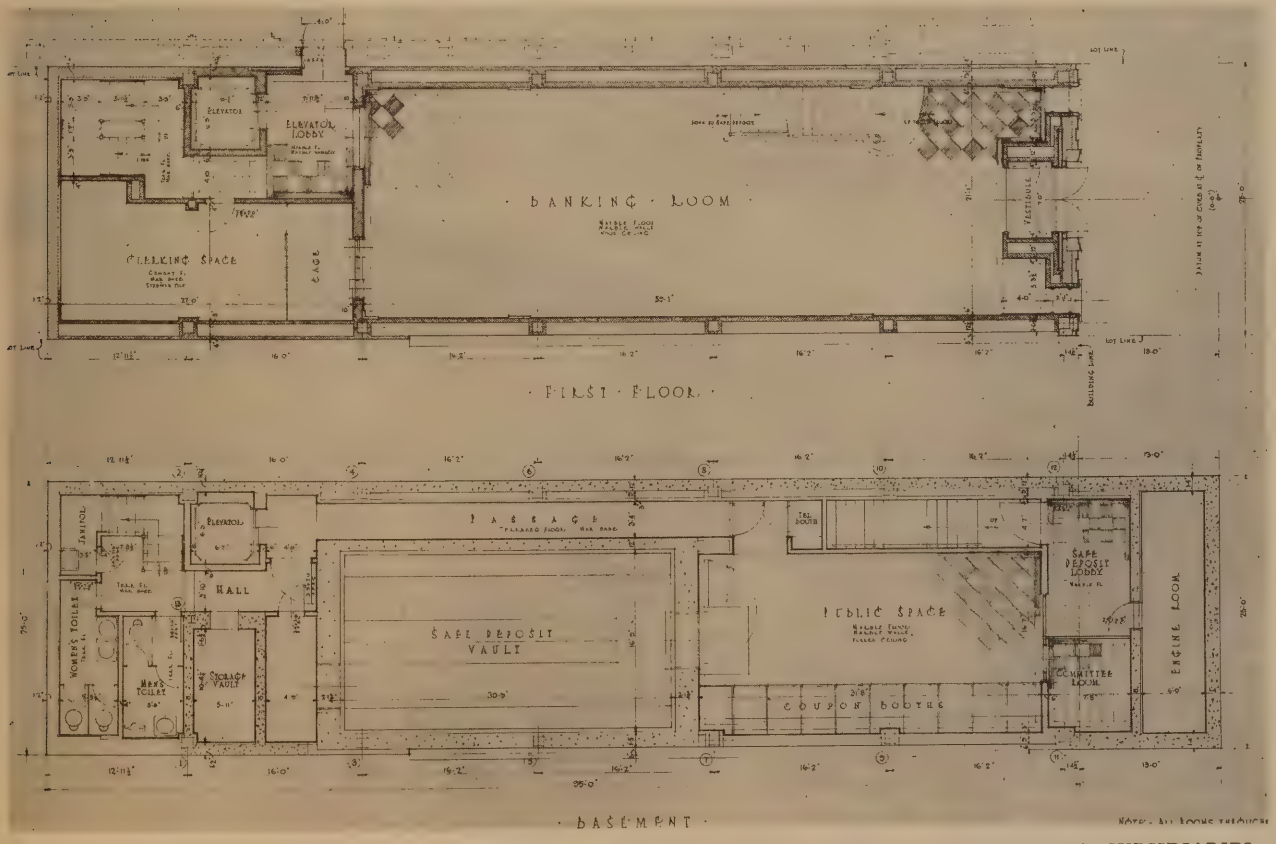
All the drawings here shown, aside from the studies and the perspective rendering, were made at the scale of one-quarter inch equals one foot. The perspective itself, as well as the study designated above, was made by Mr. Freedlander, and our reproductions were photo-engraved from his original drawings.



PERSPECTIVE OF BANK AND OFFICE BUILDING
FOR THE NATIONAL AMERICAN COMPANY AND SUBSIDIARIES
JOSEPH H. FREEDLANDER, ARCHITECT

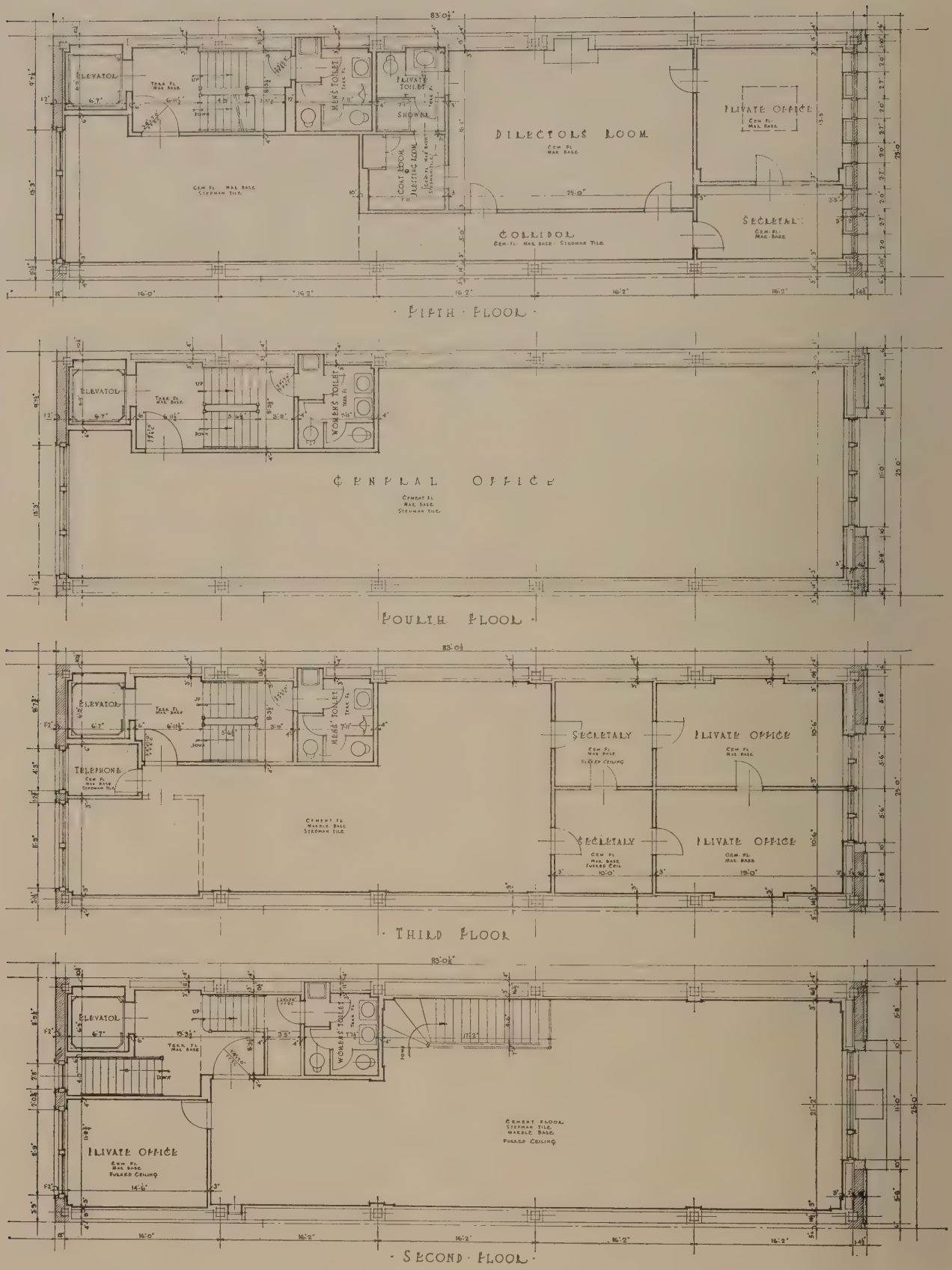


PRELIMINARY SKETCH STUDIES FOR DESIGN OF FAÇADE



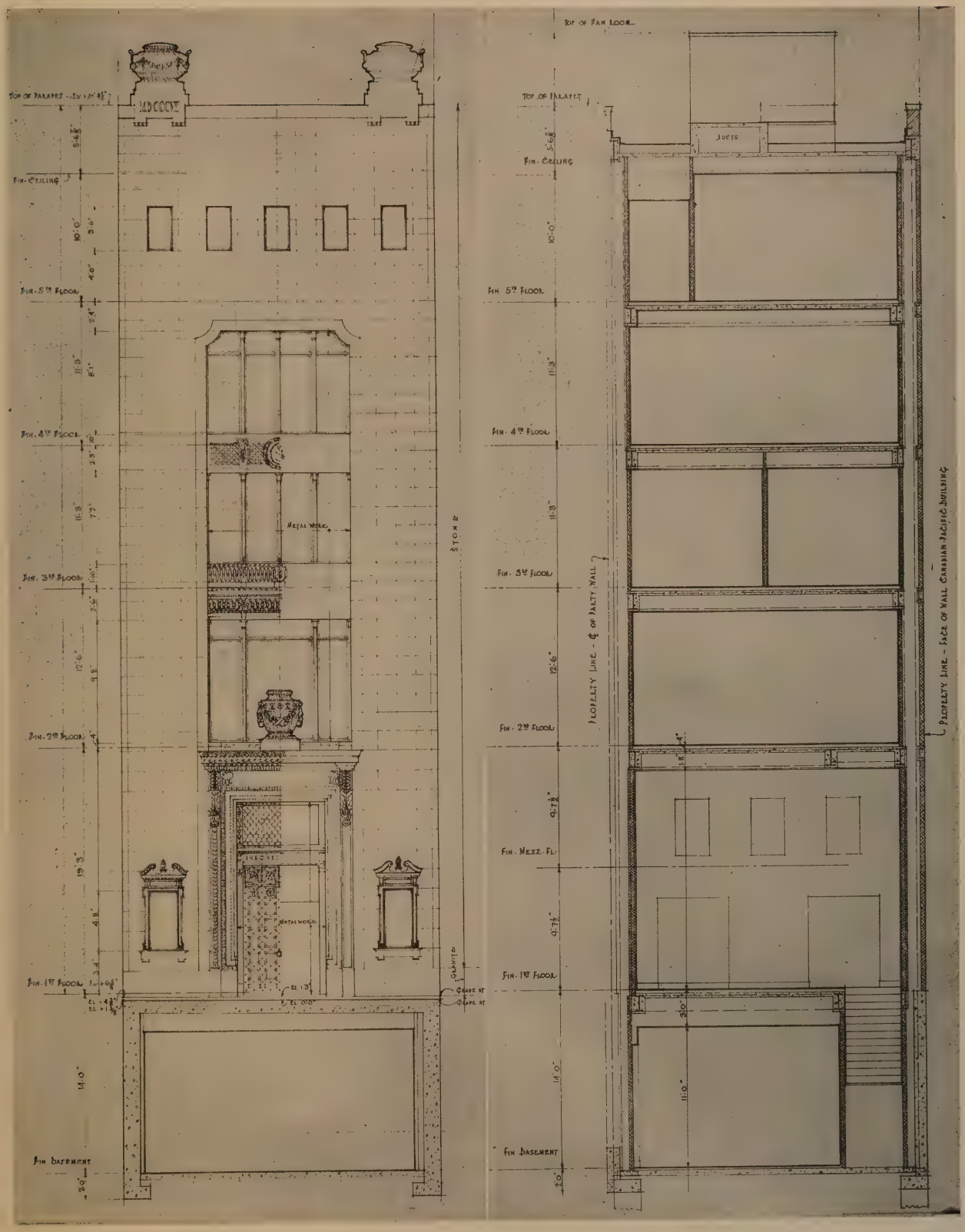
BASEMENT AND FIRST FLOOR PLANS, BUILDING FOR THE NATIONAL AMERICAN COMPANY AND SUBSIDIARIES

JOSEPH H. FREEDLANDER, ARCHITECT



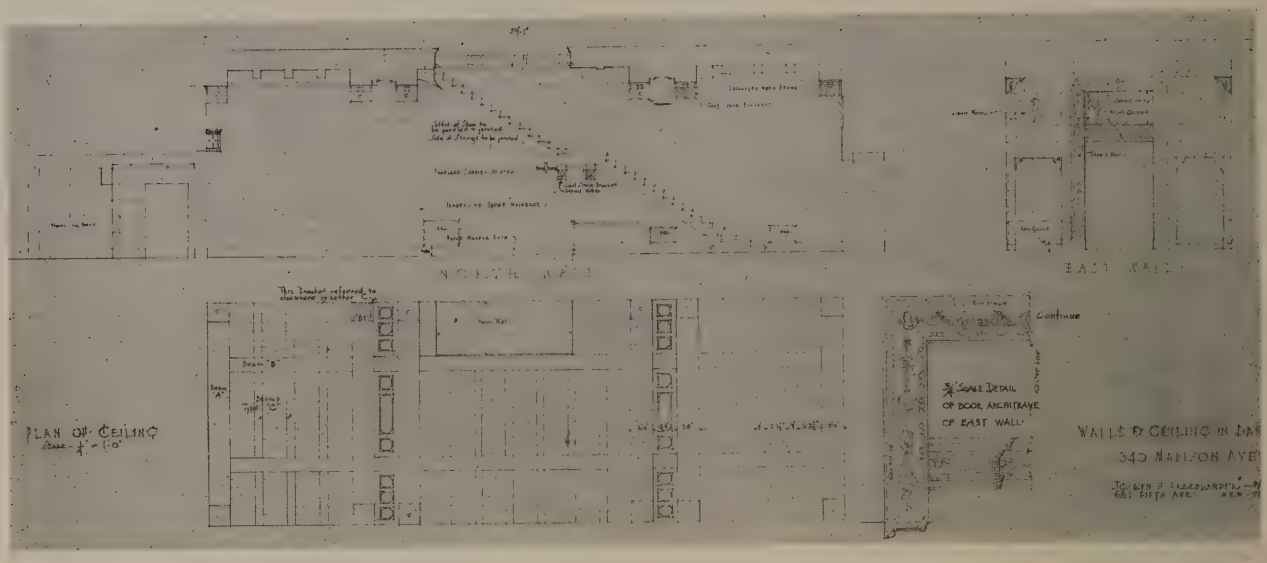
UPPER FLOOR PLANS, BUILDING FOR THE NATIONAL AMERICAN COMPANY AND SUBSIDIARIES

JOSEPH H. FREEDLANDER, ARCHITECT

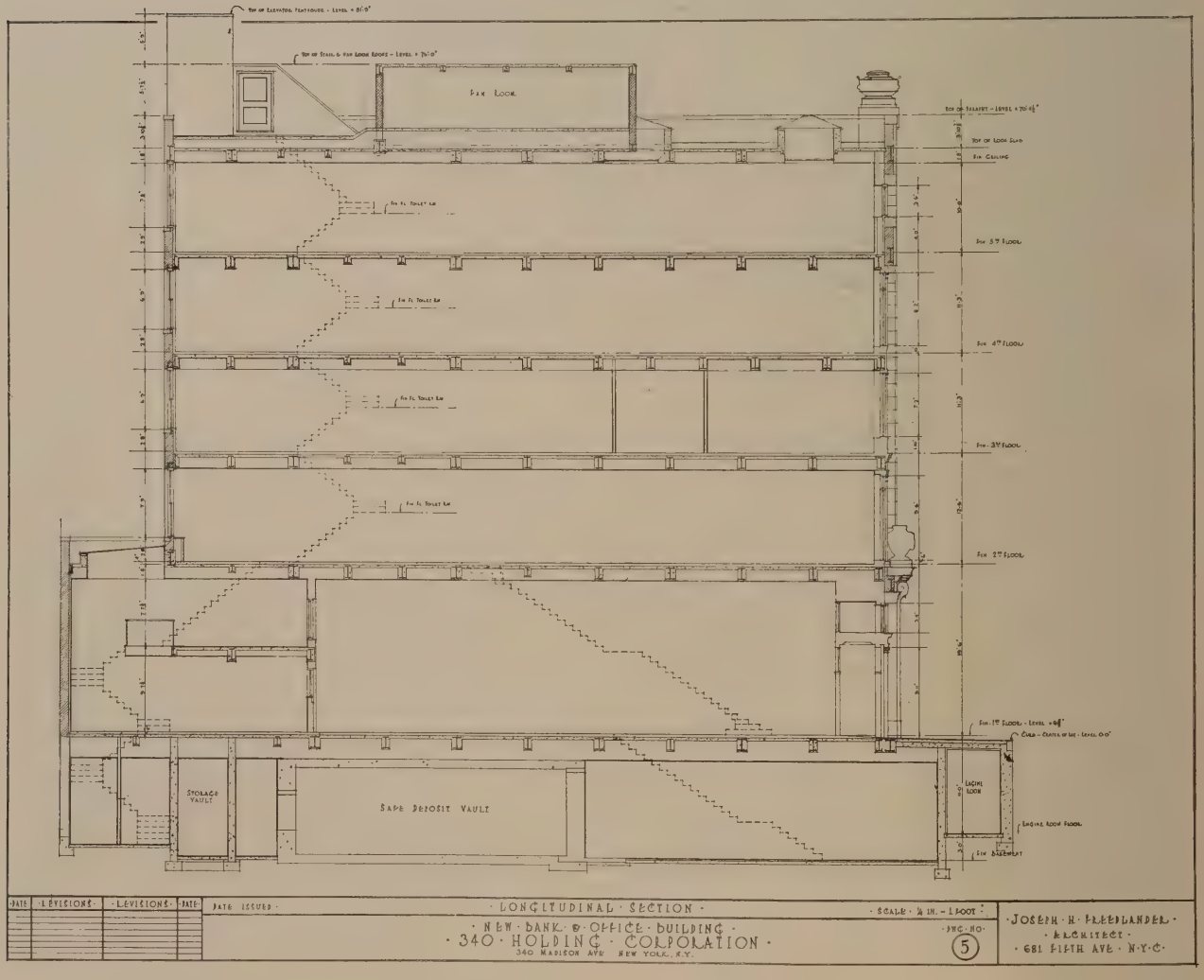


ELEVATION AND SECTION, BUILDING FOR THE NATIONAL AMERICAN COMPANY AND SUBSIDIARIES

JOSEPH H. FREEDLANDER, ARCHITECT



INTERIOR OF BANKING ROOM—NORTH AND EAST WALLS AND CEILING PLAN



LONGITUDINAL SECTION

BUILDING FOR THE NATIONAL AMERICAN COMPANY AND ITS SUBSIDIARIES

Joseph H. Freedlander, Architect

THE DIMINISHING GLASS, VI

Circumcidite igitur praeputium
cordis vestri, et cervicem vestram
ne induretis amplius:
Liber Deuteronomii.

By Hubert G. Ripley

ONE OF THE EARLIEST figures to emerge from the dim shades of the hoary past, a past so ancient that the human mind can hardly conceive its true significance in its relation to art and culture, is Zoser, the first King of the third dynasty in Egypt. The period of 80 years from Zoser to Snefrue, was most important to the history of architecture, for our earliest stone buildings date from that time (2980-2900 B. C.) These monarchs of the old kingdom were progressive and enlightened men who discovered and developed the resources of their country in a manner hitherto undreamed of. Zoser was fortunate in securing the services of a rising young artist named Imhotep. The two men were educated together, became fast friends, and in their early youth hunted the gazelle, whipped the same trout streams during the spring freshets around Hieraconpolis, frequented the same night clubs in Memphis, and went on occasional wild parties to Nekhen, the Palm Beach of the nobles of the old kingdom. It was but natural, when destiny called Zoser to the highest office in the gift of his countrymen, that he should take Imhotep with him as his chief assistant or architect.



MISS TY

From a low relief in the Fullerton Collection found at Nekhen.

Then, as now, the Nile valley, from the Delta to the First Cataract, was a country of unparalleled fertility. Swept by the dry winds of the desert,—even in the great heat of summer the atmosphere was not oppressive, while the nights were cool and invigorating, often exceedingly chilly just before dawn. The city of Memphis was only about four hundred years old, just in the first flush of its lusty youth, as one might say, and the calendar, a comparatively recent invention, had only been in use for about 1250 years. People had hardly become accustomed to it, still dating events from some notable happening, such as the 499th year after the "first smiting of the Troglodytes". Time, like everything else in ancient Egypt, was cast in an heroic mould.

Imhotep thus becomes the first architect of whom as yet, anything definite is known. He was a splendid figure, versed in many branches of science, medicine, and the arts of industry and government. His organization was even larger and more impressive than that of Cross and Cross, or Smith, Hinchman, and Grylls, as scenes in the old kingdom as portrayed by Lepsius would seem to indicate. The education of a youth (who must perforce be of noble family) desirous of becoming an architect was in those days rigid in the extreme. His first task was to gather papyrus and beat and roll it into sheets. This was so skillfully done that specimens exist today, over five thousand years old, on which the hieratic writing is as clear and legible as the day it was traced. It is doubtful if even the 180-pound hand-made Whatman's will last that long. The next step was the preparation and grinding of colors, black, red, yellow, obsidian, and white. Then the apprenticeship in the stone quarries, and finally the actual modeling and painting on the walls. With this training was interspersed periods of office practice, the casting of accounts, and the stalling off of clients of lesser import.

The Memphite wall paintings, combined as they are with flat modeling in low relief, are some of the most beautiful examples that have come down to us, hardly excelled by the delicate and refined work produced during the reign of Ikhnaton. The sure and confident draftsmanship of the familiar geese panel of Medum, illustrates the high degree of skill that painting had attained at that early period. What seems to us an archaism, but which in reality tells the story in a more decorative and detached manner, is the custom followed by these early masters of combining two points of view in the same picture. That is, the eye and trunk may be in front view, while the legs and face are in profile. Different periods of time were also combined in the same scene. This convention, as must be evident to every draftsman, was developed in the architect's office, where on the same drawing, a building would be shown in different stages of construction, or a plan, section, and elevation often superimposed on one

another. Imhotep's office was noted for the skill with which a complete set of working drawings could be presented on comparatively few sheets. The office, due to the tireless energy of its master, developed a complete library of plans, comprising sets of drawings for buildings and monuments of varying types, from the simple pyramid form to the exquisitely planned temples which have since served as models for so many buildings. These plans were for thousands of years jealously guarded by the high priests and viziers who used them in building after building, much as we now use D'Espouy, Buhlman, Letarouilly, and the White Pine series of Architectural Monographs.

The Egyptian word for architect is "chief of all the works of the King." Kegemne and Ptah-hotep, architects of the 3rd dynasty, and Thretiy, Nehsi, and



BUILDING THE GREAT PYRAMID OF KHUFU

As chronology is of no import in Egyptian Ideographs, we have taken the liberty of introducing the pyramids of Chefren and Mycerinos in the background, although they were, as every schoolboy knows, built at a later date than that of Cheops. In the construction of this massive monument, over 2,300,000 blocks of stone, weighing on an average 2½ tons each, were used. It is 481 feet high and 756 feet square at the base. It was covered with a casing of huge limestone blocks laid without mortar, with joints of extreme fineness, one ten-thousandth of an inch thick.

Professor Breasted, to whose researches we owe practically all, although he pays a handsome tribute to Herodotus (to whom we owe the rest), is authority for this statement, incredible as it would seem. The architect in charge of the erection of the most massive monument the world has ever seen, a master whose name is as yet unknown, generously gives the credit for its conception to Imhotep. Hence the pyramids.

Hapuseneb of the 18th, as likewise the distinguished Peumre, who designed the thirtieth anniversary obelisk* of Thutmose III, all owe their inspiration to their patron spirit, Imhotep, whom the Greeks called Imouthes, and who is further recognized as their god Asklepios.

While our authoritative records of Imhotep are conclusive in a degree, it must not be thought that he was the first architect. Many other able men preceded him, men skilled in the design, superintendence, and erection of vast masonry structures, docks, shipyards, temples, pyramids, and the planning and sanitation of great cities. We are unable as yet to identify these earlier masters, but we know that their activities were broad and extensive in their scope.

Stone had been used for pavements, dykes, ramps, and steps, and for sculptural treatment, but it was to Imhotep that the idea first came to use stone as a building material for important structures. Like all of his guild, he had served his apprenticeship in the stone quarries of Sinai and Assouan, had seen the great blocks of stone hewn with unerring skill from the cliff side; he was familiar with the problems and difficulties that beset his confrères who found the brick unit unsuitable for ceilings and lintels; he was versed in the cultural traditions of the age.

On his return from the quarries, during a visit of inspection to the vast audience hall of the new palace that Zoser's predecessor had begun, he watched the workmen placing the great beams of hewn cedar for the roof. Other beams or posts of cedar were placed for supports, and the thought suddenly flashed to his mind, "Why not try something of this sort in stone?" Shutting himself up in his cabinet with rolls of papyrus, tablets, steles of highly tempered bronze, saucers of ground pigments, and all the tools of his craft, he denied himself to even his favorite concubine, subsisting for weeks on a simple diet of rice, wine and pine nuts. Here, with intensive application, he made study after study on papyrus, stretched tightly over the smooth surface of the polished syenite drafting table.

The master was not content with merely supporting a rectangular lintel on a square or round column, he had to work out a complete system for an order, or rather a series of orders, with skillfully modulated parts, moldings, decorative features, capitals, bases, and all the elements that announce the birth of a style. Now and then sounds of merry jesting in the outer office, a fragment of a song, or, "and there stood General Snefru in full uniform and epaulettes!" would be wafted over the stylobate that separated his cabinet from the public space. Imhotep would pause smilingly for a moment as he recognized the old wheezes that, coming down from the time of Menes, recalled his student days. "Still dusting off the old ones," he mused, "That must be that Lybian limestone salesman from the Sinai Quarries, Inc., trying to make himself solid with Miss Ty." Then with renewed energy he set himself again at his gigantic task. Even when King Zoser and his favorite Ufratete called to see how the drawings for their new hunting lodge between the first and second cataracts was progressing, Miss Ty firmly but reverently barred the way to the master's cabinet.

"He's in conference," she said, "but our Mr. El Beled will talk with you," and she ushered them into the library where Beled, commonly called the sheik on account of his curly hair, shortly appeared. He wore a freshly laundered linen smock, embroidered in gold thread with a pattern of palmettes and wild fowl, the pleated folds of the garment revealing rather than hiding the rippling muscles of his erect figure. He carried a roll of papyrus sketches under one arm, and at his appearance Ufratete fluttered prettily, for El Beled was one of her favorites. The two bent absorbedly over the plans while Zoser paced restlessly to and fro, his brow clouded in thought, cogitating on some knotty problem. Absent-mindedly he would answer his favorite's delighted exclamations with a perfunctory, "Yes, my love," "Certainly, dearest," "Naturally, darling."

Suddenly the door to the master's cabinet burst open and Imhotep appeared in their midst waving a large sheet of double elephant papyrus in one hand and a mass of data sheets in the other. He was as a man in a trance; his features, pale and drawn, showed the signs of long hours of unceasing study and travail; his eyes gleamed with a strange light of exultation, while his impassive face seemed almost lifted beyond the veil which separates the natural from the sur-natural.

"My dear friend, companion of my youth, brother in arms, speak! what is it?" said Zoser, as pausing in his walk, he stepped quickly forward and placed a sheltering arm about Imhotep's massive shoulders, now somewhat bent with the fatigue of his long vigil.

"I have evolved a new theory of Art," replied the master simply, and spreading out the larger roll he pointed to a series of drawings, depicting buildings in stone designed on a wholly new theory. Here was no long and gradual development by experimentation, such as at later periods the art of building underwent. Everything had sprung forth from the massive brow of the master,—full-fledged, complete, satisfying, perfect, and in addition, one hundred percent Egyptian. From the simplest pylon and obelisk form to the most elaborate temple details, with their exquisitely modeled lotus-bud caps, great coves and ceiling beams chiselled in low relief, the germ had been conceived in the fertile brain of Imhotep, and the group gathered in the library of his office, representing varying walks in life from little Miss Ty to the great Pharoah himself, were sponsors at the accouchement.

*Now in Central Park, New York.

Outside, a sudden hush had fallen over the great drafting room. It was as if Smith, Hinchman, and Grylls or Cross and Cross had returned unexpectedly after announcing an afternoon of golf with Henry Ford or John D. Rockefeller. Glancing up from a study of the papyrus rolls, Ufratete saw the doorway and balcony overlooking the vast hall filled with the curious awed faces of the draftsmen, each eager for a peep at the new style, the rumor somehow having spread like wildfire that the long travail of their master had ended.

"Let the sacred trumpets of Khnum and Horus be sounded," shouted the King.

"Give every man in the office time and a half over-time, with no work for seven days, and put it on my bill.

"We want to start this new style right. From now on Imhotep shall be my chief vizier, Keeper of the Seals, Attorney-General, and Supervisor of the Royal Treasures in special charge of all building enforcement.

"Come on, Ufratete, your mother must be tired waiting for us in the car."

Thus speaking, the royal pair hopped into their high powered chariot and whirled off to Nekhen in a cloud of dust.



APPROACH TO THE GREAT PYRAMID

Herodotus, who visited Egypt about the 80th Olympiad, where he was graciously received by everyone and hospitably entertained by the priests of Vulcan, says that the causeway from the river was scarcely less marvelous than the pyramid itself. It was 5 furlongs long, 10 fathoms wide, 8 fathoms high, and occupied the labor of 100,000 men for ten years. He says, "An inscription on the Pyramid records the quantity of radishes, onions, and garlic consumed by the laborers who constructed it; and I perfectly well remember that the interpreter who read the writing to me said that the money expended in this way was 1600 talents in silver." A strong diet for strong men, who had to lift great stones thirty feet long; five hundred feet into the air. The manner of doing this was as follows: a machine, evidently similar to our modern gin pole with winches, properly guyed, was set up on the lower step, the stones being raised a step at a time, the machines keeping always one course above them until the top was reached. The casing stones were placed after the pyramid as we now see it was erected, beginning at the top course and working down, so that when the job was finished, all machines, staging, etc., were on the ground again.

PENCIL POINTS SERIES
of
COLOR PLATES

The subject of this water color painting, a winter landscape at Nutley, N. J., is of particular interest in that it includes the house formerly dwelt in by Bob Fitzsimmons, the famous prize fighter. The painting was made on brown English water color paper, size 20½" x 16½" and both transparent and opaque water color were employed. While it is not an architectural rendering it may furnish valuable hints as to color scheme, arrangement, and so on for renderers.



WINTER LANDSCAPE AT NUTLEY, NEW JERSEY

WATER COLOR PAINTING BY WILLIAM T. ARMSTRONG

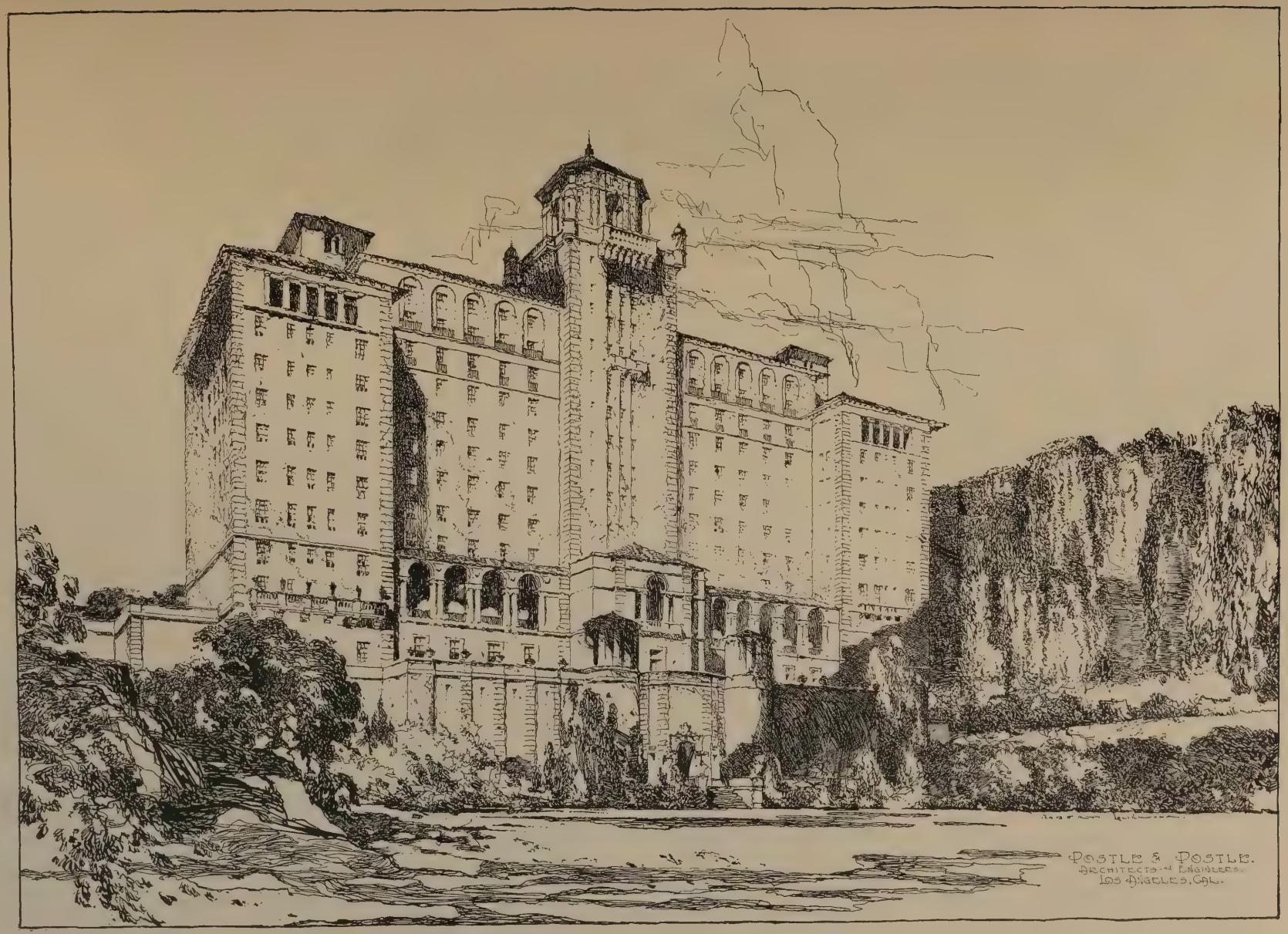


"THE DOOR OF PARDON"

WATER COLOR DRAWING BY WILLIAM T. ARMSTRONG

PENCIL POINTS SERIES
of
COLOR PLATES

This water color by William T. Armstrong was made on Whatman's cold pressed water color paper with clear color and furnishes a good example of the artist's command over this medium. He used a palette composed of aureolin yellow, rose madder, French blue, cerulean blue, cobalt and emerald green. The size of the original was 16" x 20". Mr. Armstrong is a New York architect and a member of the firm of Armstrong and De Gelleke. He paints in various mediums as a hobby and with very satisfying results, as may be judged from the two specimens of his art shown in this issue.



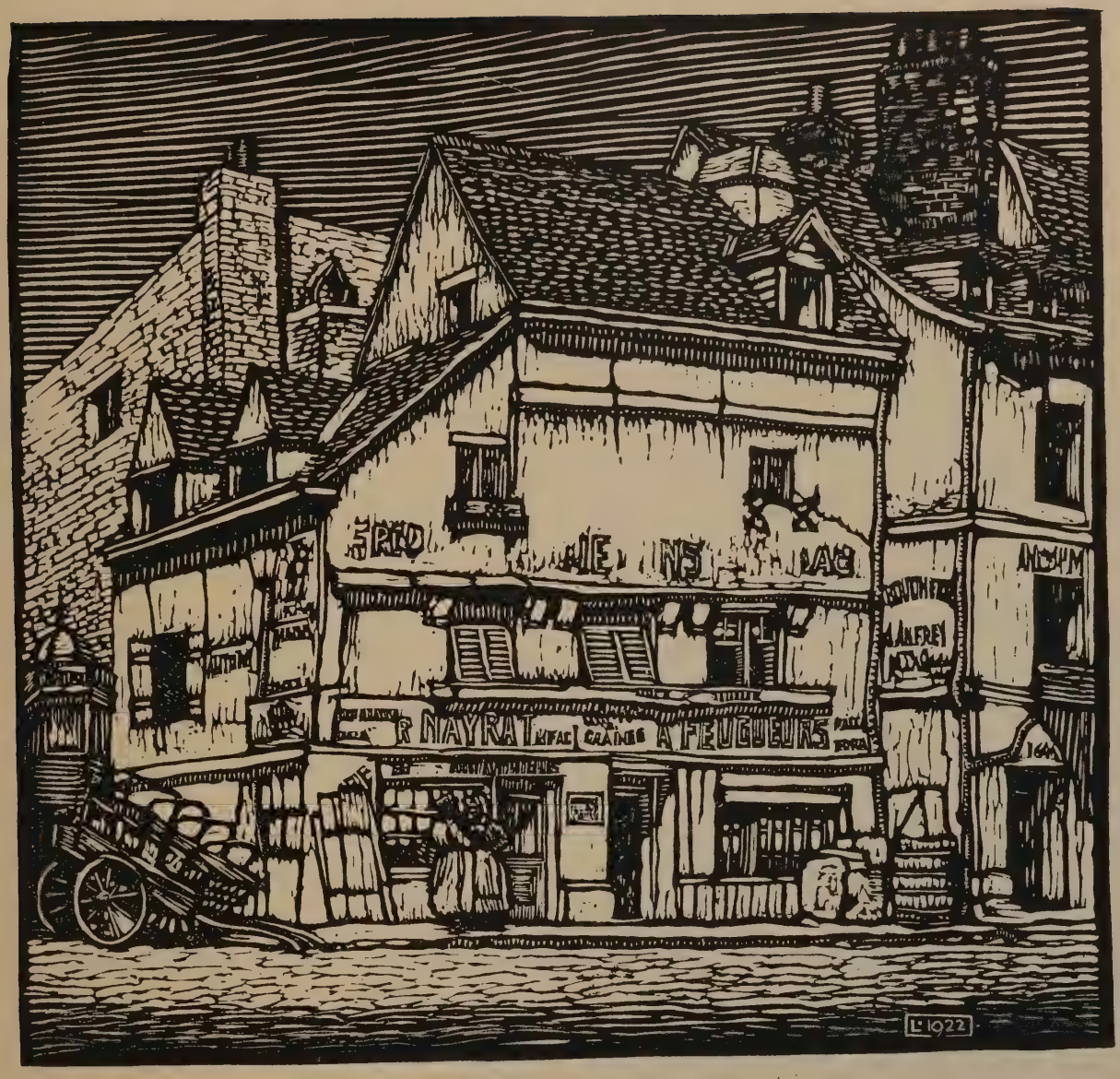
PEN-AND-INK RENDERING BY ROBERT LOCKWOOD

PROPOSED HOTEL IN SAN DIEGO, POSTLE AND POSTLE, ARCHITECTS

PLATE XXXII

VOLUME VIII NUMBER 9

The original of this rendering by Robert Lockwood was drawn on buff colored illustrator's board and measured 32" x 25". The beautiful dynamic freedom of the pen technique has produced a feeling of spaciousness and atmosphere in the picture which is lacking in many renderings in this medium.



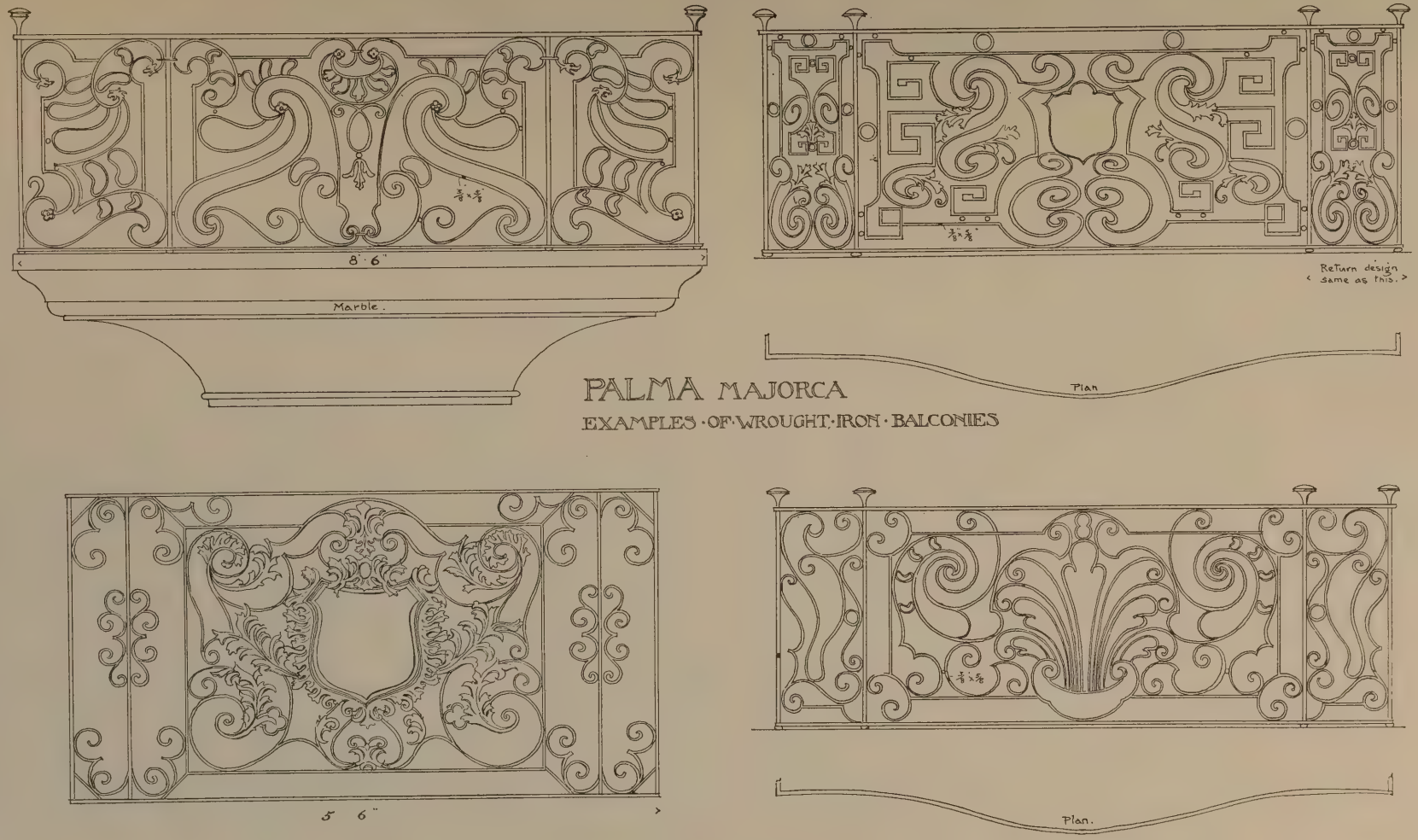
FROM THE ORIGINAL WOODCUT BY J. J. LANKES

PLACE HENRI QUATRE, ROUEN

PLATE XXXIII

VOLUME VIII NUMBER 9

We have here reproduced a woodcut by J. J. Lankes, who is one of the acknowledged leaders in this form of artistic expression at the present day in America. This example of his work, which is shown at the exact size of the original print, is architectural in subject and decorative in its black-and-white pattern.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PLATE XXXIV

VOLUME VIII NUMBER 9

"Curious wrought iron balconies form one of the principal charms to the streets of Palma, and are to be observed at every turning. Four typical examples are here given; the lower design to the right being from the Casa Morell."

A. N. PRENTICE



Courtesy of Dorr Service

HEAD OF CHRIST, CARVED IN WHITE CARRARA MARBLE

BY ORONZIO MALDARELLI

PLATE XXXV

VOLUME VIII NUMBER 9

This very architectural head of Christ by a young New York sculptor, was carved at life size from a piece of white Carrara marble to which was given an ivory tinted patina. The piece is the property of the Saint Louis Art Museum which purchased it some time ago.

ARCHITECTURE—THE SICK PROFESSION

By Charles Kyson

THE WARM, FRIENDLY, brown walls of the old Café "Au Point du Crayon" echoed to the song and laughter of the gay banqueting "Blades of Razz." Through a blue haze of tobacco smoke, Tom Kenyon regarded the smiling expectant faces of the younger architectural crowd, composing a portion of that knighthood of advanced thinkers of the profession of architecture.

"As you fellows know," he announced, "this is a free-for-all, an open forum. This is no private fight —you can all get in on it and I'll act as referee, so if any of you fellows are all steamed up with some secret sorrow about the dear old profession, here's your chance to tell the world. Remember, 'with razz to all and malice to none,' so let's go."

One of the diners rose to his feet, squaring his shoulders pompously. "It is my understanding this organization is advocating advertising the profession of architecture, both individually as architects, and collectively by a system of mass advertising as an association, and I would like to present my views in the matter." He paused impressively and surveyed the diners. "I think it a serious mistake,—it simply introduces another serious competitive element. In order for architects to secure business, they will have to compete with each other in advertising appropriations and already the profession is suffering too heavily from highly competitive methods."

"You gentlemen are complaining about the narrow margin of profit in the profession of architecture and yet you come forward with a program which will put on the architects an additional financial burden which they do not have to bear at the present time. I, for one, am against it. This is the first time I have attended one of your meetings. I have heard a great deal about them and I understand you invite different points of view from every one."

Tom Kenyon smilingly acknowledged the remarks of Mr. K. Mannington Browne. "Thank you, Mr. Browne, you are quite right; any one can present his view. Frankly, yours is one of the best arguments against advertising by architects that I have heard. While I do not personally agree with you, we have to get the various points of view."

A fiery advocate of advertising rose to his feet. "With all due respect to the former speaker, I call that 'shaking the venerable chestnut tree'. Those are the age-old bromidic arguments always used against advertising anything and if the industrial and merchandising business of America had followed that line of argument, many things in common use today which we consider necessities would never have been thought of, much less used. When you think of chewing gum, what is your mental reaction? Wrigley's? When you think of ready-made clothes, why do you think of Hart, Schaffner & Marx? It's because your sub-conscious mind has been continually influenced by advertising. When you want any standard commodity, an advertised brand pops into your mind and you ask for it. But when 93 out of 100 people decide to build, what do they do? What do they say? 'I must get a builder,'—'I must go to a finance company,'—'I'd better go and talk to the Free Plan Construction Company.' Do they think of getting an architect? They do not! Why? Their sub-conscious mind does not come to their rescue and suggest the word ARCHITECT. The word has never been impressed upon that sub-conscious mind by advertising or publicity. The architects have never indulged in systematic methods to get their message into the publications read by the general public; consequently, the public hardly knows that the architect exists. They don't know what he does but they all have a settled conviction in their minds he is a luxury and when it is a question of saving money, his services can be the most easily dispensed with. That's why architecture is the 'Alley Cat' of the profession," he continued heatedly.

"Oh, ouch! But that's a hot one," grinned a listener. A ripple of laughter ran through the crowd.

"Oh, I say now, that's a bit thick, referring to the profession in that manner, you know," Mr. Browne protested indignantly.

"Not elegant but, unfortunately, sadly true," grimly commented the advocate of advertising, "and that's what we're all here for—to get the cat out of the alley, assist him to grow a bushy tail, and install him on the boulevard with the doctors, lawyers, and other progressive and forward-thinking professional men. It's some job, I'll say, but it's worth the effort."

"Oh Boy! There's no static on that lad's radio! Tommy, me boy," sang out another of the Blades, "how about that report you were going to give regarding that publicity campaign thing, and how we were to work it?"

Tom Kenyon rapped on the table for order. "I'm glad you brought up that subject, George. Chet Heatherstone is all primed. I appointed him chairman of a committee to make that report and he tells me he has the information all ready, so if you genial parrots will pipe down a moment, I'll call on him. Chet, will you kindly get up and sing the 'Song of Progress', to these birds so full of pie?"

J. Chesterman Heatherstone rose to his feet with a genial smile. "Fellows, I used to rather agree with friend Browne; I thought this publicity idea was one of those wild emanations of Hokum from Hollywood, but the more I go into it, the more I come to the conclusion it is the most vital thing the Architec-

tural profession has to face and solve. So, briefly, the following is a digest of the report of your Committee:

"We have interviewed a publicity agency and they have agreed to put on a four months' publicity campaign at $100.00 per week. For this they will guarantee the following:

(1) The publication of two newspaper stories per week in each of the daily newspapers of the city. Copies of these manuscripts will be sent to all of the newspapers in the County for re-publication but each large daily paper will have to be given a different story.

(2) The agency agrees to help us write a mass advertisement in the name of our Association, telling the public of the benefits of employing an architect. This is to be placed in those newspapers where it is necessary to run advertising in order to get news space.

(3) The Agency agrees to help us organize a speaker's bureau and arrange speaking dates for us to appear before the various service clubs, women's clubs, real estate sales meetings, and like organizations of people who would be interested in the story of how the community would be benefited by good architecture and how they can obtain it by employing trained architects.

"On our side of the agreement, we are to organize a publicity and editorial committee which will appoint certain members of our organization to write articles on architectural and building subjects which will be of interest to the public. These articles are then to be turned over to the agency, which agrees to put a re-write man on these articles and whip them into shape, giving to them the necessary human interest touch so they will have a news value.

"We are to furnish the publicity agency renderings of the buildings which we design, together with a suitable description, so they can be placed for publication. Also, we individually are to furnish any interesting things we do that we think have news value. In brief, that's that,—now, are there any questions you want to ask?"

One man spoke up. "I don't see where the publicity agency is doing anything we can't do ourselves."

Chet Heatherstone smiled. "At first thought, one might think that, but did you ever write a newspaper article which had news value and do you know how to do it? Or, do you know how to get such an article published? Do you realize it takes a personal interview and very frequently a personal friendship with some editor to get that particular news article into print? In other words, you have really got to go to the editor and sell him the idea that it is news and worth while being published in his paper. This takes an enormous amount of time and effort, which few of us can afford to devote to such activity. I know I could not possibly do it and carry on my business. It is the work of a specialist; consequently it is necessary to employ a publicity agent who knows how to do it."

"Do we have to carry advertising in the papers in order to get things published?" inquired another. "The things we do, the buildings we design ought to be news to the public. I don't see why we have to advertise in order to get those facts into print."

Chet Heatherstone glanced amusedly at the speaker. "Now, you have struck at the root of the matter. We architects are great egotists; we think our activities are tremendously important and they *are*. However, there have come into being certain rules or relations between advertising and publicity. Without the one you do not get the other. The reason why we architects do not get publicity is that we are not advertisers. The news and editorial policy of many of the large dailies are not supposed to be influenced by the advertisers. The significant fact remains, however, that the people who advertise are people who get the notices in the news columns of the papers. It is particularly true with the newspaper having a small circulation. In these the advertiser has more influence on the editorial and news policy of the paper. The paid and street circulation of these publications hardly pays for the cost of the paper used; in other words, the advertising makes the publication of a paper possible as well as profitable. Therefore, architects, who are not advertisers, naturally get little or no recognition in the news columns of the papers."

"You know, fellows," Chesterman Heatherstone continued earnestly, "I know one or two editors and I have had a frank talk with them. I told them that we architects would never be big advertisers because we were professional people. However, the cause of good architecture was something which every daily newspaper, having the welfare of the community at heart, should support."

"I explained to them we architects are the only ones who, by training and experience, possess the ability to create well constructed, well planned and beautiful buildings and, in helping to present our story to the public, the newspapers would be forwarding a great and worth-while service to the community. These editors are broad-minded fellows and they will be glad to help us but they said they thought it only fair that we should carry some mass advertising to help them pay the expenses of such a campaign. I think their point is well taken and we should play the game with them by carrying some mass advertising.

"It's a mortal cinch, fellows, that without the advertising, we won't get the publicity. It is vitally necessary to our very existence that we build up in the minds of the public the necessity of employing an architect and thus divert to ourselves some of the 93% of the business which now goes to builders and construction companies. Until we start to systematically sell architecture and architects to the public, we will continue to lose ground. It is well to remember we are competing with shrewd businessmen, who

realize the value of advertising and publicity. They are aggressive advertisers and are continually engaged in selling the public the idea of undivided responsibility and the elimination of the architect. We can close our eyes to facts if we want, but truth is a stubborn thing to get around, and facts are facts. There is no question that our profession is twenty years behind the times in this important regard and it's time we woke up if we are to survive. If we don't, we can decorate ourselves with calla lilies and do the 'Mausoleum March'."

"Chet, what do you mean by the expression 'news story'?"

"I'll answer that in this way," Chet turned to the speaker. "In writing our stuff, we architects are frequently too technical. We do not get the human interest angle into it. If, for instance, some of you golf sharks ever get to be so good as to win a cup, our publicity agency can turn in a story that Mr. Browne, the rising young *architect*, won a cup at the Meadowbrook Golf Club. Now, that is news and it goes in the sport section, where ordinarily the word *architect* never appears. If, for example, your wife gives a bridge party, the agency sends in a story that Mrs. Hanson, the wife of the *architect* of the new City Hall, has given a bridge luncheon at the Clover Leaf Country Club. Thus, you see, the word *architect* appears in the society column, and so it goes. The word *architect* becomes identified with the life and prominent activities of the community. The constant repetition of the word *architect* in the sub-conscious mind of the public arouses its curiosity and interest in the architect. When people get ready to build, the word *architect* occurs to them and they proceed to hunt us up. As a body, we should interest ourselves in the activities of the community, such as Tree Planting, Public Parks, advocating Recreation Centers, Playgrounds, constructive political activity, and so on. These are all good for news stories in which the word *architect* would figure prominently. And the word *architect* would become linked with *service* and then, when we rang in the word *architect*, we could play that soothing soul-inspiring cantata entitled '*Adequate Compensation*'. And oh, the glory of it!!!" The crowd interrupted with a laugh that had a touch of anticipation.

"Now, that is a form of mass salesmanship which we badly need," Heatherstone continued. "We could tell the story of how beauty in architecture adds to realty values, increases rents, protects the owner from poorly planned and constructed buildings, and all that sort of thing. Thus we would rapidly build up prestige for ourselves. Soon the public would come to realize we architects are a very important factor in the development and life of the community."

"How can we start a publicity campaign of this sort?" inquired an attentive listener.

Tom Kenyon spoke up. "Gentlemen, we are all ready to go. I have here a subscription list and I have mighty good news for you. A member of this organization, who is financially able, has donated a thousand dollars. According to the terms of this subscription list, you agree to make monthly payments of whatever sum you can afford to invest in this campaign, which will last for the next four months, or as long as our funds last. Now, I want you to realize this:—you are not donating to a cause—you are *investing* money, which will be returned to you in *increased business* and *profits*. I am investing twenty-five dollars a month in the fund and am turning over a check for three months' payment in advance."

The paper was passed down the table amidst great applause. Man after man wrote his name with an amount after it. When this paper was returned to Tom Kenyon, a smile of gratification appeared on his face. "Hurrah, fellows, we have put it over! There is enough here to take care of the publicity agency and advertising for four months. At the end of that time you will see a greatly increased interest in the subject of architecture in this community and you will find it much easier to get an adequate fee for your work. Your publicity committee will continue to make frequent reports and keep you conversant with the number of column inches per month of news publicity you are getting."

"Mr. Chairman! What is the Public Relations Committee of the Chapter doing about getting publicity?"

Tom Kenyon grinned. "I fear that archaic body is ponderously pondering. Sometimes they think but mostly they just 'set on their mouldy china eggs of tradition' and dream on in a state of self-satisfied complacency. It is the younger and progressive members of that organization that will be the salvation of it and they'll have to start salvationing mighty soon or we'll all be working for building companies."

"What's the matter with us architects, anyhow? Why don't we wake up?"

Tom Kenyon smiled sadly. "I wish I knew. I confess I cannot understand the architectural complex; most architects are tremendously interesting men, exceedingly intelligent, well educated, well informed, and generally very able, charming fellows but they lack the ambition or ability to put themselves forward. They have never developed *selling ability*. They consider it unprofessional. On this subject, their minds seem to be frozen or atrophied. Their lack of progressiveness in this respect in so alert, fiercely progressive an age is a mental phenomenon which I cannot pretend to explain."

"Isn't the American Institute of Architects advocating a campaign of publicity?", inquired a Blade.

"Yes, I believe they are," Tom Kenyon replied thoughtfully. "I am not familiar with the details of it. I wish I knew so that we could co-operate with them and help in the good work. The trouble with us is we're an active bunch of frogs but we're operating in a small puddle. What we need is *room*," he

grinned. "If the Institute would do a little less advocating and concentrate their energies in getting *action*, it would be a little more to the point."

The fiery speaker with such positive ideas on advertising again rose to his feet. "Well, it's time these worthy and archaic institutions woke up. I'll say there's a bunch of red-blooded guys among the old profesh' who are getting mighty well fed up on this old stuff. It's all right for them to amuse themselves by shooting off their antique cannons of ethics 'n' everything, but we'd like to see them start in to put the architect on the map by commencing to sell him to the public so that all of us can make a decent living out of our work."

"Hurrah, sic 'em, Jimmy,—you tell 'em," laughingly jeered the Blades.

"Action! kid, action!—So say we all of us, every darned one of us, so say we all!" chanted an enthusiastic Blade.

Tom Kenyon rapped on the table for order. "Well, boys," he smiled on them tolerantly, "let's not get violent. Our puddle is getting larger all the time and there are more 'frogs' hopping in every day and they're commencing to croak pretty loud but, after all, we don't want to start a fight. We want the various architectural organizations of every character throughout the country to feel we're for them 100%. We're trying to get them better fees for their work; we're trying to help them to help themselves, and, consequently, we should expect the backing of every architectural organization and every man-jack in the business who has the genuine welfare of the profession of architecture at heart. The American Institute of Architects is a mighty fine and earnest body of men and it is the largest and best organized architectural group in America. Its members are the logical ones to 'put this thing over'. Let's sell them the idea of doing it in a systematic and effective manner and let them know that if they will write us their ideas and tell us about them, we'll boost their game for all we're worth! Now, let's give the old boys a good husky cheer,—What's the matter with the A.I.A.?" sang forth the enthusiastic Tom.

"THEY'RE ALL RIGHT!" bellowed the Blades.

"Let's give them a 'Tiger' and a kitty for good measure."

"TIGER!" howled the crowd. "Meow, meow," came from one Blade in a squeaky tenor. The Blades pounded the table and cheered, and a gale of laughter swept over the assembly.

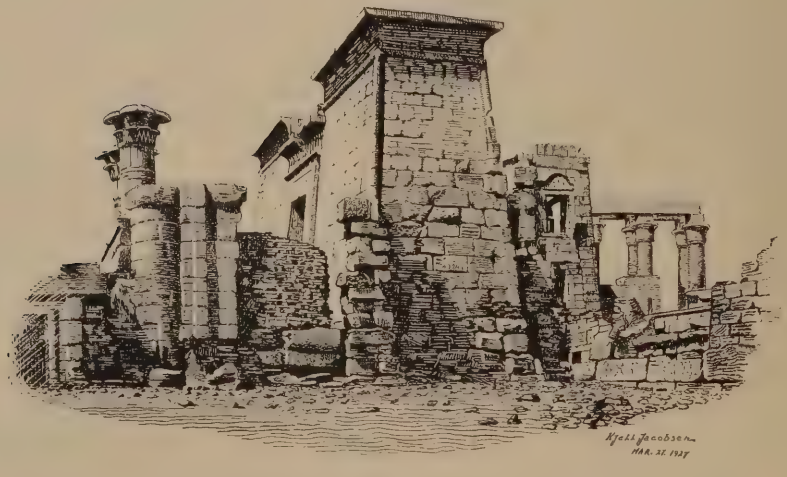
"That ought to pep the old boys up," yelled someone,—we're for 'em 125%, but we want *action!*"

"Well, boys, I see the dear old proprietor of our "Au Point du Crayon" is regarding the gas meter suggestively. That boy packs a mean stop watch so we'll have to continue the row later. Let's bid ourselves 'Cafe Noir' until the next issue when the gong rings for a new round and, believe me fellows, if you could see the stack of mail we're getting, you'd think we were a gang of movie stars."

The walls of the venerable Café shook with a thunderous cheer.

Tom Kenyon held up his hands for silence. "Now, don't forget, fellows, to tell the crowd of lads and lassies out in Architectural Radio Land to write in and tell how rotten or how good they think we are. (We sure want to get talked about!)

"So long! See you next month!"



PEN-AND-INK DRAWING BY KJELL JACOBSEN

WHITTLINGS

EDITOR,

Of The New York Times catches up a brand new suggestion which advocates of the skyscraper had overlooked:

"Skyscrapers have been called economical. They have been called beautiful. They have been called a characteristic expression of the American spirit. But it has been left to L. O. Honig, Chairman of the Height Limitation Committee of the National Association of Building Owners, to praise their health-giving qualities. 'It should be realized that the average length of life has increased more than ten years since the coming of the skyscraper,' he says. This is a comforting reflection. Few denizens of the tall buildings have given a thought to the longevity unconsciously acquired by living in them. Now if only some way could be devised to make them twice as high, man, the city-dweller, might be able to add another ten years to his span."

ALFRED C. BOSSOM,

Distinguished architect, decries the destruction of old landmarks to make way for new, as reported in the Providence Journal:

"When we see such famous landmarks as the Vanderbilt house in New York being smashed down with sledge hammers to make way for commercial structures, it seems like sacrilege. A house that was designed with such loving care and represented the finest America could produce, a house that marked a period in architectural progress in the 20th century, goes down under the remorseless energy of a sledge hammer. I mention this as but one example of what is taking place in the hundreds of fine old buildings throughout the United States. Their destruction also kills any possibility of developing a respect and tradition of what has gone before."

RAYMOND M. HOOD,

Architect, of New York, in a recent newspaper statement given to Phillip Hampson, discusses the colored skyscraper:

"Several three or four foot colored stripes running the length of a building will not suffice to color a skyscraper. The entire building will eventually have a distinct color. To color only the architectural embellishments and a few outstanding cornices and façades will appear like the rose decorations on a woman's white dress, hardly noticeable.

"New York of the future, I believe, will consist mostly of gaily colored buildings. Instead of walking down a drab stone lined street, one will be enlivened by drastic change of color schemes. No matter what the colors be, just so long as they vary, the harmony on such a scale will be a revelation. The tendency for most colors to neutralize themselves will soften most of the abruptness."

PERCY HARTLEY,

Landscape Architect, of New York, voices his reaction to the stimulating atmosphere of Denver:

"To anyone who has been away from Denver for the last four years as I have, the progress made here is amazing. Taste in the construction of smaller buildings has improved immensely. I doubt if there are many better planned and maintained cities anywhere than Denver."

W. BURKE HARMON,

Of the Harmon National Real Estate Corporation, makes a plea for a board of architectural control over new buildings:

"Such architectural horrors as New York's old postoffice building, the late Senator Clark's residence, the monotonous rows of drab frame dwellings all through Queens and the outskirts of Brooklyn, would automatically have been prevented by proper supervision of plans by a civic board of architectural control.

"New York's greatest need at the present time is a board composed of the leading architects of the city—men who would be willing to devote a part of their time, either in return for the honor involved or on some remunerative basis, to censoring building plans. The final decision in regard to every building would rest with them."

EDWARD P. SIMON,

Architect, of Philadelphia, just returned from a tour of France and Italy, brings tidings of the changes taking place in those countries:

"The building projects throughout France and Italy are tremendous. In Rome, Mussolini has opened up a new suburban development, similar to many of those surrounding Philadelphia, which covers nine square miles.

"Beautiful boulevards are being built almost overnight, and hundreds of new streets have already been established. One of the most amazing changes I noted was the large number of apartment houses, many of them ten stories high. They are constructed in a most modern fashion, fireproofed and contain hundreds of baths. In a majority I found the same push-button type of elevator service that we have in our apartment buildings here.

"In Paris, the work of leveling the fortifications which surrounded the city for centuries is nearing completion and on the sites of these famous structures are being built new boulevards and row upon row of apartments and homes."

OLIVE ROBERTS BARTON,

Special newspaper writer, calls public attention to a social injustice whose victim is the ever-modest architect:

"But to go back to the architect, the maker of beautiful buildings—why shouldn't he have a signature? His work is tangible and lasting. We cannot sign a sentiment but we can sign a fact. A building is a fact and should be signed.

"One sees big buildings rising to heavenly modesty hidden behind fifty foot placards giving the names of the contractors, the plumbers, the landscape gardeners, et al. And the master mind stands back and says nothing, his work never to be publicly recognized!"

PERRY F. HOISINGTON,

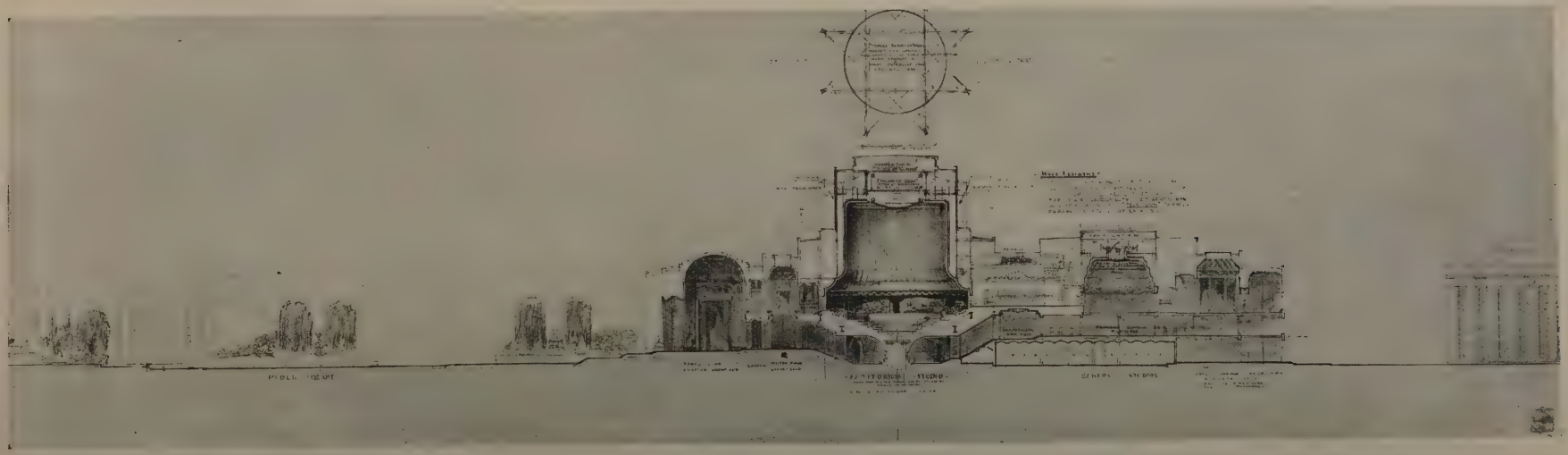
Executive Secretary of the Cincinnati Chapter of the A.I.A., writing in The Enquirer of that city, draws an analogy:

"A good house, like a story, is written with words. The architect is the author, the house is the plot and the structural forms are the words.

"Like an exciting story, a beautiful house stirs up our emotions. It gives us a feeling of smugness, quiet rest and protection—it is a 'homey' place."

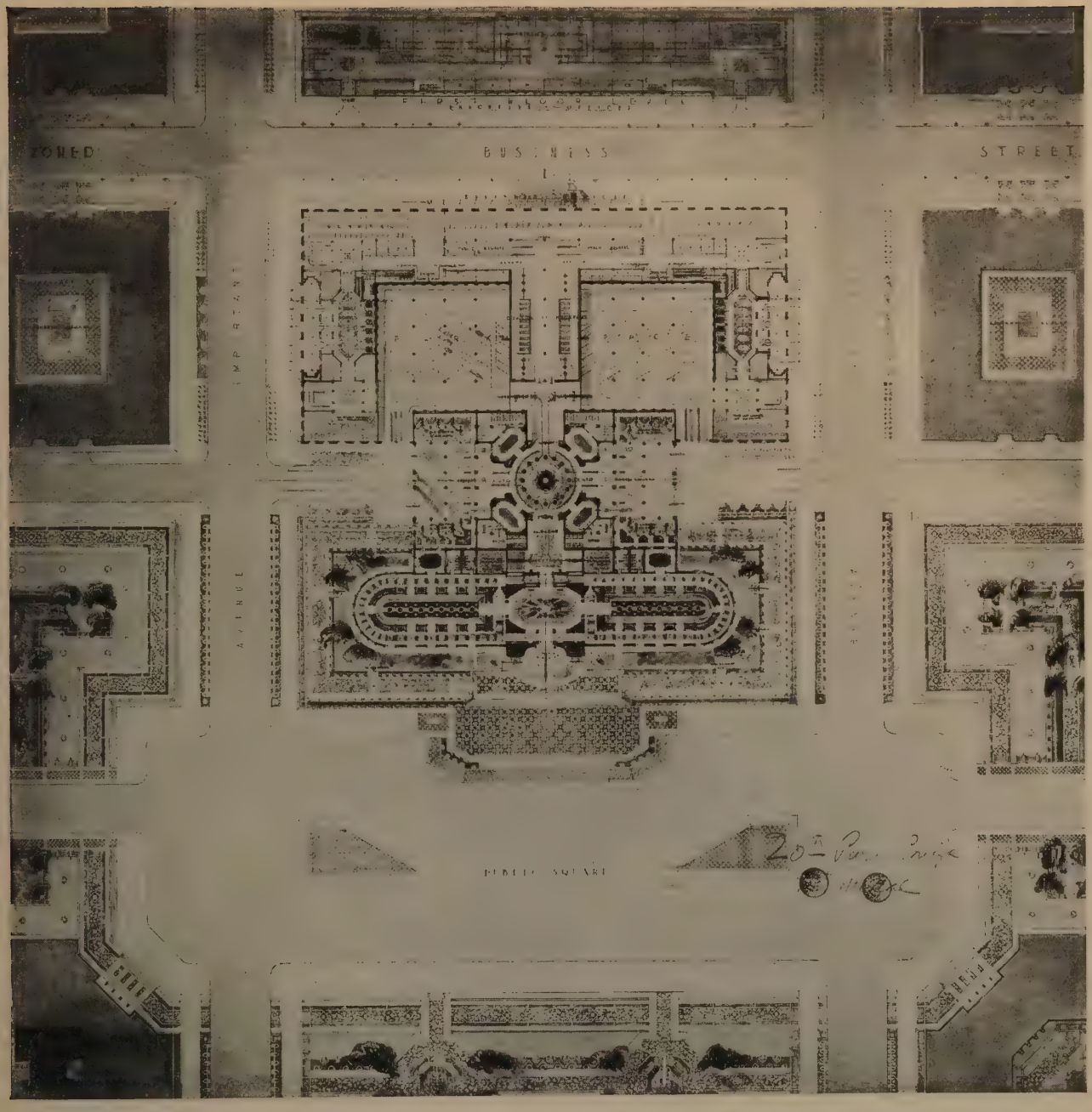


ELEVATION



SECTION

WINNING DESIGN FOR A RADIO BROADCASTING STATION, BY DONALD S. NELSON—COMPETITION FOR THE TWENTIETH PARIS PRIZE



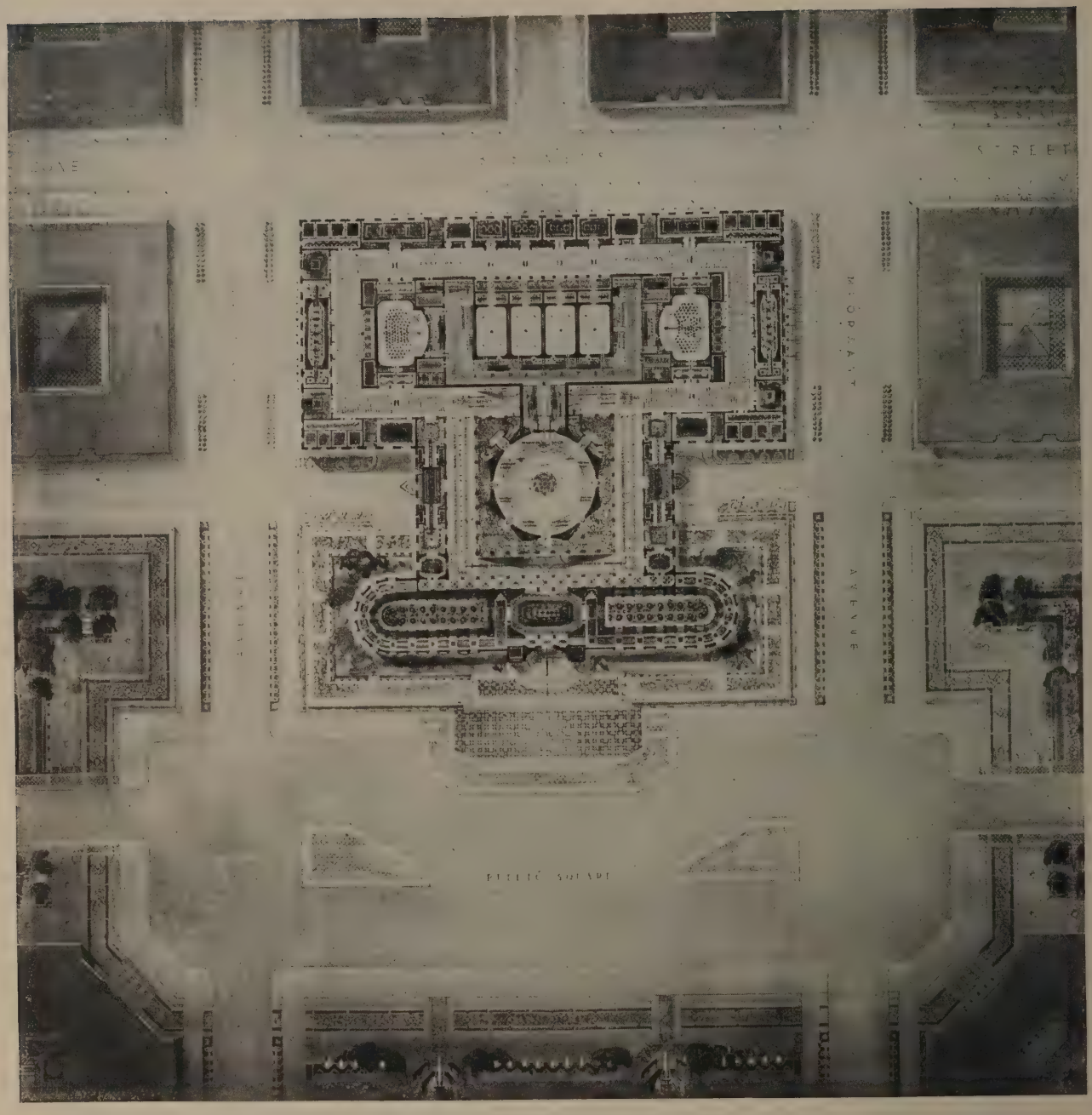
GROUND FLOOR PLAN, WINNING DESIGN FOR A RADIO BROADCASTING STATION BY DONALD S. NELSON
COMPETITION FOR TWENTIETH PARIS PRIZE

COMPETITION FOR THE 20TH PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

THE PROGRAM of the Competition for the Twentieth Paris Prize of the Society of Beaux-Arts Architects called for the design of a Radio Broadcasting Station. Great organizations, comparable to the newspaper, telephone and telegraph companies of today, will undoubtedly be developed to handle and control the ever increasing importance of broadcasting. In this problem it was supposed that a corporation exists which has its central broadcasting station in the heart of Washington, for reasons of business convenience and facilities of getting together performers and programs. According to the program the main studio, or auditorium, was to be of especial size and arrangement, due to the importance of the performances that frequently take place in the station, such as the broadcasting of political speeches by the President of the United States, and the gala performances. On such occasions it would be necessary to accommodate the press, the Diplomatic Corps, and other invited guests.

Four distinct elements were to be considered in the planning of the building: first, the technical equipment and the broadcasting studios proper; second, the reception of the radio performers; third, the business and executive offices; and fourth, the reception of the general public. This particular company is to operate on two wave lengths, which means that two performances are going out over the air continuously and at the same time.

For the building—the subject of the program—a level piece of ground 400 feet square inside of sidewalks, has



STUDIO FLOOR PLAN, WINNING DESIGN FOR A RADIO BROADCASTING STATION, BY DONALD S. NELSON

COMPETITION FOR THE TWENTIETH PARIS PRIZE

been acquired. One side faces a public square, the two adjoining sides face important streets opening into the square, and the fourth side faces a street of minor importance.

The winning design and those placed second and third, respecitively, are reproduced on pages 568 through 572.

The winner of the Paris Prize will receive a payment of $3,000.00 distributed over two and one-half years, and is authorized by decree of the French Minister of Public Instruction and Fine Arts to follow the Lectures and take part in the Competitions of the First Class in the section of Architecture at the Ecole Nationale et Speciale des Beaux-Arts, subject to the approval of the Faculty of the Ecole.

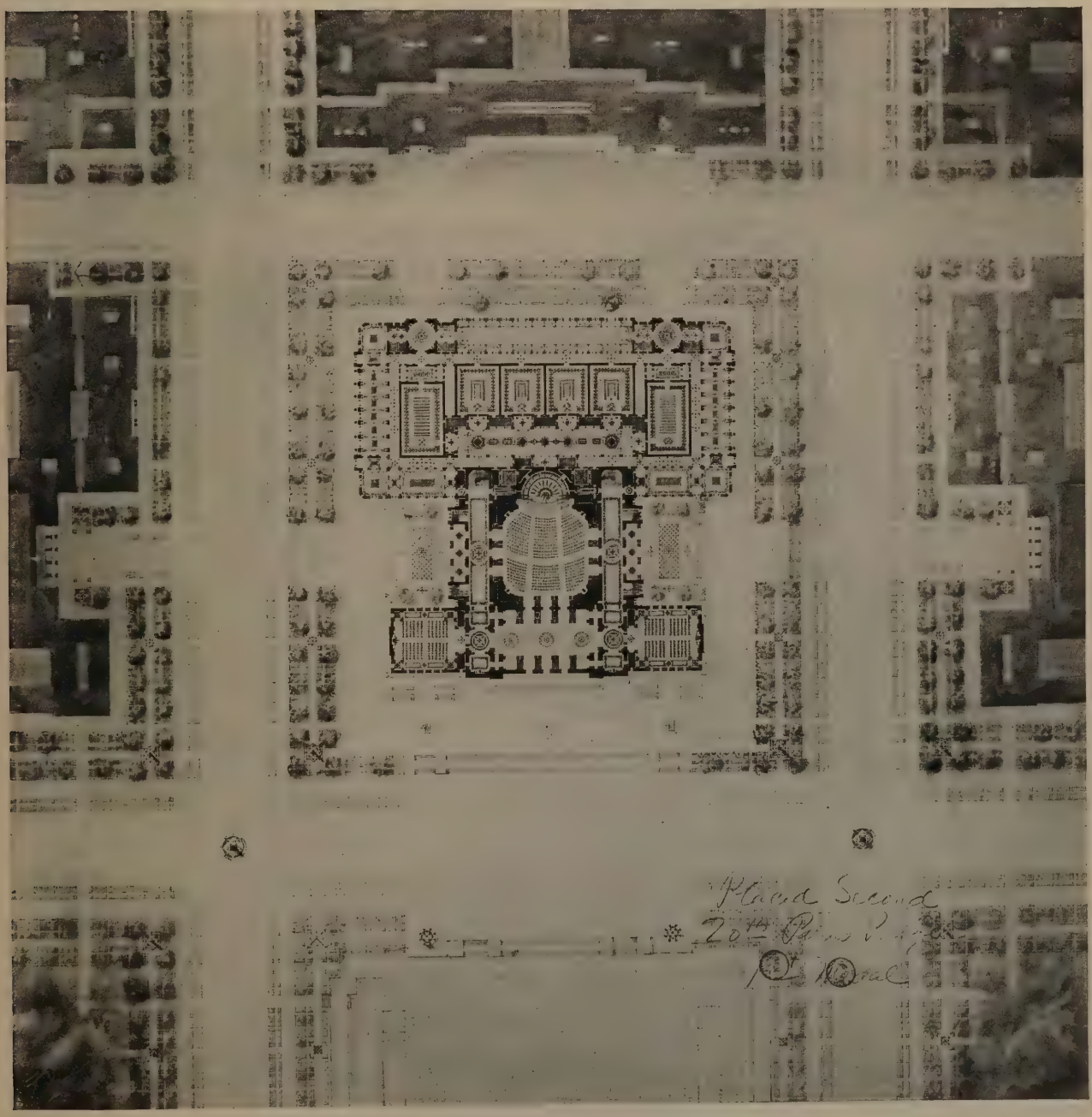
BROOKLYN DRAFTSMEN TO FORM ATELIER

An atelier is in the progress of formation in Brooklyn. Architectural draftsmen are invited to become members. For full particulars write; J. Bertram Jongberg, 352 East 52nd St., Brooklyn, N. Y.

The Architects' League of Hollywood has published a booklet entitled *Your Profit, Friend Architect—How About It?*, which contains much information of practical value to Architects, both those who are established and those who are commencing practice. It may be obtained by sending fifty cents to The Architects' League of Hollywood, 6040 Hollywood Boulevard, Hollywood, Cal.



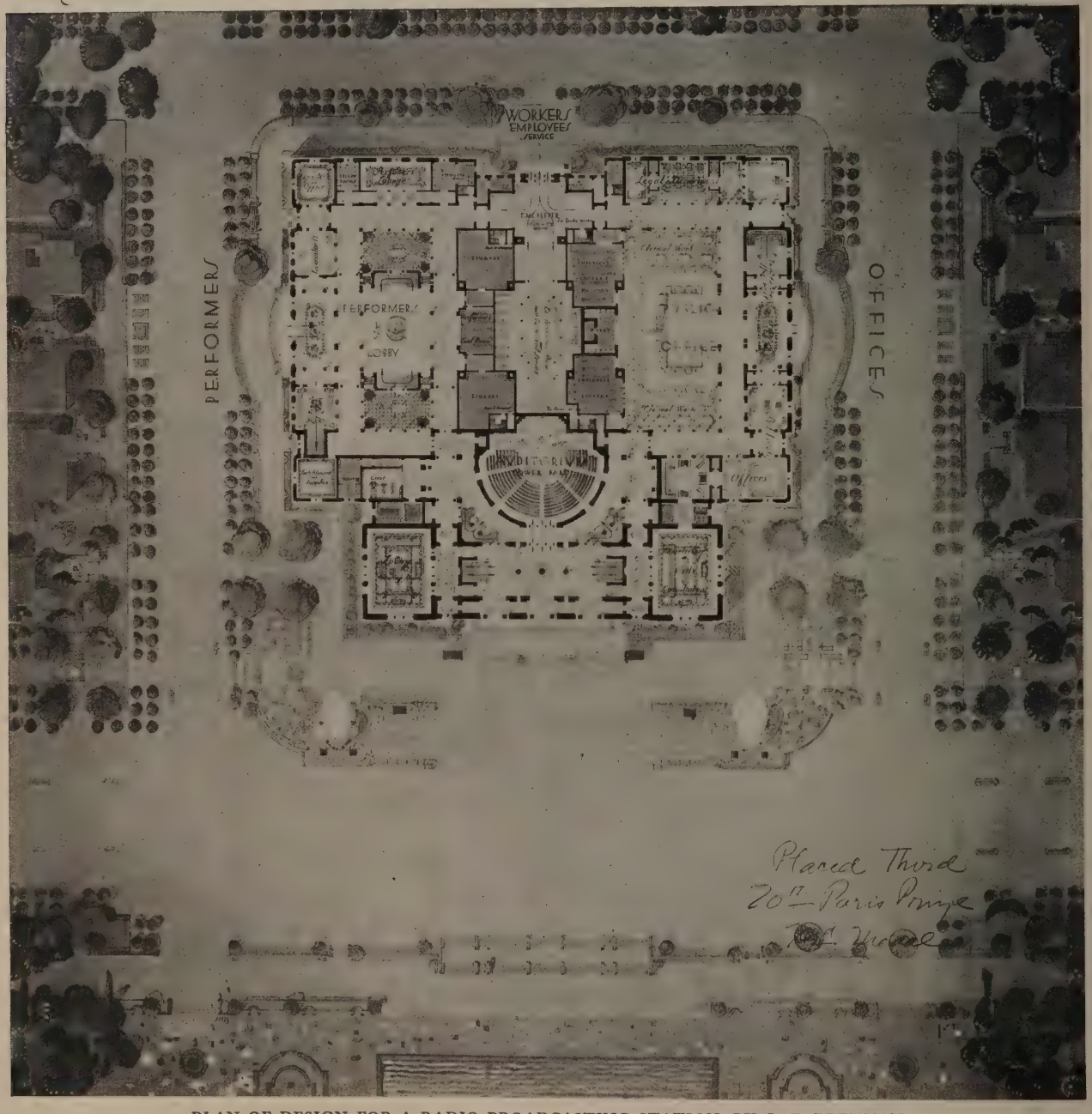
ELEVATION



PLAN OF DESIGN FOR A RADIO BROADCASTING STATION, BY A. J. KELSEY
PLACED SECOND, COMPETITION FOR THE TWENTIETH PARIS PRIZE



ELEVATION



PLAN OF DESIGN FOR A RADIO BROADCASTING STATION, BY G. E. BRENNAN

PLACED THIRD, COMPETITION FOR THE TWENTIETH PARIS PRIZE

A LETTER FROM CLARENCE D. BADGELEY

EDITOR'S NOTE: *Mr. Badgeley is a Fellow in Architecture, American Academy in Rome.*

The following comprise a few notes on a subject that has recently come under my observation.

While travelling in Greece a short time ago, I took particular notice of restorations now in progress on the Parthenon. Whether you have received any other communications I know not, but I think the present work demands immediate attention. Upon examination, and to my astonishment, I found the workmen using concrete as a filler and as external surface of the columns being erected. An apparent attempt was being made to match the color of the beautiful Pentelican marble but it was as much a failure as the match in the materials themselves. Long has the world seen the Parthenon as the highest expression of refinement in the art of proportion and execution, but if the present methods are allowed to continue, future generations and ages will look upon an unsightly ruin.

Professor Dinsmoor of Columbia University, who has made a very careful study and restoration of the Acropolis buildings sent a report to the proper authorities in New York concerning the restorations now in progress on the Parthenon. I have seen no publication of the report, but I am convinced the architectural world is interested enough in the Parthenon to support a movement against the present method of restoration which is under Greek supervision. American money is paying for an inferior piece of work, so, in years to come, the world will look upon the result of the poor judgment of the Americans.

The restoration of the missing fragments should be made in the same kind of material as the original structure from the large supply of Mt. Pentelicus. Time must be a minor consideration. As the restoration of the stained glass windows of Rheims Cathedral is being done in a most careful method, matching exactly the old glass in color and cutting, so should the Parthenon be treated in matching and cutting and setting of marble. Thus it should rise again as a great monument to Faith, Architecture and Art. Although not the same, it will retain much of the original spirit and stand as an inspiration to future generations.

Hoping you may give this consideration in an early issue of PENCIL POINTS I am,

Very truly yours,

C. D. BADGELEY.

HOUSE BEAUTIFUL COVER COMPETITION

THE SIXTH ANNUAL COMPETITION for a cover design has been ansounced by *The House Beautiful* magazine. Among the awards will be: First Prize of $500; Special Prize of $500; Second Prize of $250; Student Prize and several Honorable Mentions. A copy of the conditions may be obtained from the *Competition Committee, The House Beautiful*, 8 Arlington Street, Boston Mass.

THE NEW YORK ARCHITECTURAL CLUB, INC.

THE NEW YORK ARCHITECTURAL CLUB will hold a Surprise Dance at the club rooms, 118 East 42nd St., New York, on Saturday, September 10th. Tickets may be obtained at the club.



JOHN L. SKINNER

JOHN LLEWELLYN SKINNER, architect of Miami, Florida, and former head of the department of architecture at the Georgia School of Technology, will be in charge of a similar department at the University of Miami, starting with the fall term. Mr. Skinner was awarded a B.A.S. degree by the University of Toronto; his master of architecture degree at Harvard, where he was awarded the Nelson Robinson traveling fellowship with two years of travel in Europe. He has had five years' experience as a practicing architect.

Phileas E. Paist, Coral Gables supervising architect, and Denman Fink, art director, will assist Mr. Skinner. The new department will cover four years of work and will lead to the degree of bachelor of science and architecture.

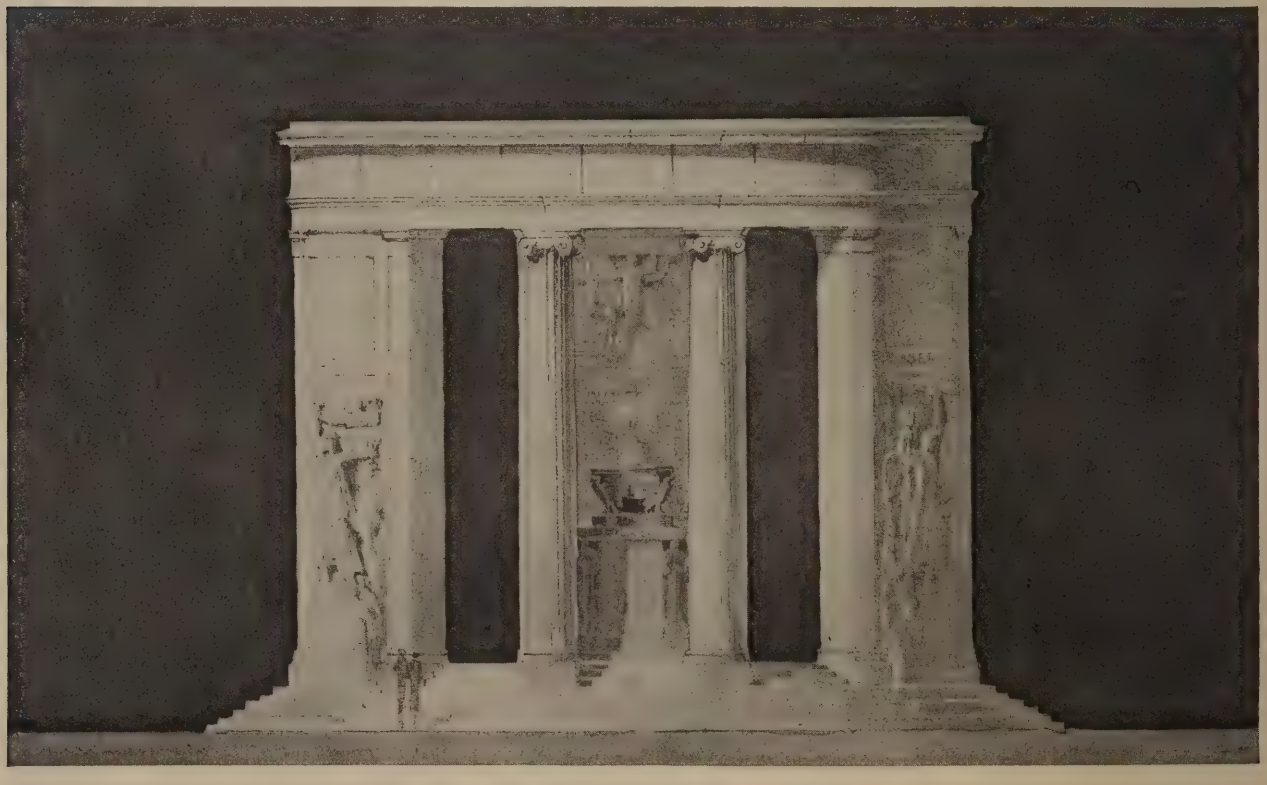
POSTER COMPETITION

THE NATIONAL SOCIETY OF THE COLONIAL DAMES of America is cooperating with the Bureau of Education, Department of the Interior, in its endeavor to promote literacy in the United States. To this end, the Colonial Dames are conducting a competition to secure a poster that will instantly arrest the eye and convey to illiterate as well as literate citizens the advantage and desirability of being able to read, write and speak the English language.

The competition is open from October 1, 1927 to January 15, 1928. Announcement of the winners and distribution of prizes will be made February 1, 1928. Prizes will be awarded as follows: 1st Prize $300; 2nd Prize $150; 3rd Prize $50, and Five Honorable Mentions. Copies of the requirements may be had upon application to *Poster Secretary*, 120 Bellevue Place, Chicago, Illinois.



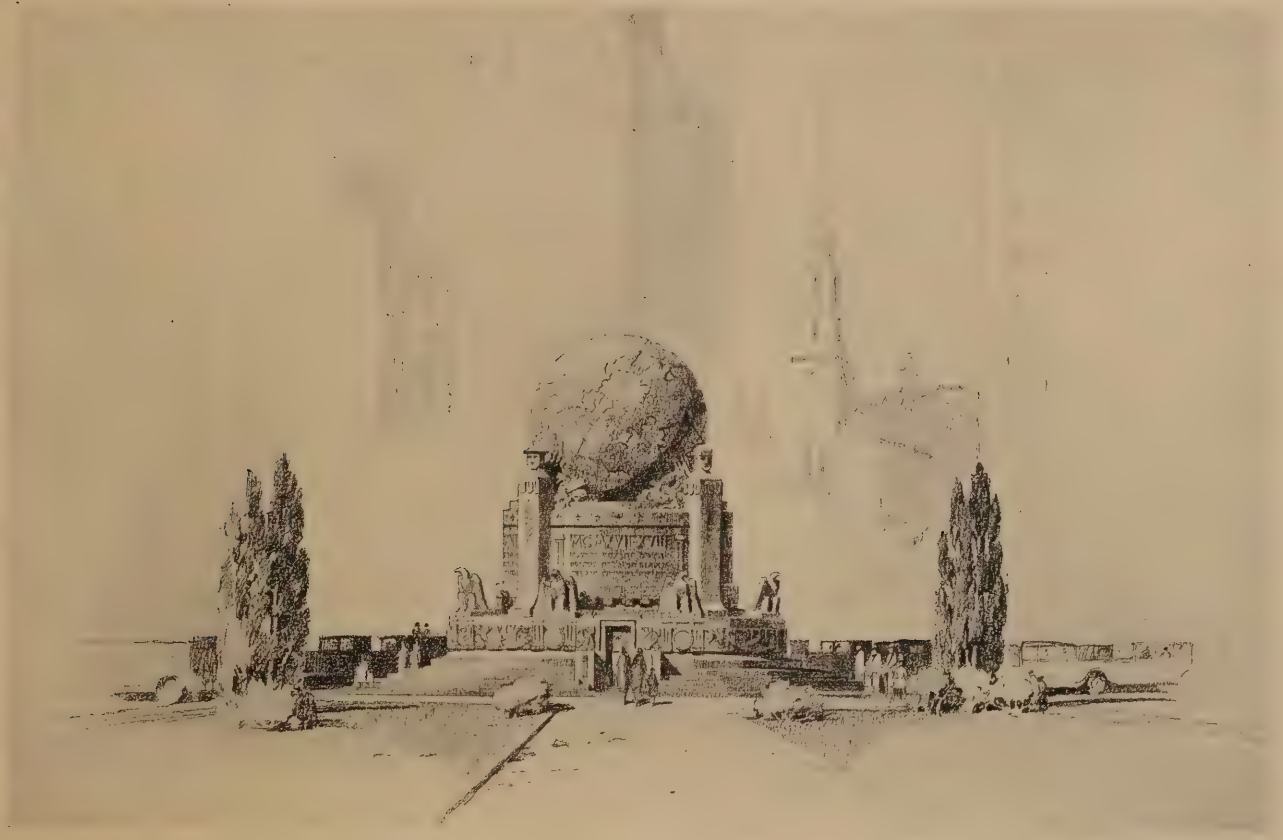
BY W. T. L. ARMSTRONG, NEW YORK



BY J. E. R. CARPENTER, NEW YORK

DESIGNS SUBMITTED IN PRELIMINARY COMPETITION FOR THE PROVIDENCE WAR MEMORIAL

These Designs and that on the opposite page were awarded cash prizes and placed after the three Competitors invited to compete in the final stage of the Competition. The final Designs submitted by these invited Competitors were reproduced in the August issue of PENCIL POINTS.



DESIGN SUBMITTED IN PRELIMINARY COMPETITION FOR PROVIDENCE WAR MEMORIAL
BY ALFRED FELLHEIMER AND STEWART WAGNER, NEW YORK

LETTERS OF AN ARCHITECT TO HIS NEPHEW

With this issue, begins a series of letters by William Rice Pearsall of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who is an architect of long experience, aims in these letters to answer questions which he has found likely to occur to these younger men who are thinking about their future in the profession. In his practice, like other architects, he has been asked upon many occasions to give helpful advice to young men in his employ. The gratitude of these fellows for the counsel of an older man led him to believe that there might be a number of readers of Pencil Points *who would welcome the suggestions which have helped others.*

Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers. His replies will be made either by mail or through these columns, according as circumstances dictate. The first letter follows:

August 27th, 1927.

Dear George:

Well, my boy, you are beginning, in a week or so from now, your senior year in High School. You intimate in your last letter that you are wondering just what education really means and where it leads to, for you. I am glad you are beginning to think about this most important subject, for each one must determine for himself his own future.

Your studies have so far been more or less general, perhaps, I might say, like the foundation of a building many feet below the grade,—stone, steel, and cement, so intermingled as to make a foundation that is solid for the superstructure.

Will it help you any, my boy, if I put the question a little differently from the way you have asked it? You said, "What do I *get* from education"—let me ask it, "What do *we* get from education?" I have emphasized *we* because education is cooperative. We get in education, as in everything else in life, just what we put into it. If the Professor and Instructor do not put themselves into their work they do not present the subject understandingly. If we (meaning each one) do not put ourselves into our study—which in school is our work—we do not get what we expect to get from the study. The mind, soul, and body must be clean and clear to do the best work. A filter is made to clean water of impurities; one I know of was installed to filter the water of a pool, but the pipe previously installed was not clean. The result was a cloud of dirty water in the center of the pool. Cleaning the pipe made the filter a success, so that it worked as intended.

No matter what business or profession you enter, you need the foundation you are now getting; but how strong that foundation is will depend on what you put into it. Just now you will make the best use of this next year by studying in and around each subject with the idea of finding out what there is to it all, beyond that which appears on the surface. Clear the vision and thought channels—like the pipe before the water would run clear. For investigation, study, and research from all points of view will clear the thought as the various ingredients in the filter clear the water.

Sincerely,

Your Uncle.



DETAILS OF CONSTRUCTION—SGRAFFITO PANELS OVER WINDOWS

VILLA FOR MRS. JOHN R. RINGLING, SARASOTA, FLA., DWIGHT JAMES BAUM, ARCHITECT

上海中華建築師學會章程

總綱

第一條 定名 本會定名爲上海中華建築師學會

第二條 宗旨 本會宗旨爲聯絡感情研究學術互助營業發展建築職業服務社會公益補助市政改良

第三條 會員 本會會員分三類（甲）會員（乙）仲會員（丙）名譽會員

第四條 職員 本會職員分二部（甲）執行部（乙）理事部

第五條 修改 本總綱如有未盡善處或應增減處得在年

PAGE FROM CONSTITUTION, CHINESE ARCHITECTS' SOCIETY

SOCIETY OF CHINESE ARCHITECTS FORMED

We have recently received a copy of the Constitution and By-Laws of the newly formed Society of Chinese Architects of Shanghai, China, which is the first organization of this kind in China. Its objects as stated in the constitution are: "To organize and unite in fellowship and co-operation the Chinese Architects, to uphold the dignity and standing of their profession, to increase the efficiency and usefulness of their service to community, and to render support to the public authorities in their civic developments and improvements." The officers elected for the first year are: President, T. Chuang (U. of Ill.); Vice-President, Robert L. Fann (U. of Pa.); Secretary; K. C. Chang (Columbia U.); Treasurer, S. W. Wong (London U.). The members, in addition to those already named are; Y. C. Lu (Cornell), S. Chao (U. of Pa.), Charles Moo (Columbia), F. T. Lao (U. of Oregon), Francis Lui (U. of Pa.), Poy G. Lee (Pratt Institute).

DETROIT ARCHITECTURAL BOWLING LEAGUE

Another month and we will be back on the job! On September 16th we start what now looks to be another very successful season. The interest of the League has been kept more or less alive this summer by our monthly *Scraps*, so we may expect a much more beneficial season than ever before.

We have been corresponding with the Architectural Bowling League of New York for another match early in the season and are also desirous of hearing from leagues in other cities as well. We have had several very pleasant meetings with the New York boys by telegraph and find them to be a very congenial and sportsmanlike bunch of fellows.— *Lester S. Manning.*

CHICAGO ARCHITECTS ATHLETIC ASSOCIATION

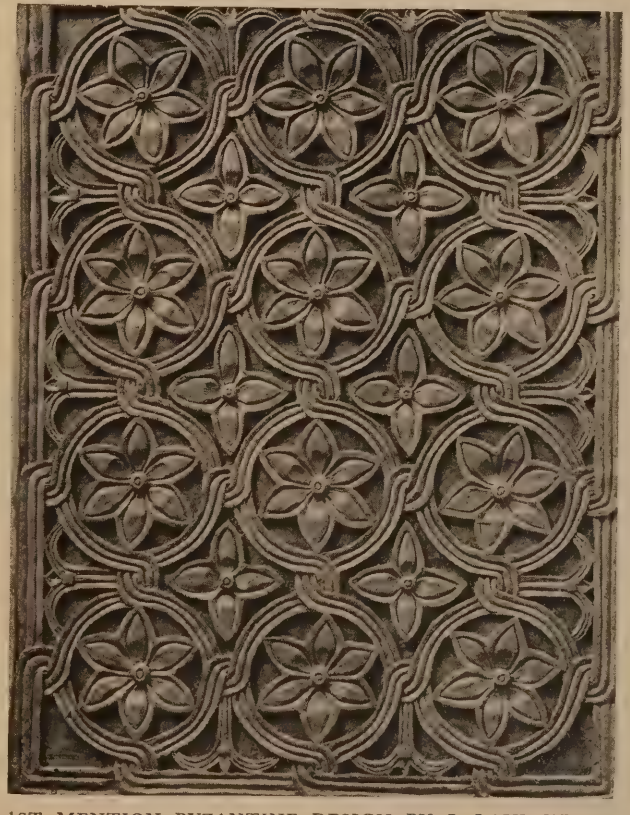
Representatives of eight leading architectural firms of Chicago recently convened and established a Chicago Architects Athletic Association, thereby ending Chicago's dilatory action in following the lead of eastern cities where architectural offices have been engaged in inter-office athletic competitions for some time. It is their hope, however, that they have now established an organization that eclipses the activities of any architectural athletic organization of any other city and will be a model for other cities to follow.

The purpose of the Architects Athletic Association is to bring the architectural firms into a closer and more intimate contact with each other; it is to furnish outside recreation and amusement for the draftsmen and by so doing it increases the morale and cooperation of the men in the drafting room which is so necessary for the success of any architectural office.

The activities of the association will be extended to many sports. An indoor baseball schedule is now being played and will close September 20th, after which the winning team will be banqueted and trophies presented to the members of the first and second place teams. Preparations are being made for tennis and golfing matches and a bowling league in the winter.

The charter firms and the ones responsible for this organization are: Granger & Bollenbacher; J. W. McCarthy; Rapp & Rapp; Childs & Smith; Schmidt, Garden & Erikson; Graham, Anderson, Probst & White; H. V. Von Holst, and Holabird & Roche.

All architectural firms of Chicago who are interested in joining this association are extended a cordial welcome. Information may be procured from any of the above mentioned offices.



1ST MENTION BYZANTINE DESIGN BY J. LAIKAUF, JR.
Class in Modeling Architectural Ornament, Beaux-Arts Institute of Design

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

THE WINNERS in the little monthly competitions, which closed August 15th, are as follows: Class 1—G. C. Sponsler, Jr.; Class 2—R. G. Hall; Class 3—Arthur Slade; Class 4—J. H. Hoffman.

SILHOUETTE

(PRIZE—*Class Two—August Competition*)

Hung low, a wan moon gleams
And soft clouds billow, while
Wrapped in mist the city seems
A vague and lonely pile.

Dull grey a spire takes on
A mantle faint yet warm,
While hazy shapes now don
A nebulous uniform.

The hills on high are cold
In dim relief, and yet
Their splendour they unfold
In misty silhouette.

Deep bells enchantment lend
In muffled harmony,
While lesser sounds do blend
In mystic symphony.

R. G. Hall.

The prize of $10 for the most interesting letter about the advertising published in the August issue, goes to Henry A. Billsten of Chicago. Here is Mr. Billsten's letter:

PENCIL POINTS, 2737 Carmen Ave.
Gentlemen: Chicago, Ill.

To pick out the best advertisement from your pages is a comparatively simple job.

There is but one advertisement that stands out above all the rest and that is the "Eldorado Page", judging from the interesting as well as valuable standpoint.

I have always admired Mr. Watson's pencil sketches and



SUBMITTED BY ARTHUR SLADE, THORNTON HEATH, SURREY, ENGLAND

(PRIZE—*Class Three—August Competition*)

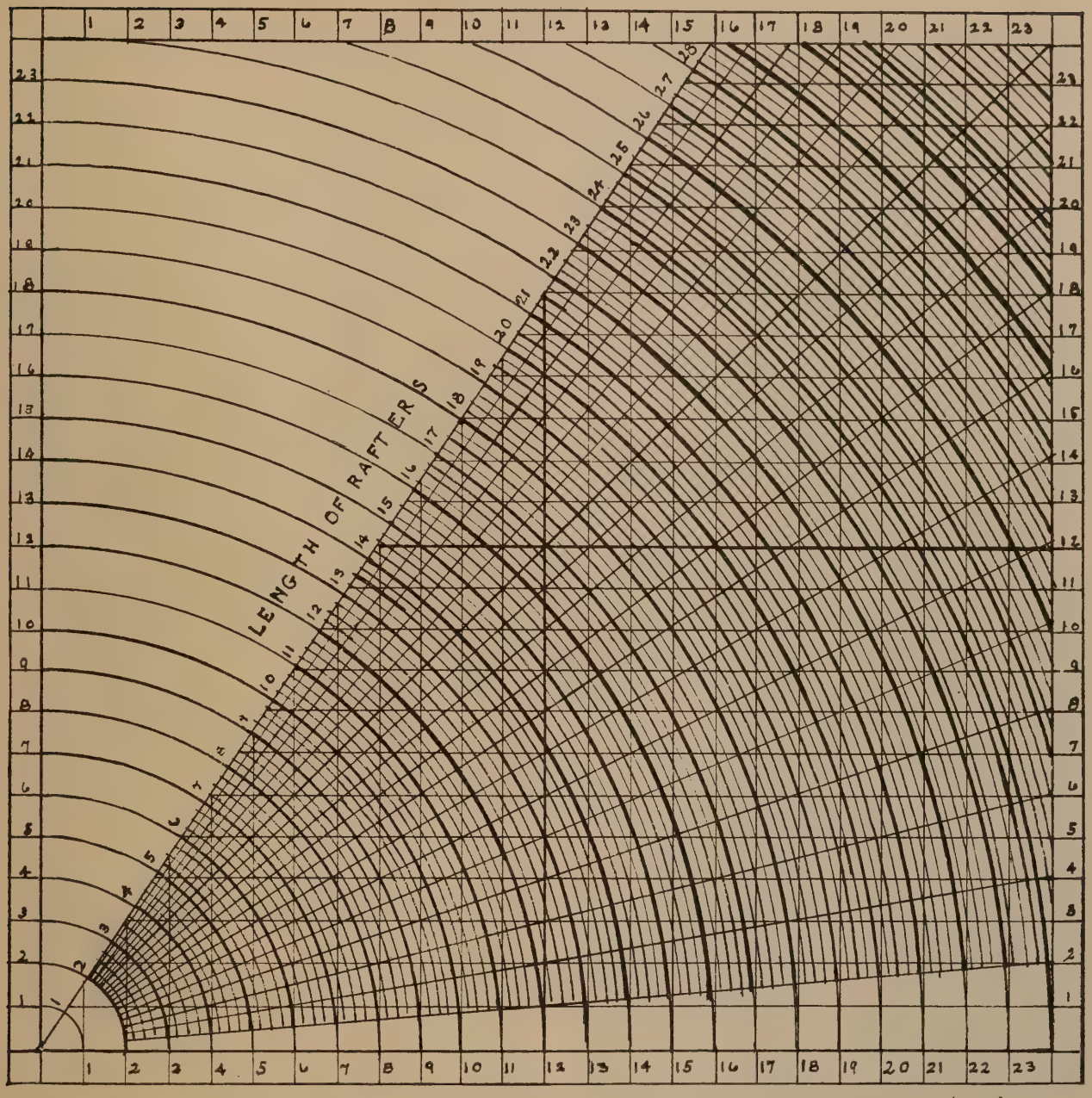


TABLE OF RAFTER LENGTHS, BY J. H. HOFFMAN, BARNESVILLE, OHIO

(PRIZE—*Class Four—August Competition*)

By using this chart the length of rafter required for any given pitch can be readily determined. For example: If the horizontal component is 16 ft. and the rise 9 ft., the rafter length will be 18 ft. 5 in.

for the past few years I have enjoyed his monthly "Eldorado Page". His subjects are simple but always interesting and are rendered in his own distinctive style.

Any young draftsman or in fact anyone interested in this method of rendering would do well by clipping each monthly page and binding them in notebook form. They offer a complete course in pencil sketching and for that reason they are valuable.

Very truly yours,

HENRY A. BILLSTEN.

An artichoke by the name of McQuidd
Started in business, he did
When he met the old Dragon,
He fell off the wagon.
And now he's a lot wiser kid.



LIMERICK AND CARTOON OF "OLD DRAGON OVERHEAD" BY CHARLES H. KYSON, LOS ANGELES, CAL.



SKETCH BY R. HARMER SMITH, JERSEY CITY
The Jumel Mansion



SKETCH BY G. C. SPONSLER, JR., COLLINGSWOOD, N. J.
(PRIZE—*Class One—August Competition*)



WATER COLOR SKETCH BY R. C. KELLEY, LOS ANGELES
The Chimes of San Gabriel Mission



WATER COLOR SKETCH BY EARL PURDY, NEW YORK
Hotel El Vernona, Sarasota, Florida

THE SPECIFICATION DESK

A Department for the Specification Writer

ARCHITECTURAL SPECIFICATIONS

By Edward M. Bridge

THE APPROACH HERE to the subject of specification writing is not that of the specification writer who is a specialist in that department of the office, and who spends most of his time in that work alone, but, rather, the approach of one who has slowly but consistently moved up through all departments of office practice, from general drafting, detailing, designing, drafting-room management, specification writing, superintending, general office management, associate partnership, and into independent practice. And fortunate it was that the greater part of this experience came on high grade work of varied character and in an organization where great freedom and scope were permitted, but where the requirements were exacting, the standards high and direct and efficient methods only were in favor.



EDWARD M. BRIDGE, ARCHITECT, OF BOSTON

Mr. Bridge graduated from Massachusetts Institute of Technology in 1913 and since that time has practiced architecture. For many years he was with Coolidge & Carlson, Architects, of Boston, and was associated on the Dartmouth College work. He has just opened his own offices in Boston.

The importance of specification writing in the architect's office, and the vital part played by the specifications in that complex process of reducing the vague idea of a building from the clouds of fancy to existence in steel and masonry, street and number, ready to collect its share of smoke and patina, is being more clearly recognized, but not yet enough.

The time is past when the specification for any building of consequence, which is to be built under contract, can be treated lightly or dashed off gallantly at the last heated windup of a set of working drawings. It might once have been true that no one read them but the stenographer. It has been my experience that the job foreman often knew the specifications better than the job captain. Instead of gathering dust at the bottom of the proverbial nail-keg, they now have the place of stress, if not of honor, at the right hand of the field-office desk—usually very close to the telephone.

Who has not stepped into the shanty to find the general foreman and a gathering of his lesser foremen in hot debate as to the precise meaning of a phrase on the bottom of page thirty-seven. Then, when your presence is noted with, "Oh, here he is now", from the chorus, you are brought face to face with the offending phrase; you have realized that you were up against it to give satisfaction to these hardheaded and big-fisted fellows because the phrase had been dashed off with a careless though perhaps graceful touch, and had no very exact meaning—and further realized, in the hushed and expectant silence, that the standing of the architect and the intelligence of the whole white-collared force were on trial.

To see the estimator and his assistants in the office of the general contractor racing against the time limit that you have so easily established—sweating and sometimes swearing over the task of putting a very exact price upon each item of material and labor which the architect's plans and specifications require of them—brings home another lesson in the importance of care and skill and patience and time in preparing specifications.

It is the seriousness with which others view his documents—those to whom the turn of a phrase or the placing of a comma means money in or out of their pockets, and who impress that seriousness upon the architect by means of costly extras, equally costly credits, and appeals to arbitrators and courts—that is forcing recognition of the importance of the specifications and of the writer of specifications.

Considering the different phases of the office work, the preparation of the specifications is not the most alluring. Yet to anyone who is so fortunate as to possess that full range of interests and abilities which we associate with

the successful architect, there is a tonic in the precise visualization and the clear thinking that is experienced, and is forced in the writing of a specification. There is a pleasure in the sense of a real job well done, even though it is of a different quality from the joy in designing and clearly indicating a pilaster overlaid with Renaissance ornament; and again different from the warm satisfaction that comes, with the smiles of approval, after giving a talk before a building committee.

Modern building is simple only to those who know nothing about it. To those engaged in the building industry, if they are in a position to see all its phases, or a large part of them, as is the architect and general contractor, it is a terrifically complex business. Also it is well for the architect to realize that the general contractor has a whole maze of complexity which seldom comes to the architect's attention, much less annoy him. Appreciation of this fact will aid in mutual tolerance and cooperation.

To see into this business deeply enough to realize its intricacy and still be able to keep the detail in its place and hold the large view and full sweep of the operation in the center of the canvas, is the most difficult and important part of it all. The specification's function is to put order into this chaos. Analysis and organization are the simplifiers. First, we must analyze the function of the specification and then so organize its provisions and their sequence that it will be as simple and as logical a guide as is possible.

The documents prepared by the architect to control and guide a building operation are: the contract, or contracts; the drawings—architectural, structural, mechanical and detailed; the specifications and schedules.

It is the function of the specifications to make clear all necessary matters that cannot be made clear or cannot, so well, be made clear in the other contract documents. In them must be told:

1. The conditions under which the operation is to be performed.
2. The extent of responsibility and relegation of duties to the various persons who are involved in the operation.
3. The naming and description of the materials which are to be installed in the operation.
4. The methods by which those materials are to be installed and a description of the results which shall be obtained.
5. The location in the building of those materials and results.

In other words:

1. Under what *conditions?*
2. *Who* does it and *when?*
3. *What* materials?
4. *How* installed?
5. *Where* installed?

Now, how shall we best organize our specification to accomplish this? The breaking up of the specification into divisions, more or less compact and sufficient in themselves, following closely the natural relegation of the work to the different trades, seems to be a rather generally accepted practice and a logical and natural one. The number of divisions will vary with each project, but it is better to have enough than too few. No harm or confusion occurs if one trade takes on the work of two or more divisions, but it sometimes complicates matters if the work of a division is split up among several contractors. For the reason that sometimes more than twenty-six divisions are desirable, it is better to number them than to use the alphabet.

The first division would state the conditions under which the project is to be carried through, and general usage as well as excellence would make it best to use the standard *General Conditions of the American Institute of Architects*, with any special conditions applying to the particular project in hand cared for in supplementary general conditions which follow directly after the Standard ones.

Next come the other divisions which make up the specification, arranged in the order that the building operation will naturally take. Each division should start on a new page and should have first a reference to the general conditions, placing the responsibility for knowing their provisions upon the contractor who does the work of the division. Next would follow a reference to the drawings and schedules wherein would be found the location and extent of the work of the division. This, followed by a statement defining the scope of the work of the division. Next in order would come any special provisions or instructions which applied to the particular work of the division. After that, the items indicating what materials were to be used, the type of surfaces or conditions to be obtained and how the desired results were to be brought about.

Some writers place all materials of a division in one grouping and then follow workmanship in another grouping. This is well enough in materials such as the ingredients of concrete or terrazzo, where they go to make up one substance, but in more cases it is better to follow the material and its description, immediately, with the instruction as to how it shall be installed. The other method, if carried beyond its logical use, results in much turning of pages and confusion, whereas, in the method suggested above, the whole story concerning a material, a type of surface or a manufactured article, is given at one time and one place.

Again, there are those who argue that the manner or method of installation should be left to the contractor, and that after describing the result that is required, hold him responsible for obtaining it. Only under certain circumstances is this sound judgment: such as cases where the operation is a very commonplace one and where it is certain that the contractor is one whose methods and quality of workmanship are known and approved by the architect. If used as a general principle throughout a specification a great deal of ignorance on the part of the writer can easily be hidden, and, in such a case, the impossible will oftentimes be required, or at least those results which will be far more expensive than is the intention of the architect or the wishes of the owner.

Also, it must be admitted that in many cases poor workmanship can be hidden and an inferior process used which will give, at least temporarily, the appearance of the desired result—the defects showing up only after a long period when it is too late to correct or to get redress from the contractor.

For an enamel surface we certainly should not merely describe the feeling and appearance of the final surface. Nearly all would agree that not only the product to be used should be specified, but also the number and method of application of the undercoats, their finish, and the conditions of moisture and temperature under which the work should be done.

Another example comes to mind: I remember seeing, as I stood under the dome of St. Paul's Cathedral in London, some months ago, the enormous job in labor, time and cost that is being expended to repair the careless workman-

(Continued on page 585)

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

A. Wetter, 4038 N. Keystone Ave., Chicago, Ill., has copies from January to July 1926, which he will sell at $.25 a copy.

Morris David Koznow, 1575 Washington Ave., New York, wants copies of November 1922, and February 1924.

Owen H. Godwin, 54 Hudson St., Dover, N. J., wants *The 1923 Boston Architectural Year Book* and *The Domestic Architecture of England during the Tudor Period*. He has for sale PENCIL POINTS for November and December, 1924, and October, 1925.

PERSONALS

BOHACKET & BREW, ARCHITECTS, have moved to Hiram Sibley Bldg., 311 Alexander St., Rochester, N. Y.

GEORGE FULTON, JR., ARCHITECT, has moved to 347 Madison Ave., New York City.

J. PHILIP MCDONNELL, ARCHITECT, has moved to 2111 Woodward Ave., Detroit, Mich.

J. THOMAS CAMLET, R.E., and N. R. MASTRANGELO, R.A., have formed a partnership and will practice under the firm name of Mastrangelo & Camlet, with offices at 639 Main Ave., Passaic, N. J.

E. A. GYLLECK has opened an office for the practice of architecture at 10 No. Clark St., Chicago, Ill., and desires manufacturers' samples and catalogues.

LEROY E. LANE has opened an office for the practice of architecture in the R-E-H Bldg., Edinburg, Texas, and desires manufacturers' samples and catalogues.

MANN & STERN, Little Rock, Ark., have dissolved their firm. George R. Mann has associated himself with Harry D. Wanger and L. Milton King, former partners of Mann & Stern. They will practice under the firm name of George R. Mann, Wanger & King, with offices at 1316 Donaghey Bldg., Little Rock, Ark. Mr. Stern will continue to practice at the A. O. U. W. Bldg., Little Rock.

QUERIES AND ANSWERS

Query: How was the model of the "Monument to an Aviator," shown in the August issue of PENCIL POINTS, made? It strikes me as an interesting way to express designs and I should like to try it.

Answer: Miss Margaret J. Postgate, the sculptor who made this model from the design by Francis Keally, Architect, describes the process as follows:

"I used standard cakes of Ivory soap, as many of these being welded together as were needed for the design. The tools were simple; I used a knife with a long thin blade for cutting the soap and an orange stick or small pointed steel tool for incising.

"In joining the cakes of soap for the platform and tower of this model, two different methods were employed. The architect working in this medium may choose the plan best adapted to his particular job.

"In carving the platform, I heated the knife (so that it would cut the soap straight) and reduced the bars to a plane surface, cutting off sufficient soap so that the harder and drier outside surface was removed and the remaining soap was all of the same consistency. I then cut the cakes to the proper size to accord in scale with Mr. Keally's design. Along the edges of each cake I carved a groove and poured some soft soap—which I had melted by heating soap and water in a saucepan—along the grooves. The cakes were then pressed together and allowed to stand several hours before they were worked on.

"For the tower, I planed the soap as for the platform. I then fastened the bars by melting the edges and pressing the cakes together. After the lapse of a few hours, I cut and shaped this large piece to the right size and carved out the traceries and architectural motifs with the steel tool and orange stick."

The base of the finished soap model was ten and a half inches square; the tower, eighteen inches in height and one and three-quarter inches on each side.

FREE EMPLOYMENT SERVICE

(Other items on pages 78 and 86 of the Advertising)

WANTED: Several trained and experienced designers for large office in Middle West specializing in high grade commercial buildings. Permanent employment at high salary and opportunity to acquire interest in firm. State qualifications and experience in applying. Box A-113, care of PENCIL POINTS.

WANTED: Five or six first class draftsmen who have had at least ten years' office experience. Those with British training or familiar with Medieval styles particularly desired. Positions permanent to those proving themselves capable. Comes, Perry & McMullen, Renshaw Bldg., Pittsburgh, Pa.

POSITION WANTED: Junior draftsman, recent graduate of Columbia School of Architecture. Good designer and renderer, some office experience. Salary secondary. New York City location. Box A-111, care of PENCIL POINTS.

POSITION WANTED: Architect, draftsman, designer, experienced, seeks position. 'M' Box 207, Allerton House, 143 East 39th St., New York, N. Y.

POSITION WANTED: Senior architectural draftsman, experienced on apartment houses and building superintendence. Box A-121, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman, willing to start tracing. Salary secondary, excellent references. Box A-114, care of PENCIL POINTS.

POSITION WANTED: Student of architecture, 1 year's experience in office mostly on residential and school work. Capable of making working drawings including perspectives and renderings. Box A-115, care of PENCIL POINTS.

POSITION WANTED: Construction superintendent, energetic, 10 years' building experience on finest types of construction. Thorough knowledge of handling men and details efficiently. Now employed, wishes better connection. Salary not main consideration. Hugh Graham, 212 West 69th St., New York.

POSITION WANTED: Young woman, 4 years' architectural training, 1 year's experience with New York and Parisian interior decorators; several months in New York architect's office. Desires to work on houses in the office of some good domestic architect. Box A-116, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman seeks position in office doing high class residence work. 1¼ years' practical experience, 1 year of study in Europe, 4 years' architectural course at Cornell. Box A-117, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman, about 4 years' experience. Office experience, superintending, heating and plumbing plans. Has done very high class work. Salary $50 per week. Box A-119, care of PENCIL POINTS.

ADDRESSES WANTED

ANYONE KNOWING THE CORRECT addresses of the following will confer a favor by sending them to THE PENCIL POINTS PRESS, INC., 419 Fourth Ave., New York.

ALABAMA—M. D. Brod, H. Glover, J. B. Merrill, Jr., R. E. Zeigler, Auburn.

ARIZONA—L. G. Lindahl, Globe.

CALIFORNIA—Harry A. Bruno, Clarence H. Rawlings, Eunice Woodward, Berkeley; David Collins, Nils Evaldt, Hollywood; Alphonse C. Brennen, J. F. Everett, Frank A. Goodbody, L. R. Long, J. L. McCullough, A. L. Miller, James M. Miller, Earl A. Raftery, Thomas R. Schott, R. E. Shepland, Los Angeles; Douglas Honnold, Santa Barbara.

CONNECTICUT—Allan S. Austin, William B. Cram, W. S. Edwards, Henry Sage Goodwin, Joseph H. Griffiths, L. H. Hathaway, W. P. LaVallee, Carroll Meeks, Franklin B. Miles, Frank Newton, James Paul, Lawrence Peacock, J. A. Stewart, C. R. Strickland, Dale A. White, Chas. A. Wood, Jr., New Haven; Frank Talboom, Waterbury.

FLORIDA—W. H. Sands, Daytona; Wm. T. Arnett, Geo L. Boydston, Sam J. Corwin, E. L. Moore, Gainesville; Miller Bond, Lawrence L. Marks, Miami.

GEORGIA—W. R. Allemang, H. D. Anastassas, W. B. Brock, Jr., W. B. Carlton, A. A. Chadwick, S. G. Goodwyne, Chas. A. Harper, Jr., M. Hodge, H. McD. Martin, H. A. Pattillo, J. D. Rather, A. H. Schwencke, J. Watson, Atlanta.

IDAHO—Lucretia Foster, Moscow.

ILLINOIS—Chas. M. Prchal, Berwyn; Ira J. Bach, Gene Fitchner, A. L. Wilkinson, Champaign; C. E. Hibbs, Fred. D. Jacobs, Hugo Johnson, Emil Larson, M. P. Mackiewicz, Frank W. Perkins, Hans Posmyck, Myron Saunders, Chicago; Alfred S. Dyhre, Steeleville.

KANSAS—Eugene L. Mannon, Lawrence; H. R. Harwood, C. W. O'Keefe, Sherman & Wolfenbarger, Manhattan; Arthur B. Harris, Wichita.

KENTUCKY—L. D. Wilkinson, Louisville.

MARYLAND—A. H. Alcott, Baltimore; E. C. Earl, Mount Rainier.

MASSACHUSETTS—Joseph Gaylord, Chas. F. Merrick, Boston; John K. Minani, Brookline; H. H. Creighton, Olaf Fjelde, Daniel B. Wetherell, Cambridge; Owen A. Laliberte, Holyoke.

MICHIGAN—L. H. Goddard, Louis E. Smogor, Stanley Zuck, Ann Arbor; R. C. Deigert, J. H. Harper, Detroit.

MINNESOTA—P. M. Olson, Duluth.

MISSOURI—Edwin G. Kratz, Kansas City; R. Evan Wall, St. Louis.

MISSISSIPPI—Benj. J. Dulany, Biloxi.

NEBRASKA—Marvin Campbell, Lincoln.

NEW HAMPSHIRE—Prentice Bradley, Hanover.

NEW JERSEY—August W. Faber, Fords; Gordon Mac Williams, F. S. Newberry, Princeton.

NEW YORK—Edward Fleagle, Brooklyn; J. Olive Cummings, Freeport; E. W. Bolton, Jr., Martha S. Clapp, Lee Schoen, Floyd F. Walkley, Ithaca; J. N. Arnold, John Auer, H. V. DePuy, David Ellis, John Ferruggia, J. L. Hargrove, W. Eugene Haskell, Alfredo Llorens, R. A. McKee, Harold P. Puhlman, G. W. Rustay, Harold G. Schoenthal, Hartwell M. Webb, Max Zimmerman, New York City; J. C. Byers, Pelham Manor; Gerhard Eickholz, F. Wainwright, Rochester; Buckley Fennen, Syracuse; George Jackson, Tompkinsville.

NORTH CAROLINA—J. N. Arnold, Jr., Winston-Salem; M. L. Crawford, A. R. Davis, S. H. Hassen, F. E. Newton, D. S. Rion, J. S. Usry, Raleigh.

OHIO—R. H. Newstead, Cleveland; R. J. Cassini, Elmer E. Dunn, Jack Spratt, H. E. Williams, Columbus.

PENNSYLVANIA—John S. Carver, Llanerch; Paul H. Beidler, Arnold V. Cook, C. Woodford Dayton, Wm. F. Frank, S. S. Francis Loo, L. Gail McCully, George Petterson, Raymond Short, Philadelphia; Carl L. Maynard, Pittsburgh, Thomas K. Morgan, State College; Geo. P. McLane, Wilkes Barre.

SOUTH CAROLINA—L. S. Barton, J. C. Galloway, Clemson College.

TEXAS—A. M. Rice, R. H. Wattinger, College Station.

WISCONSIN—Proctor Nichols, Owen.

CANADA—C. E. Piche, Montreal; Stanley Walters, Faorold.

CUBA—Luis J. Martinez, Jesus del Monte, Havana.

ARCHITECTURAL SPECIFICATIONS

(Continued from page 582)

ship which went into the masonry in the heart of the great masonry piers supporting that dome—piers which look as solid and secure as Gibraltar and which have stood for many years.

Now referring back to the five main functions of the specifications:

1: The conditions are in general cared for in the first division under the heading of *General Conditions*, with the supplementary general conditions, further amplified by particular conditions which appear in each division.

2: Who is to do it and when, is prescribed again in the general conditions with particular instructions to each trade in its own division.

3: What materials, is a matter for special selection for each project, but there is good reason to have the names of acceptable materials and products on file and any necessary descriptive matter as to the requirements of strength or quality standardized and ready for incorporation as they are selected.

4: How to install materials, is a function which can be almost entirely standardized. Of all the ways of obtaining a result there are very few which are acceptable. These for each part of the work could certainly be thought out and put into written form ahead of time, and those which apply incorporated in the specification.

5. Where materials are to be installed, can best be indicated in schedules, the size of units and areas being shown by the drawings.

The persistence with which the subject of standardizing specifications comes up is a hint that there is something in it. The method, once generally used, of compiling a specification by clipping and pasting from old documents, had a basis in common sense. And further, I feel convinced that even those who profess to write a new specification for each project, have some mental reservations. It is more than likely that if it is not called standardization, at least some parts of the specification—paragraphs here and there—are repeated from that of a similar building.

Somewhere there is a place for at least partial standardization. Certainly concrete is poured in the same way whether the structure is a school, a church, or a library. A wall of waterstruck brick laid in Flemish bond and backed up with hollow tile is laid up the same for a pumping-station or a parish house. A good job of terrazzo can be installed under the same instructions regardless of the type of building which requires it.

That the partial standardization which is practiced but in haphazard fashion and under other names, has not been thoroughly organized and recognized is largely because those who are competent to do it are always very much pressed for time on particular projects in hand. They cannot or do not take the time required, or the organization does not sufficiently realize the value of this work which is not demanded by the immediate situation, to invest the required time. It is often "a good idea some time, but just now we must get out the specifications on the Ward four school, you know those bids must be in on the seventeenth and here it is the first of the month—oh, yes, there is certainly something in it, and some time when things quiet down, we'll go into it."

These following two functions of the specification can be standardized: *The listing of acceptable materials and products and necessary descriptive matter as to the quality, strength, etc.*, and *The description of the methods of installation for different results and the description of all processes which are generally common to many projects.*

By carrying standardization thus far, a great deal of time and money can be saved, fewer errors made, fewer omissions occur, and no danger of lowering the artistic quality of the architect's work is involved.

I believe this is the sound line of division between the opinion of those who would standardize the soul out of architecture and those to whom the word "standardization" is an aversion.

(To be concluded in the next issue)

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

Roofing Tin, 7th Edition.—With 42 pages of detail drawings, standard specifications and much useful information on the subject of tin roofing, with especial reference to the advantages of copper steel alloy for roofing. 32 pp. 8½ x 11. American Sheet & Tin Plate Co., Frick Bldg., Pittsburgh, Pa.

Published by the same firm, "Copper Steel Galvanized Sheets", a companion booklet dealing with the subject indicated. "Facts Concerning Keystone Copper Steel", 8th Edition, a technical treatise on the subject, and "The Protection of Iron and Steel Sheets Against Rusting", a treatise on this subject in non-technical language.

Batchelder Pavers.—A catalog of tiles made for pavement work with 19 color plates and many pages of designs and patterns dealing with this interesting subject. A valuable brochure for every architect, designer and draftsman. Batchelder-Wilson Co., 2633 Artesian Ave., Los Angeles, Calif.

It is requested that application for this catalog be made on firm's letterhead.

Celestialite.—Booklet dealing with a new glass especially adapted to the requirements of modern lighting. Gleason-Tiebout Glass Co., 200 Fifth Ave., New York, N. Y.

The Porceliron Laundry Tray.—Booklet just published introducing this type of equipment for the consideration of members of the architectural profession. Complete details and all information required for specifying and ordering, together with sample of material. Ingram-Richardson Mfg. Co., Beaver Falls, Pa.

Arkansas Soft Pine Handbook.—This new edition just out illustrates a large variety of mouldings and other sections useful in the drafting-room. Tables, sizes, finishing instructions and much useful information on the subject of Arkansas Soft Pine Lumber. 50 pp. Arkansas Soft Pine Bureau, Little Rock, Ark.

Published by the same firm, "Standard Specifications, 1927 Edition", containing grading rules for Arkansas Soft Pine Lumber conforming to the American Lumber Standards. Many detail drawings and much useful data. Vest pocket size. 75 pp.

G. & G. Atlas Systems.—Leaflets Nos. 2600-A and 2600-B illustrate and describe fully these mechanical messengers, for a variety of uses. G. & G. Atlas Systems, 535 West Broadway, New York.

Superior Wiring Devices.—1927 Catalog illustrating and describing the entire Bryant Electric line. Tables of dimensions, wiring diagrams, price lists. 169 pp. 8¾ x 10½. The Bryant Electric Company, Bridgeport, Conn.

California Stucco.—New book just off the press. Shows in natural colors the latest textures for stucco interiors and gives complete specifications for producing them. A valuable handbook for the architect. California Stucco Products Co., 1503 South Almeda St., Los Angeles, Calif.

Webster Series 78 Thermostatic Traps.—Bulletin announcing a new line of Webster products for "process steam" pressures. A.I.A. File No. 30-c-23. Standard filing size. Warren Webster & Company, Camden, N. J.

Williams Reversible Window Equipment.—A.I.A. Catalog No. 27-c-1 illustrating and describing this type of equipment for double hung and plank frame types. Specifications, diagrams. 16 pp. 8½ x 11. The Williams Pivot Sash Co., East 37th St. & Perkins Ave., Cleveland, Ohio.

The Story of American Walnut.—Attractive brochure illustrated in sepia showing the use of walnut through the ages. Period furniture. Advantages of walnut today. How to identify American walnut. American Walnut Mfrs. Assn., 616 South Michigan Ave., Chicago, Ill.

Published by the same firm, "American Walnut for Interior Wood-Work and Paneling."

Heating Homes the Modern Way.—Attractive booklet on the subject of modern oil burning apparatus. Diagram of complete Petro installation. 9 x 12. 14 pp. Petroleum Heat and Power Co., 511 Fifth Ave., New York, N. Y.

Drawing Board Accessories.—Pamphlet illustrating and describing accessories that make drafting easier. The C. F. Pease Co., 803 N. Franklin St., Chicago, Ill.

Published by the same firm, "Drafting-Room Supplies", Catalog M-03.

Tang-l-dust Air Filters.—A.I.A. Bulletin No. 30-d-3 illustrating and describing this new type of air filter. Specifications. The Cooling Tower Co., Inc., 15 John St., New York, N. Y.

Published by the same firm, "Bulletin No. 261, Water Cooling Equipment," A.I.A. File Nos. 32-e-2 and 34-i-3, "Impact Air Washers, Bulletin No. 277," A.I.A. File No. 30-d-2, "Atmospheric Cooling Towers, Bulletin 273," A.I.A. File Nos. 34-i-3 and 32-e-2.

Theatre Cooling.—Booklet describing centrifugal refrigeration and air distribution. 28 pp. 6 x 9. Carrier Engineering Corp., Newark, N. J.

Novoid Cork Tile Floors.—A.I.A. File No. 23-b. Bulletin illustrating and describing this type of cork tile flooring. Patterns, installation plan, specifications. Cork Import Corporation, 345 West 40th St., New York, N. Y.

Published by the same firm, "Novoid, Corkboard Insulation," "Novoid Cork Covering," "Corkansteel Homes."

Milcor Catalog.—New catalog No. 20-D devoted exclusively to Milcor ¾" Stay-Rib Reinforcing Lath, and is a supplement to the 1927 edition of the Milcor Manual. A technical data book for architects, engineers and contractors. Milwaukee Corrugating Co., Milwaukee, Wis.

Andersen Frames.—Catalog No. 300 illustrates and describes this type of frame fully. Andersen Lumber Company, Dept. L-9, Bayport, Minn.

Houses of Stucco.—Attractive illustrated brochure with color plates, detail drawings, including elevations and plans of many interesting residences. 50 pp. 8½ x 11. Atlas Portland Cement Co., 25 Broadway, New York, N. Y.

Samples of Tracing Paper.—Four samples 17 x 22 of prepared tracing papers suitable for all types of work. George Vincent, 649 West 43rd St., New York.

Architectural Finishes.—Shows Bay State line of wall finishes, brick and cement coatings, brick and cement floor coatings and many other preparations for special uses. Color samples and specifications for special uses. Color samples and specifications, 32 pp. 8½ x 11. Wadsworth, Howland & Co., Inc., 141 Federal St., Boston, Mass.

The Sanitation of Swimming Pools.—Technical publication No. 21 covering subject indicated in text and illustration. Wallace & Tiernan Co., Inc., Newark, N. J.

How You Should Buy a Heating System.—Chart, 24 x 24, showing carefully points to be taken into consideration in considering a heating system. Warren Webster & Co., Camden, N. J.

Weisteel Compartments.—Catalog No. 11 describing compartments of all types. Blue prints showing construction and method of erection. Specifications, including hardware. A useful book to all in any way interested in industrial buildings, public buildings, schools, hospitals, etc. 32 pp. 8½ x 11. Henry Weis Mfg. Co., Atchison, Kansas.

Wheatley Tiles.—Portfolio of color plates showing application of faience tiles to floors, walls and chimney pieces, etc. Plates showing a large variety of tile inserts in polychrome. Stock mouldings in any color. 10 x 12. The Wheatley Pottery Co., Cincinnati, Ohio.

Casement and Vertical Fixtures.—Specification portfolio with illustrations, details and complete data. 8½ x 11. The Williams Pivot Sash Co., Cleveland, Ohio.

Artists' Colors and Materials.—Catalog showing complete line of interest to all artists. 110 pp. 6 x 9. Winsor & Newton, 31 East 17th St., New York, N. Y.

Zenitherm, the Universal Building Material.—Brochure in sepia showing the application of the material on several interesting jobs. Detail drawings and complete data. 8½ x 11. Zenitherm Co., 405 Lexington Ave., New York, N. Y.

Color Card and Specifications for MINWAX Brick and Cement Coating for Waterproofing and Decorating Concrete Brick, Stucco and Plaster.—A.I.A. Standard Classification File No. 25-e-2. 8½ x 11. Minwax Co., 270 Madison Ave., New York.

Published by the same firm, "Minwax Flat Finish," A.I.A. File No. 25-c-11.

Puritan Drinking Fountains.—Catalog B-2 illustrates and describes automatically controlled drinking fountains. Prices, dimensions, specifications and list of installations. 35 pp. The Halsey W. Taylor Co., Warren, Ohio.

The Thorp Reference Book of Fireproof Doors.—Contains the latest and best in Fire Proofing Door Construction and its application to modern conditions. Profusely illustrated, contains elevations and detail drawings, specifications, list of recent installations, etc. 8½ x 11. 95 pp. Thorp Fire Proof Door Co., 1600 Central Ave., Minneapolis, Minn.

Pantry Sinks.—Illustrated booklet showing complete line of equipment in copper and other materials suitable for high-class residences, hotels, club houses, restaurants, etc. Detail drawings and complete data. 30 pp. John Trageser Steam Copper Works, 445 West 26th St., New York City.

Crescent Elastic Tile Floors.—Booklet describing this flooring with color plates, color chart and views showing different uses and installations. 8½ x 11. United Cork Companies, Lyndhurst, N. J.

Universal Safety Treads.—Data sheet with practical information covering all types of safety treads for use in all types of buildings. Also data sheet specifically covering antislip metal tread type. Universal Safety Tread Co., 40 Court St., Boston, Mass.

Interiors Beautiful.—Booklet showing many uses of Upson Board. Suggestions for many types of buildings. 8 x 11. 20 pp. The Upston Co., Lockport, N. Y.

How to Use Valspar on Furniture.—Useful booklet with directions and specifications. Valentine & Co., 456 4th Avenue, New York.

The Book of Vermont Marble.—2nd Edition. A reference book for the architectural profession. Profusely illustrated with fine examples of marble work, construction details and much other useful information for the draftsman and architect. 70 pp. 9½ x 11. Vermont Marble Co., Proctor, Vt.

Zouri Store Fronts.—Catalog No. 14 and seven full size detail sheets illustrating in color and fully describing the Zouri Safety Key-Set and International Store Front Construction manufactured in solid copper or bronze. Contains also full size perspectives in color. A very valuable and useful document. A.I.A. File No. 26-B-1. 8½ x 11. Zouri Drawn Metals Co., 1608 East End Ave., Chicago, Ill.

Published by the same firm, "The Business of Buying a Store Front." Handsome brochure in color showing various and interesting treatments of store fronts. 8½ x 11. 31 pp.

The G&G Telescopic Hoist with Automatic Gear Shifting Brake Device and Silencer.—A.I.A. Classification No. 30-i-1. New catalog for architects and engineers, Illustrates pictorially and by mechanical drawings the G&G electric and hand power models. Short form of specification for each model hoist and longer one. Gillis & Geoghegan, 535 West Broadway, New York.

The Bathroom Beautiful.—Leaflet setting forth the advantages of the new Bakelite toilet seat. Illustrations of all models, prices and full information required in specifying. Phenolic Products Corp., 2208 Kishwaukee St., Rockford, Ill.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

THE ARTIST AND THE ARCHITECT

"THAT OLD IDEA that an architect is, or ought to be, an artist lies closest to the root of our difficulty," says William L. Steele, well known among the profession, in discussing the status of the architect. It is his contention that if we formally renounce that idea, a great deal of trouble will be alleviated. There would be no force in any argument against standardizing the whole works and copying everything. If architects are not artists, who can do aught but praise if they follow the line of least resistance and devote their whole energy to reducing the cost of production — which copying certainly does? But, somehow the old idea persists.

Mr. Steele says that if we could only abandon the superstition that an architect becomes an artist when he becomes an architect, we might be able to start all over again and get somewhere. Early in our careers we thought we studied art. We really took lessons in drawing, painting, and clay modelling. Then we studied architecture—and the work of the past ages. As the late Louis Sullivan said, "we were taught here-worship, but not what the heroes themselves worshiped."

In Mr. Steele's observation the embryo architects are kept so busy drawing and memorizing the highly developed forms which building materials have assumed under the hands of the long dead master-craftsmen, that no time is left for an attempt at their own interpretation of the natural forms which suggested all the art forms that ever were. He notes that seldom do the fellows sense the nature and limitations of the materials with which they will some day have to deal. They do not get any real insight into the way the actual work would have to be done after they get through drawing the picture. Worst of all, they are denied in most cases any hint of the joy which must have gladdened the hearts of the masters when they created the building whose "pale presentiments," like pictures of dead butterflies, are passed before them.

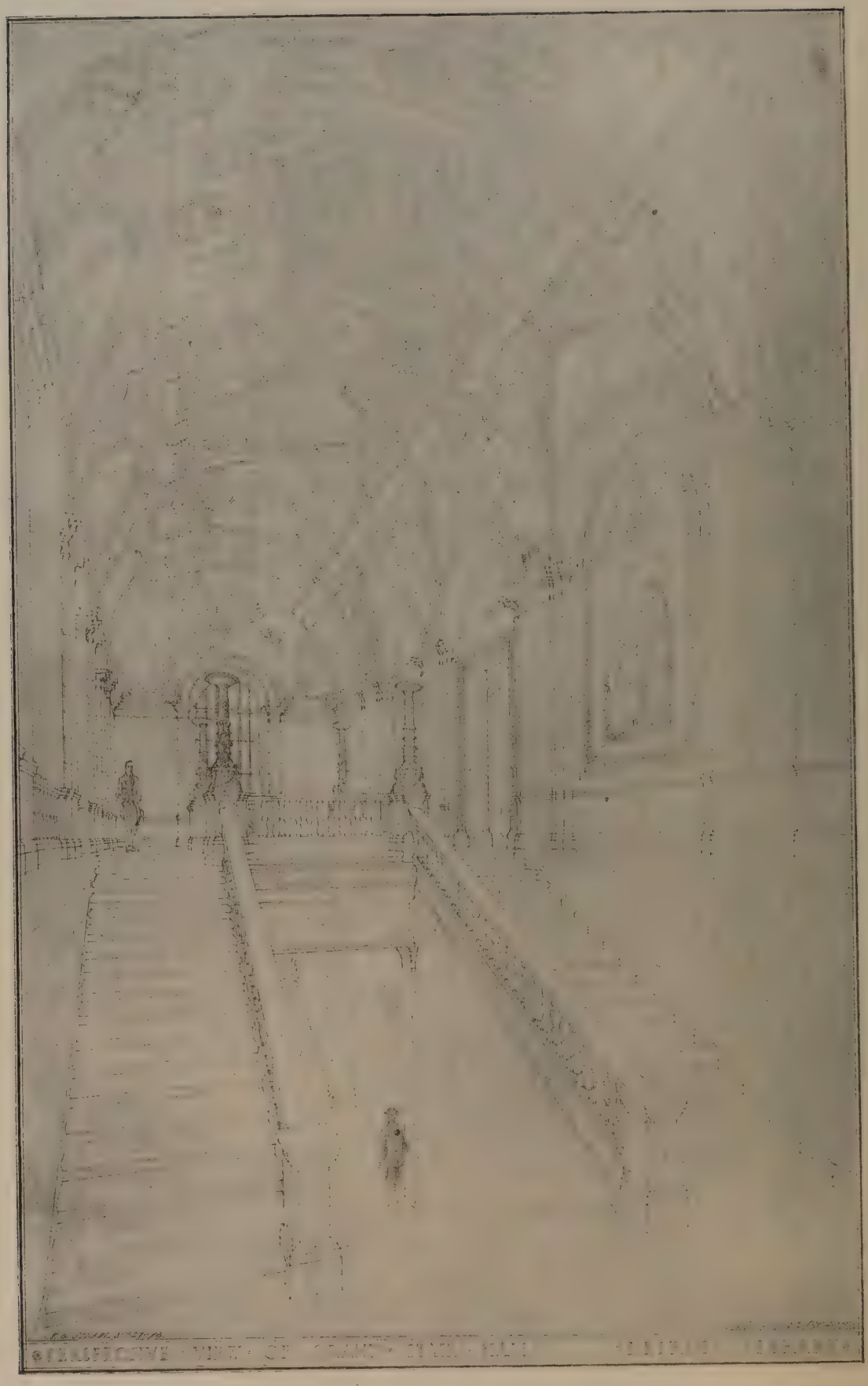
"The men who had to 'make good' in independent practice without an opportunity of an apprenticeship in the office of a master of the profession were forced to draw freely on 'precedent,' for they had nothing else. Mastery of design cannot be taught in school. It must be self-acquired by years of work under some one who is 'teaching' by 'doing' the thing taught."

Contents

Silhouettes of American Designers and Draftsmen, IV *By Charles A. Johnson*	589
Notes on the Esquisse *By Georges Gromort*	601
Strike a Blow for the Profession of Architecture	604
The Diminishing Glass, VII *By Hubert G. Ripley*	606
The Ricker Manuscript Translations, V *By Thomas E. O'Donnell*	609
Architectural Collaboration *By Edgar I. Williams*	613
Painless Extraction *By Charles Kyson*	616
Color Plates	*Insert*
Piranesi	*Insert*
Plates	619-626
Whittlings	627
Here & There & This & That	638
The Specification Desk	643

EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK

PENCIL POINTS—*Yearly subscription, payable in advance, $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach us before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive manuscripts, drawings, etc. We will use due care with material in our hands, but cannot be responsible for damages* *Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



PENCIL PERSPECTIVE DRAWING BY FREDERICK G. STICKEL

GRAND STAIR HALL, DETROIT LIBRARY, CASS GILBERT, ARCHITECT

PENCIL POINTS

Volume VIII October, 1927 Number 10

SILHOUETTES OF AMERICAN DESIGNERS AND DRAFTSMEN, IV

FREDERICK G. STICKEL

By Charles A. Johnson

A GENERATION AGO the chief literature of the youth of the country was the works of Horatio Alger, Jr., comprising *From Errand Boy to Merchant, From Office Boy to President*, and other chronicles of Lindberghian flights to fame. The life of the subject of this article might have been patterned after one of Horatio Alger's novels.

In 1900 a small tow-headed lad, with a prodigious roll of drawings under his arm, stuck his chin over the top of the rail in the outer hall of Cass Gilbert's office and inquired of Mr. Anderson, its courteous and efficient secretary, whether or not he was in need of an office boy. Mr. Anderson spied the roll of drawings and asked the applicant if he had any samples of his work.

Opening up the bundle the lad carefully unrolled the drawings and spread them out for inspection. One of these drawings was a scale detail of a steel girder with about 4,000 rivets, (more or less) each carefully drawn. Looking at the detail Mr. Anderson asked:

"How long did it take you to make this drawing?"

Being a little bit flustered and wishing to make a good impression the lad replied:

"Oh, about half an hour."

Mr. Anderson laughed and called Mr. Wells out to see the drawing and the wonderful youth who could execute such a painstaking labor in such a short time. They decided, after deliberation, to give him a trial. This circumstance marked the entrance of Frederick G. Stickel into the office of Cass Gilbert, Architect, where now after 26 years of faithful service, he occupies a distinguished position.



FREDERICK G. STICKEL

It has always been Mr. Gilbert's policy to help develop the talents of any junior draftsmen who show ability because he realizes that the draftsmen of today are the architects of tomorrow.

Stickel was sent out for a dozen sheets of Whatman's and Mr. Haskell, the office manager, then told him that he wanted him to learn how to lay a wash. The paper was covered with all kinds of forms to be rendered and the tyro was launched in his chosen profession. After some practice with a brush he was started at drawing the orders, in the doing of which he found that Mr. Haskell was a very strict taskmaster, nothing but near perfection being acceptable. Stickel said he was so strict that before he was satisfied he had his pupil draw all the orders about five times.

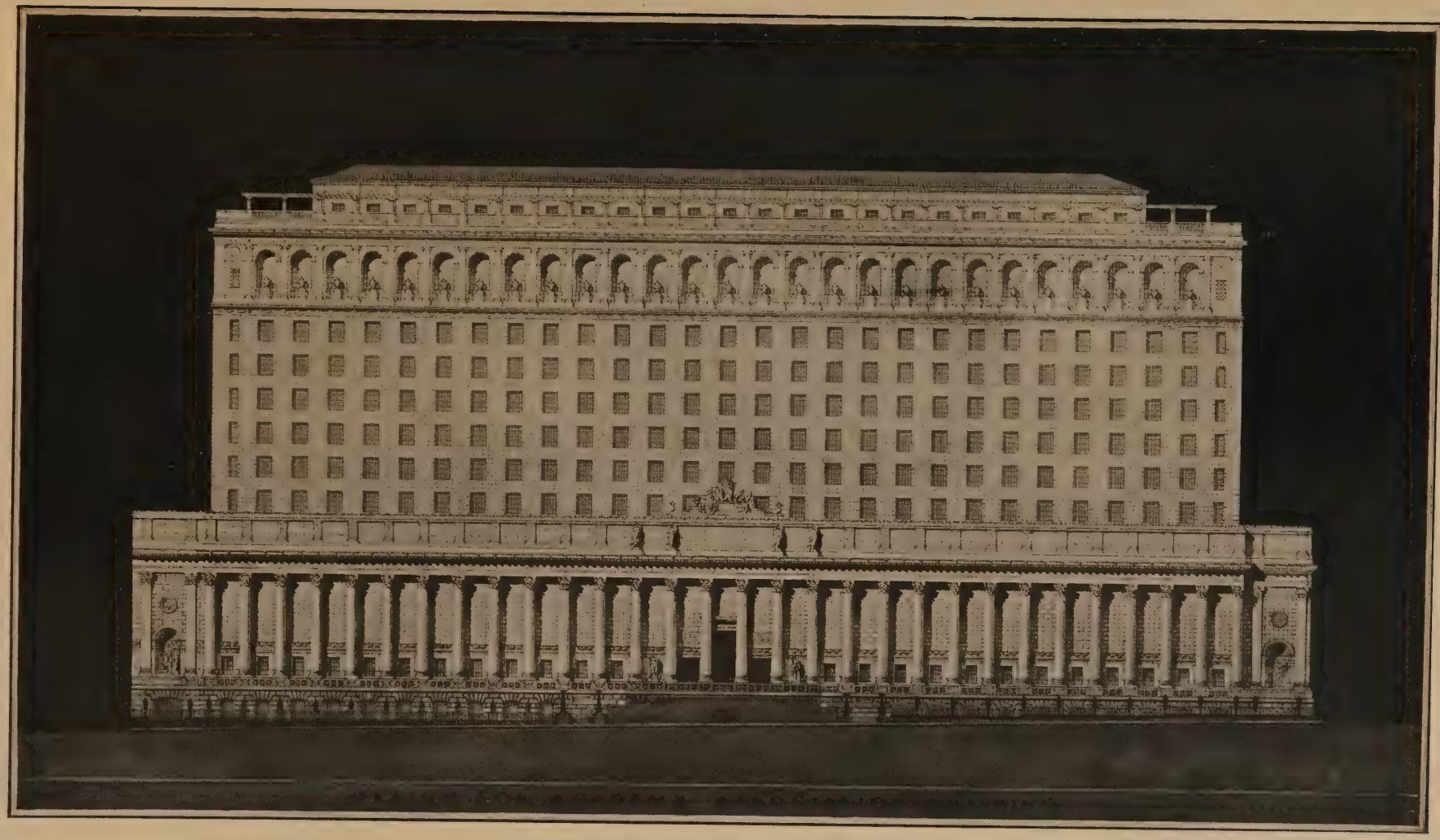
Thomas R. Johnson, who was one of the greatest draftsmen in the country, entered the office at about the same time, and noting the signs of promise, took the new junior as his protègé. He advised him to take the Beaux-Arts problems and spent many a night in the office studying the problems with him and criticising his work. Stickel never took any except the Class B problems but he received a mention on every one he submitted.

Skilled in all the "tricks of the trade," Johnson



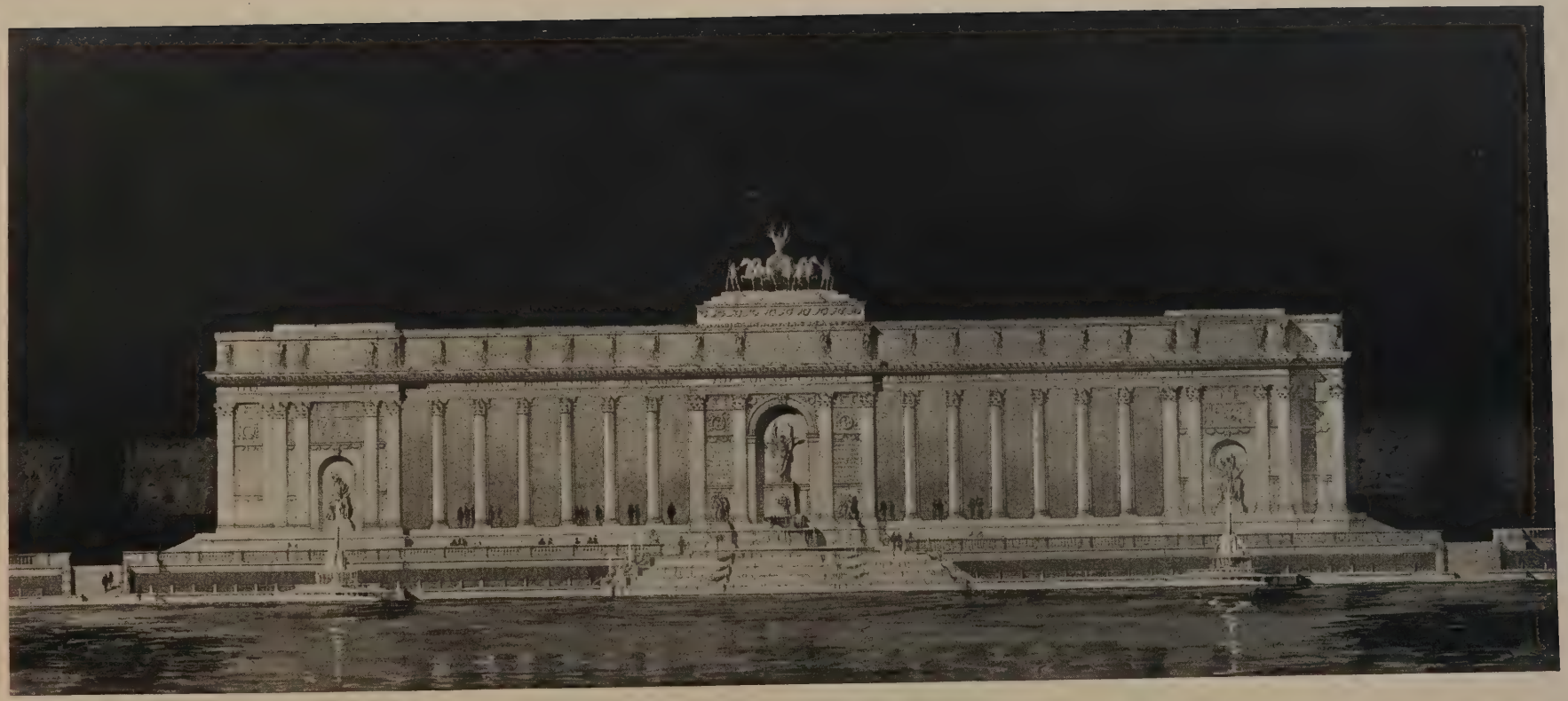
RENDERING IN WASH BY FREDERICK G. STICKEL

PROPOSED DESIGN FOR A PEACE AND WAR MEMORIAL, CASS GILBERT, ARCHITECT



RENDERING IN WASH BY FREDERICK G. STICKEL

SIXTEENTH INCH SCALE DRAWING, ELEVATION FOR ACADEMY ASSOCIATION BUILDING, CASS GILBERT, ARCHITECT



RENDERING IN WASH BY FREDERICK G. STICKEL

DRAWING AT SIXTEENTH INCH SCALE OF DESIGN FOR SOLDIERS', SAILORS', AND MARINES' MONUMENT, DETROIT, MICH.

Cass Gilbert, Architect



PENCIL SKETCH PERSPECTIVE STUDY BY FREDERICK G. STICKEL
NEW YORK APPROACH TO HUDSON RIVER BRIDGE, CASS GILBERT, ARCHITECT

imparted his knowledge to his pupil, and explained to him how to obtain different effects in a rendering and why each step was taken. With this expert advice, Stickel quickly acquired a facility in drafting. Showing marked ability in design as he did, he never had to spend much time in the prosaic work of detailing stairs and toilet rooms. He was an expert letterer, and did all of this type of work on tablets and memorials designed by the office. For years it fell to his lot to letter all the competition drawings.

Stickel never had any school training in architecture, but was educated in the old world method of master and apprentice. Mr. Gilbert encouraged him in his work and through friendly and constructive criticism was able to develop his latent abilities. Working under such a competent mentor, Stickel was soon able to understand Mr. Gilbert's point of view on any problem. Taking the preliminary sketches made by Mr. Gilbert, he could develop them along the lines desired.



CARICATURE OF THE AUTHOR, BY F. G. STICKEL

Having a very complete working library at his service, Stickel spent much time in the study of the architecture of other countries, and the works of the old Greeks and Romans. He was fortunate enough to possess a retentive memory, so that he was never at a loss as to where he could find any example for which he was looking. The writer was in the library recently and Stickel entered and said: "I am looking for a Gothic fountain. It was about fifteen years ago that I used it, and I think it was an illustration in a French dictionary." Taking the dictionary from the shelf he opened it at the subject he wanted.

Stickel has never been to Europe but this diligent study of old world architecture has given him an extensive architectural vocabulary so that with his marked facility in draft-



RENDERING IN WASH BY FREDERICK G. STICKEL

FIRST DIVISION MONUMENT, CASS GILBERT, ARCHITECT



PENCIL RENDERING BY FREDERICK G. STICKEL

FIRST NATIONAL BANK BUILDING, ST. LOUIS, CASS GILBERT, ARCHITECT

ing he is able to make every line count and doesn't have to grope around to express himself. His preliminary studies of a problem are drawn with a decisive line and a simplicity of indication that give charm and naivete to the sketch. His rendered drawings are models of precision and are presented with a thorough understanding of the dramatic values of light and shade. The perspective of the New York Life Insurance Company's Building, illustrated in the June issue of PENCIL POINTS, is reminiscent of the work of Joseph Nash, the eminent English delineator. In color work Stickel's drawings are rendered in quiet tints rather than strong colors and possess an individual technique that has both charm and quality.

Stickel is not merely a draftsman but has a thorough understanding of form and color. Studying much of his work in perspective, he is able to visualize a problem and see it in its true form. Some draftsmen make a design that looks well in an elevation drawing but when the work is executed and different materials are used the result is not so satisfactory. With Stickel's knowledge of color and form he does not fall into this error so that when he uses materials of different colors the result is always harmonious.

Working under the direction of Mr. Gilbert and Thomas R. Johnson, Stickel assisted in the design of the Woolworth Building, for which he made the working drawing for the front elevation, an eighth scale drawing about eight feet long. During the war he was actively engaged on the design of the Brooklyn Army Supply Base, designed by Mr. Gilbert for the Quartermaster Corps of the United States Army.

A favorite pastime of the men in the office was to caricature their fellow members of the organization, an activity at which Tom Johnson was an adept. He frequently made Freddie Stickel his subject and in retaliation Freddie turned his facile hand, with his usual success, to cartooning. A newspaper editor, seeing some of his cartoons, offered him a lucrative position as cartoonist on his paper but he refused the offer.

While the men from the office were in the service during the war, a bulletin called *The Office Nuisance* was issued occasionally and sent to them. This bulletin gave office news, the location of the men



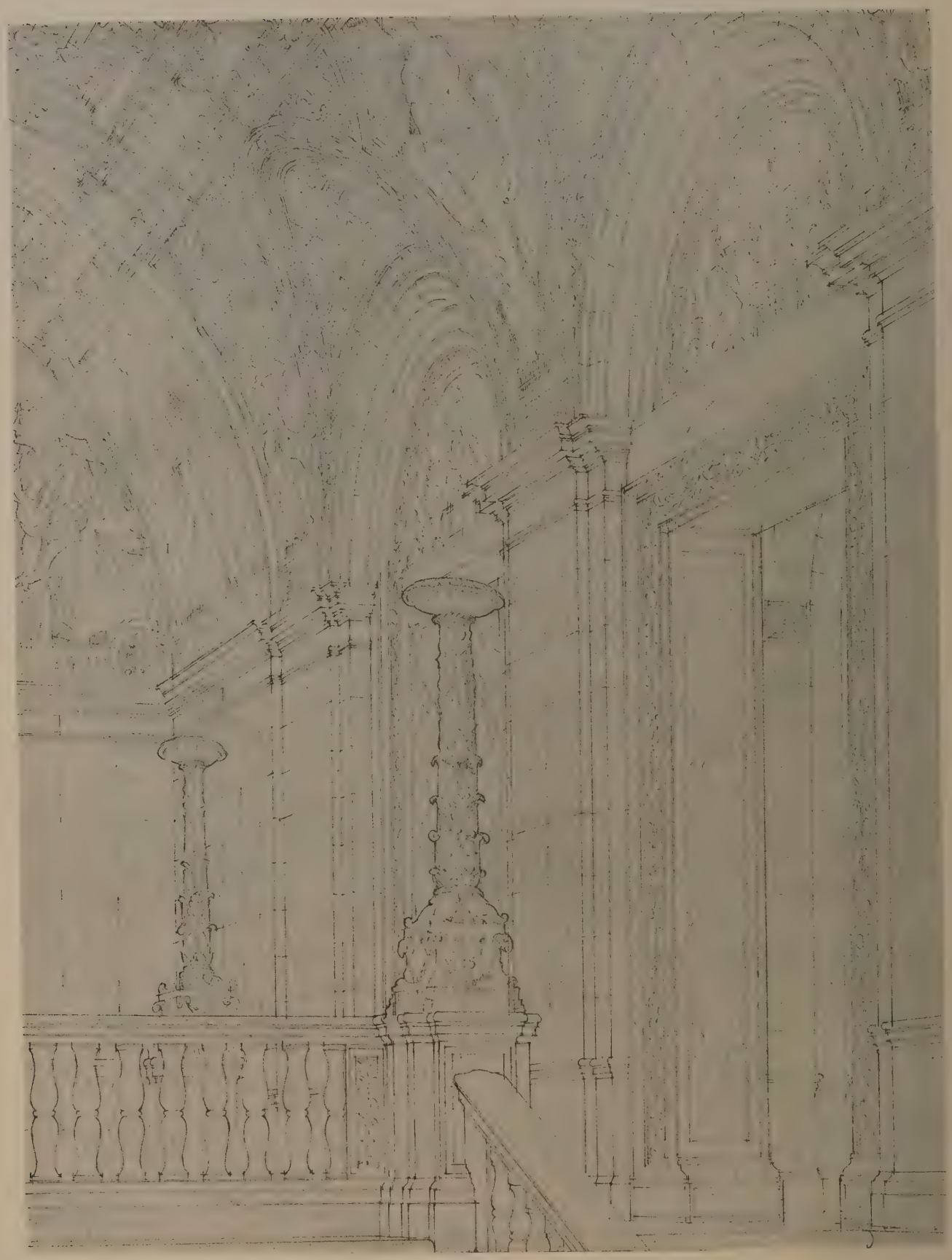
PENCIL RENDERING BY FREDERICK G. STICKEL

PERSPECTIVE STUDY OF WEST VIRGINIA STATE CAPITOL, CASS GILBERT, ARCHITECT



RENDERING IN PENCIL BY FREDERICK G. STICKEL

PERSPECTIVE STUDY OF EARLY SCHEME FOR NEW YORK LIFE INSURANCE COMPANY'S BUILDING, CASS GILBERT, ARCHITECT



DETAIL OF PENCIL DRAWING SHOWN ON PAGE 588

REPRODUCED AT EXACT SIZE OF ORIGINAL



PENCIL DRAWING BY FREDERICK G. STICKEL

STUDY OF DETAIL ON TOWER OF WOOLWORTH BUILDING, CASS GILBERT, ARCHITECT

and extracts of general information taken from letters received. These bulletins were profusely illustrated with Stickel's cartoons.

Stickel is a native of New York and was educated in the New York public schools. He is one of those uncommon individuals who excels in whatever he undertakes, probably due to a great power of concentration. As a raconteur he is unsurpassed and he is quick to see the humor of any unusual event in the office which he may relate afterwards to the great delight of those who are fortunate enough to hear him.

One of his favorite stories concerns an incident that occurred when the office was located on the tenth floor of an office building on Fifth Avenue. It was a hot summer day and Stickel, still a junior draftsman, was standing on a table near a window that was open at the top. One of the men was preparing to make a stretch and Stickel playfully threw an eraser which caught him behind the ear. Resenting this, the victim grabbed a yellow mixing bowl, used for making washes, and hurled it at his antagonist. Stickel ducked and the bowl soared out the open window, headed for Fifth Avenue. Turning to the window again, he saw the bowl land neatly in the centre of an Italian's pushcart loaded with peanuts. His curiosity aroused, Stickel made for the elevator and upon reaching the street he was rewarded by seeing the bowl, still intact, on the pushcart, while the wildly gesticulating Italian was trying to gather up the peanuts that were strewn all over the street. Needless to say, no one from the office claimed ownership of the bowl.

Stickel played short-stop on the team from Cass Gilbert's office that won the championship of the Architectural Baseball League in 1907; incidentally it was the only year the league was in existence. He bowled on Cass Gilbert's team when the Architectural Bowling League was organized in 1906 and was a member of the team that won the championship for three consecutive years, in 1925, 1926, and 1927. One season he rolled the highest individual score in the three man tournament. He is an adept with the billiard cue and is a golfer of no mean ability. He is an expert at chess and bridge. Believing that architecture and music are allied arts he devotes his spare time to the works of Richard Wagner which he executes with great skill on the piano. By way of recreation he makes a study of philosophy. All of which goes to prove that architecture, more than any other vocation, stimulates versatility in its practitioners.



PENCIL AND WATER COLOR STUDY BY FREDERICK G. STICKEL

WATERBURY CLUB, WATERBURY, CONNECTICUT, CASS GILBERT, ARCHITECT

NOTES ON THE ESQUISSE

By Georges Gromort

EDITOR'S NOTE:—*Through the courtesy of Professor William Emerson, of the Massachusetts Institute of Technology, we are able to publish these notes on the esquisse which were written to him by Monsieur Gromort in the form of a letter. In presenting this material to our readers we have endeavored to make a literal translation from the original French manuscript.*

MY DEAR FRIEND: You have asked me to outline for you the observations I have gathered during the course of fifteen years of teaching, on the advantages of the twelve-hour esquisse, which precedes the study of architectural projets at the Ecole des Beaux Arts. I do this the more willingly because the point you bring up is of real interest and has an important bearing upon the whole course of study. It goes without saying, that the usefulness, even the necessity of the principle of the esquisse, has very seldom been questioned by the majority of professors. It is in the application of this principle that they may voice different opinions. It is certain that the benefit that may be expected from a system of this kind depends, in a large measure, upon the way in which it is understood by the pupils themselves, as well as by the majority of the jury.

Let us sum up rapidly, for those who are less familiar than you with the ways of the Ecole, the hypotheses of the case.

The architectural projets, with the exception of a small number of special *concours*, are studied in the ateliers in two months, away from the supervision of the Ecole. The program drawn up by the professor of theory, is distributed among the assembled participants on a given date, in the galleries called the *Loges*, and those who wish to study this program—and to present it—should, in one sitting without consulting documents—and without advice from their professor, work out a very simple esquisse, the principal lines of which may not be modified under penalty of being eliminated from the concours—thus losing whether the projet is good or bad, the fruit of two months' work. As it is natural in the study of a projet that the part taken by the professor's experience should be quite important, it is desired that the first decision, which fixes in advance the essential disposition of the parti, should remain the prerogative of the student to make this part of the work strictly personal, a part the importance of which cannot be diminished nor contested.

The principal reproach (in fact the only one that can be made to this system) is easily seen. To take in the few hours, a definite decision as to the disposition of the essentials of an architectural composition is a sort of tour de force, at which even people of great ability are not always certain to succeed. If the esquisse is bad, the student will find himself obliged to work for two months on a projet, dead from the outset; and if, on the other hand, he recognizes his error, abandoning his poor layout and bettering his projet, he risks being eliminated from the *concours*, and thus wasting his time. Fortunately, there are many answers to all this.

Let us note first that by a recent ruling students are permitted to know a certain time in advance the character of the program, or at least its title. This should put them on their guard against most surprises, in limiting the documents to be consulted in advance. But it must be recognized that the results given by this measure, probably excellent in itself, have been only partially conclusive.*

In order to prevent all the projets from being similar, the professor who writes the program is forced to give out deliberately a somewhat vague title, and reserves for himself the privilege of imposing on the contestants a more or less special case.**

It follows that this general documentation is of small service, or seems so to be in the minds of the pupils, who are young, (they are quite right) and who only consider as a *document*, that which gives an exact solution of the given problem; they will not become interested in this documentation— and their esquisses will not in any way be improved.†

They grope their way hazily and yet think themselves to be clever, endeavoring—although wrong this time—to make a sketchy esquisse, from which they are able, during the course of their study, to do almost anything that they wish.

However, the juries are not very exacting. Take for instance, a Protestant church, they would be easily satisfied with the layout that we present here *(on the next page)*. Of the plan, we would only keep the three naves, a transept, and the radiating chapels; of the façade, three doors, a rose window, and two bell towers; of the section . . . nothing.††

**I say probably, because in going over our books as we were in the past obliged to do, in order to make creditable projets we formed ideas more or less on everything.*

***There is much to be said on the abuse of these special cases and on unwritten programs when applied to students, that is to say always to beginners. But this is another question.*

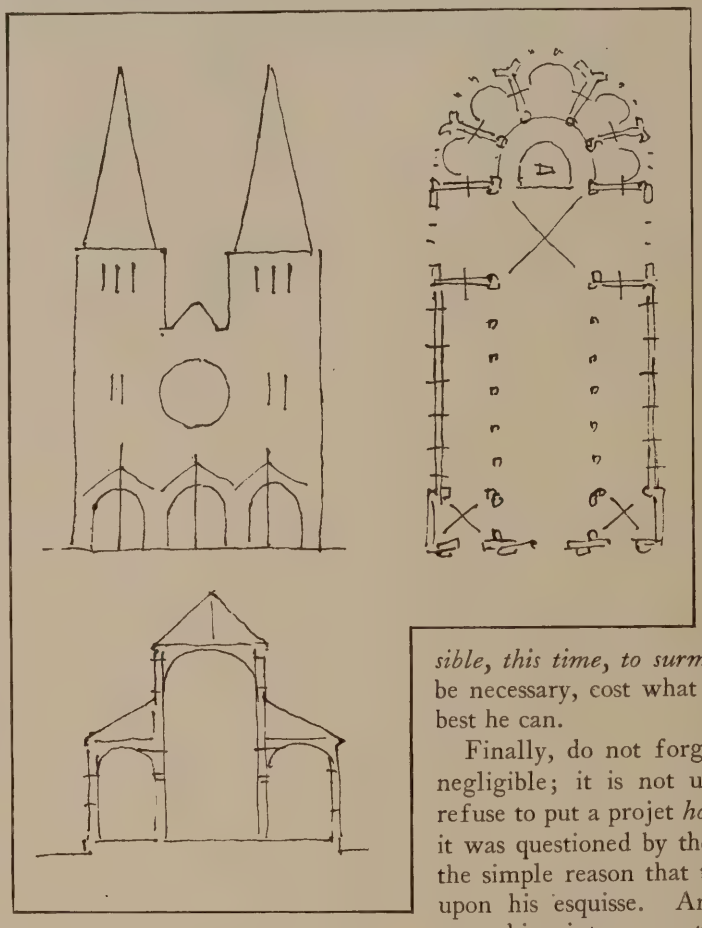
†I suppose you have in America (where you are not tied down as we are by a lot of petty traditions) the means of overcoming this in part, that is to say, for example:

a course of theory regularly taught; the obligation of the pupil to attend these lectures; an examination requiring the student to have knowledge of a variety of subjects indispensable to a serious architect.

††Not even, in this case, the principle of a church roofed in wood or vaulted.

And of all this, practically, there will remain hardly more than the principle of the two towers; in most cases one would not even be required to keep the two *flèches*, a condition which permits, finally, that the same esquisse might be developed into two buildings as different as Saint-Suplice and the Cathedral of Cologne.

Let us not deceive ourselves: it is thus that things happen, and that is no exaggeration. The jury is liberal and, possessing as it does the right of rejection, we can only commend its custom of exercising this right only on exceptional occasions. The esquisses are hung below the projets; two members of the jury, as is customary, are designated to examine the drawings with this special point in mind. There are often two hundred of these designs and the time which can be given to their examination varies between thirty and forty-five minutes. It is easy to see that these judges are hardly able to discover more than three or four culprits, and the rest are given grace. These four cases are simply pointed out to the jury, which perhaps pardons half of them! It may be said frankly, that the risk of being placed *hors concours* is very small; the students know it and many of them are not slow to profit by it. The fact that the risk is there is sufficient to intimidate the greater number, and the projets thrown out are, in the majority of instances, those in which the authors have visibly shown a lack of honesty and of a certain sporting probity which consists in applying the rules of the game.



LAYOUT FOR A CHURCH

Reduced to its simplest terms the disadvantage consists of working for two months without being able to free one's projet from the error which existed the first day. But there is much to say in favor of this so-called unproductive labor, where one may see for the student only a waste of time; it is too often forgotten that the aim is *to learn something*, and not to get a good mark. Thus the labor, apparently wasted, which consists of trying with the aid of the professor's criticism to do the impossible to save a defective scheme, is a test which is deceptive, but from which one comes out with a certain gain—as in all things valiantly attempted. And what an encouragement if one should happen, as a result of much study, to succeed with a banal projet, correct but insufficiently worked out! Whatever may be the importance of the parti, it is very rare that the jury does not show itself sufficiently eclectic, and I think there hardly ever was an esquisse composed with any semblance of thought at all that could not be improved so much that an intelligent jury could not refuse to award it a mention. Moreover, if a feeble esquisse is studied deliberately in the right way it may be that some fault in it, amplified and cleverly exploited, may save a composition by its appearance of ingenuity! And I do not hold lightly the benefit for a young architect, whose career is ahead of him, in realizing early that in almost every job he undertakes, he will encounter some difficulty *which is impossible, this time, to surmount:* and which it will be necessary, cost what it may, to surmount the best he can.

Finally, do not forget a factor which is not negligible; it is not uncommon to see a jury refuse to put a projet *hors concours*, even though it was questioned by the two special judges, for the simple reason that the student has improved upon his esquisse. And here, perhaps, taking everything into account, is the jury, in its broad-mindedness, too lenient?

Now, this servitude to the esquisse—this risk of being *hors concours*—we have up to the present spoken only of its disadvantages. And would they not be reduced to the minimum, as we have just shown, were they largely compensated for by very real advantages? To begin with there is a very appreciable one in that in obliging the author of a projet to determine for himself the principal lines, we may assure him a semblance of individuality. Think of what would happen if, all other things being equal, the professor did not possess that instinct which tells him along what lines his criticism should be directed! Oh! I know that those rare pupils who are gifted by nature would find a parti anyhow that they would be able to translate and to develop. Some presumptuous

students there always are, who will do the first thing that comes into their heads, but the others, the great majority, wait patiently to make a decision until the professor has expressed his opinion in some fashion: this goes without saying. The professor himself, after the first few corrections, will probably content himself with the discussion of general ideas from which only the advanced students are capable of getting their partis: but his chief role, at the atelier, is to speak on the points which *are brought to his attention*, to discard or to modify the solutions which are shown to him. At the end of a certain time, having nothing on which to base his correction, he will himself make a sketch and, in the following sessions, under penalty of appearing to have given bad advice, he will be obliged to develop it and carry it to the finish. Is this really teaching? Does it not destroy in the beginner the germ of those precious qualities which, once the first stage is past, distinguish him from the common herd: decision, personality, determination? Then, too, a given program hardly contains, even in the most favorable case, more than two or three acceptable solutions (generally there is one which is by far superior to the others). Will the professor give to all the same solution? Will he disclose ten or twenty? And to whom, finally, will he give the best? Do not forget, besides, that his colleagues are studying the same projet, and that on the jury, of which they compose the only element informed on the question, the discussion of the value of the projets will be reduced to a personal contest between the professors, each one being obliged to defend a parti which he himself will have, as a matter of fact, developed.

With the esquisse done *en loge*, all these disadvantages disappear or are considerably lessened. And it is not one of the least advantages of this method that the students are obliged, little by little, to amass a general knowledge of architectural documents, which will aid them all through their careers,—knowledge which few will have the perseverance to gather on all subjects, but from which the best will acquire the habit of prompt and reasoned decision; this also will be a blessing all the rest of their lives.

It seems to me that one does not sufficiently encourage students,—who, at their age, are so easily stimulated to enthusiasm and to emulation,—to develop solutions in advance for the commonest and the most interesting programs. Is it believable that a student already somewhat advanced does not desire an opportunity,—on a program for a church, for a theatre, for a city hall, or for a museum,—to develop his own ideas in some fashion on one of those admirable subjects of study which he may, according to his individual taste, conceive in one of many different ways? In this case the esquisse is nothing but the interesting adaptation, to the given conditions of the program, of the ideal solution which the student had already worked out. He shows a sure and precise idea in the principal lines of his esquisse, and nothing can hide the expression of his individuality. If you should care to have me enlarge on my opinions by expressing some of my hopes, I wish first of all that someone would encourage your young men to make their esquisses bold, significant, really showing a decision and a parti. Then, let your professors, in spite of the difficulties they always encounter, make up their minds to take these esquisses for what they are, to study them *for their true ideas*, to develop their individual or peculiar aspects in place of twisting them about to make them similar, at no matter what cost, to the banal esquisses of the great majority; let them not change them radically, in other words, unless to do otherwise is quite impossible.

And this quite naturally necessitates on the part of the juries themselves a more benevolent disposition, and a breadth of view of which it is to be hoped that they will understand the importance and the far reaching benefits. Let them show by their decisions that they *appreciate* those esquisses which demonstrate determination; let them be indulgent towards this sort more than towards the others,—even where extensive modifications are involved, especially if these result in an improvement; each time, in other words, that the student has not tried to avoid one of the requirements in order to have less trouble—or to carry through a very doubtful parti while not troubling to play according to the rules of the game. For this sort of honesty, which I have called *sporting*, is a quality which is not at all a bad thing to encourage among young men.

It would do no harm to call the attention of the jury to the difference that often exists between an esquisse itself and the *idea back of it*. I maintained above, in a much less paradoxical fashion, that beginning with the esquisse of the Cathedral of Cologne, one might end up, at the Ecole of the Rue Bonapart, with a church such as Saint-Suplice. Is there any need of a long explanation to show that it is an infinitely more serious thing to change a Gothic conception into a church of the Jesuit style, than to add or to take away the lateral porches, to modify the elements of the façade, or even, finally, to eliminate a tower! It must be avowed, however, that the *spirit* of an esquisse does not play much part in the judgments of our Ecole at Paris. That is a pity. You are better able to overcome this, because in America, details of this kind are not yet supported by long tradition: we are the prisoners of ours. Do not think I am complaining, my dear friend! A tradition (which for us, unfortunately, takes, to a certain extent, the place of all doctrine) is a very precious thing. It is such an indispensable guide that we ought to look upon it as one looks upon a beautiful monument, without considering its few faults. You are right to interest yourself in that which precisely, in this question of *hors concours*, represents a part of this

(Continued on Page 635)

STRIKE A BLOW FOR THE PRO

ONE OF THE GREATEST problems today facing the architectural profession (and by this we mean every draftsman, as well as every architect associated with an architectural firm or conducting a practice of his own) is the great and important task of educating the general public, the layman, as to the value of the architect's service.

Construction work aggregating many millions of dollars is annually done in this country entirely without the services of an architect. Not only do the architects lose the commissions on this work, but it is also true that in the vast majority of cases the owner is a heavy loser, either immediately or in the long run. A poorly planned, poorly designed, and improperly constructed building is a bad investment for the owner either in relation to the immediate requirements for which the building is erected, or from the standpoint of economical maintenance and subsequent resale.

Thousands of buildings go up where the space is not used to the best advantage, the best available materials are not employed, or not used in the right way, the building is not beautiful, where it might just as well be for the same or for less money, and everybody concerned is a loser in one way or another. The difference between a building which brings an owner an inadequate return on his investment, and one which shows a satisfactory profit over a period of years, can in numberless cases be traced right back to that point in the operation where the owner either decides to employ a competent architect, or to get along without such services.

A builder, no matter how good he may be as a builder, cannot be expected to bring to the solution of a building problem the greatest skill either in plan, design, or the choice or use of materials. It is to perfect himself in these matters that an architect studies for years before engaging in practice. The average business man confronted with a legal difficulty employs a lawyer. If he has a little pain somewhere, he goes to a doctor, but in thousands of cases where he is altering a building, or putting up a new one, he thinks he knows all about it; expresses the opinion that the fee charged by an architect is money wasted, and goes bungling along, trying to do something for which he has neither the aptitude nor the training.

FESSION OF ARCHITECTURE!

Let everyone reading these lines do what he can to improve this situation during the coming year. Mr. Harvey Wiley Corbett, Mr. Raymond Hood and others have written articles dealing broadly with the subject of architecture, which have been published in *The Saturday Evening Post* and other periodicals of large circulation. Much can be done by architectural clubs and by individuals in writing articles for the local newspapers. Let such articles be restrained in their statements and let them be educational in character. Little by little let the facts be presented so that a business man can see clearly why architects should be employed and that the small fee which the architect charges comes back to him in increased rentals and in increased capital value and economies.

Mr. H. VanBuren Magonigle has talked to the vast radio audience on at least one occasion, and these facilities are open to others for similar purposes in various parts of the country. Let every one interested strive in every possible way to educate the man or woman who contemplates the expenditure of money for building purposes. Building is an expensive business; labor and materials cost more than they used to, and mistakes are more costly than they once were. Let these things be pointed out over and over again, patiently and at every opportunity. Members of the architectural profession who take the trouble to do these things can have the satisfaction of knowing that they are giving sound advice and are not endeavoring merely to put a little extra money into their own pockets. For every dollar the architect gets, the owner receives very much more.

The publishers of PENCIL POINTS believe that during the coming winter much can be done along the lines indicated above, and we shall appreciate any suggestions which our readers may make concerning this matter. The experiences of architects and groups of architects in one part of the country may be very useful and stimulating to others and we hold ourselves ready to give generously of our space for the purpose of publishing letters, suggestions, and methods of procedure generally. The architectural profession itself must take the lead in this matter, or no one will. It isn't enough to talk about it or to kick about it. The time has come for concerted and intelligent action in all parts of the country.



A VIEW OF THE FREDDY JONES HOUSE IN THE HEART OF THE COMMONWEALTH

It is situated on a rising knoll with a magnificent view of the Berkshires. Freddy is particularly proud of the great oak tree, planted by Asa Baldwin in 1780.

THE DIMINISHING GLASS, VII

Interlude:
"No need of Moorish archer's craft
To guard the pure and stainless liver;"
Covington's Translation.

By Hubert G. Ripley

WALKING DOWN Federal Street the other day we met a High Priest of Mammon. We were on our way to the bank to cash the modest weekly check when a large, handsome, orotund man in a blue suit with shadow stripes, soft gray hat, and plutocratic walking stick, stuck out his hand and said, "Hullo!"

"Why *how* do you do?" we said, not recognizing him at all, "It's a long time since we met before, isn't it?"

"You don't know who I am", he replied sadly.

"Frankly, no," we had to admit, trying hard to place him.

"Fred Jones!" he said with a grin.

You could have knocked us over with a feather. Little Freddy Jones, with rosy cheeks, winning smile and curly hair, who, thirty years ago, was a *nouveau* in Peabody and Stearns' office! How it all comes back with a rush after three decades. The slender young stripling had become this great handsome man, faultlessly dressed in expensive but quiet clothes (we can't even remember his necktie, or "neckware" as the clarks in Finchley's call it,—so unobtrusive, yet fashionable was the pattern), thick white hair, still curly, clear of eye, healthy sunburn, and generous abdomen.

"We were up by your house the other day," we said.

"Why didn't you come in and see me?"

"We didn't know where you lived," we replied, dusting off one of the old ones.

Freddy grinned indulgently.

Everybody loved Freddy Jones, even Charlie Kill-

am, who, it must be admitted, was just the tiniest bit critical at times of people and things, liked him, and Bradley Fenno and Harry Thorndike (the Back Bay as well as the North End, South Boston, the suburbs, and the Middle West were all represented in the office personnel), thought the world of him.

Why, one time when Gurdon Parker, Gordon Allen, and Bradley had arranged an office theatre party to see that sterling drama, "Bertha, the Beautiful Sewing Machine Girl", at the Bowdoin Square, they found Freddy and Willie Johnson, unbeknownst, seated next them at the theatre. It seems that the "three", who were always cutting some roguish prank or dido, found that after buying tickets they had only enough money left between them to pay for either food or drink, but not both. They decided to buy one cocktail anyway and talk it over. Billy's cocktails at the "Hawes"—just off the alleyway between 50 Congress Street and Hornblower and Weeks (Andrews, Jacques, and Rantoul, architects, both buildings), were so good that they had to have another round, and when they finally came out at six-fifteen, only three nickels remained of their store.

They wandered down State Street to Atlantic Avenue and idly watched some freight trains being shunted round the loop. A box car, half-full of new potatoes from Aroostook County, one side door wide open, stopped just in front of them. This suggested food, and all three hopped in and sat down on some gunny sacks, peeling a few potatoes for an experiment. As a meal it wasn't a great success, but they filled their pockets with them and rode in the box car as far as the North Station, shying spuds at the lamp posts as they slowly rolled by.

Thus pleasantly passing the time until the show began, they spent their last fifteen cents for three huge schooners of "Gahm's" on Sudbury Street, entering the theatre shortly after the curtain rose on a darkened house. Freddy and Willie, their eyes fixed on the stage, were absorbed in the opening scene,—which to our way of thinking is one of the best opening scenes ever written, full of pathos that tugs at the heart strings,—oblivious of the fact that their comrades were seated next them. True, there was a fine odor of malt and spirits, combined with the faint earthy smell of ploughed fields that might have suggested to them the return-from-lunch-hour on the days when both bosses were away, but Frank Desmond had Bertha, the Sewing Machine Girl, by both wrists just then, while poor Frederick Armitage lay helpless on the floor, bound and gagged.

"Aha! me proud beauty, at last I have you in me power!" hissed the vile caitiff.

"Leave me pass, I say!" cried Bertha, just as a big dusty potato dropped into Freddy's lap. Freddy looked up quickly and Willie handed him two more tubers. Bradley was passing his potatoes to Gordon and Gurdon, who forwarded them in turn to Willie. Willie handed them all to Freddy who, much embarrassed, not knowing what to do, started to rise just as Bertha cried out, "Oh, save me, Fred! save me!"

Freddy, his arms full of potatoes, started to leave his seat, amidst the titters of the audience and the audible comments of his comrades.

"Go on, Fred! Help the poor girl out", they said, "Give her a potato; you've got plenty." Freddy stood up, quite overcome, while potatoes rolled all around him. An usher came hurrying down the aisle and led Freddy to the door, and his friends saw him no more that evening.

Chatting with Freddy on Federal Street, the recollection of these and other events seemed as vivid as though they happened but yesterday. It was Freddy's lot, sunny and genial always though he was, with a fine sense of æsthetic appreciation, to somehow get saddled with many tough jobs in the office. When it came to adding on to the R. H. White Department Store,—originally built about 1879 in the Venetian Gothic revival, with cast-iron spandrils, rope mouldings, and chamfered stone corbels,—Freddy had charge of the job. On the Hemingway Gymnasium alteration, and the new Safe Deposit Vaults of the Hide and Leather National Bank, Freddy spent the better part of a year. He knew all about plumbing plans, high pressure steam gauges and such, and just how far apart to place railroad iron in concrete so as to make vaults burglar proof.

When Peabody and Stearns had a big bank job in the heart of the Commonwealth it was natural that Freddy (who had worked like a beaver on the plans, doing all those utilitarian but extremely necessary things without which no set of drawings, however snappy and brilliantly executed, is worth much) should be selected by the boss as clerk of the works, at five dollars more a week.

We had a big party in the office the day John Stearns went to Newport, and filled the ice cooler with rum punch. Freddy was going Saturday, and while he never touched likker in any form, we wished to honor him in the breach. Frank Kendall thought it nothing but lemonade,—we gave some to him and saved out a pitcher for Freddy before the rum went in. Frank was in the private office figuring out strains, quite absorbed in fact, while all was joyous in the big drafting room. Around four Peabody unexpectedly came in, hot and thirsty from a train ride, and made straight for the ice-cooler. It was a crucial moment. Henry Pennell saved us all from embarrassment. He hastily drew the boss's attention to a large inch scale of Wheatley he was making, and while asking all the questions he could think of, we formed a screen by unrolling about ten feet of 54-inch detail paper between the ice cooler and the boss, while Bradley and Gordon hastily tiptoed with the cooler into the store closet.

"Brooks! where's the ice water cooler?" said Peabody.

"Took it up on the roof to air out, sir," said Benny

glibly, "there was an odor about it I was afraid you wouldn't like."

Freddy departed for the heart of the Commonwealth and the office saw him no more. We wondered why he didn't come back, but he was uncommunicative during his infrequent visits to Boston. He seemed changed, somehow, not aloof exactly, but unlike his old self. Yes, you've guessed it. Freddy was in love. While clerking it as clerk of the works on the big bank, he had contacts with many of the bank's officers. The President himself came to know Freddy well, and as all who knew him liked him, invited him to his house. Here Freddy met the beautiful daughter of the president of the bank. The friendship of the two young people gradually ripened into something stronger, as is the way with this world, and Father said "Bless you, my children!" and so they were married.

When the building was finished Freddy gave up his art and took a lowly position, third assistant receiving teller, or something, in the bank. Gradually he rose to second assistant receiving teller, then first assistant receiving teller, and so on through all the departments in the bank, filling each new one with the same fortitude, circumspection, and foresight that were his wont in Peabody and Stearns' office. That was thirty years ago, and now he's President of the bank he helped plan and build. He is just the same old Freddy, even though he doesn't take *The Architectural Record* any more. As we talked there on Federal Street there seemed to be just the least mite of wistfulness in his voice and manner.

"A bank president," he said, "is nothing but a glorified office boy. They always give you the tough jobs and the disagreeable things to do. When something comes up that they can blame somebody for if it turns out sour, they make the president decide it. When they want an alibi they say, 'We regret we're unable to accommodate you in this, but the president is very conservative and we can't persuade him. Yes, he's very busy, you can't see him now, he's in conference!'"

"But you have your private car, your radio, your steam yacht, and your villa at Coral Gables," we urged.

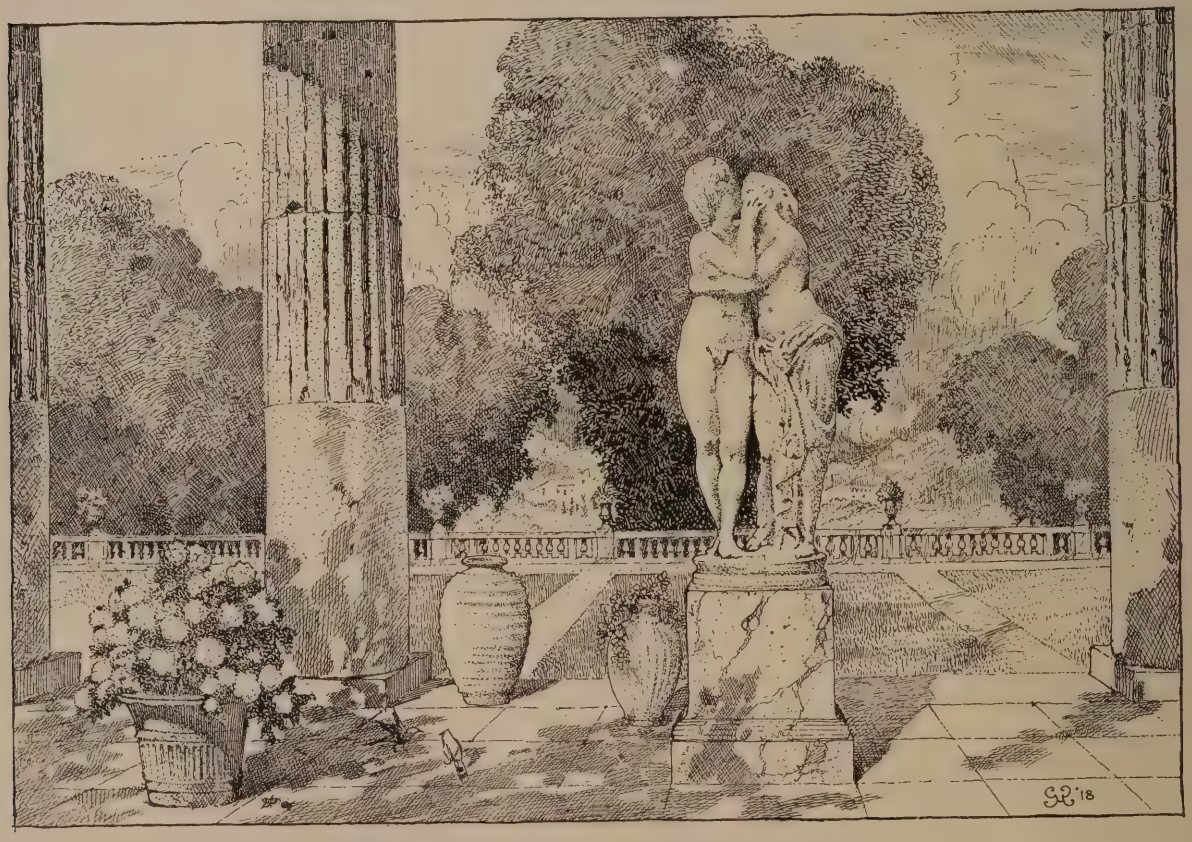
"I'm getting too fat. I can't seem to help it", he replied plaintively.

"You can't serve God and Mammon," he went on with his sunny smile, "I've been serving Mammon for a long time now."

"Don't you wish you were back in the old office, inking in electric light symbols on a basement plan, or casting the radius of gyration for an H column?" we asked.

"My art seems far away from me now," he said, "but I *would* like to see the boys again. We used to have grand times in the old office, didn't we?"

"Post hominum memoriam", as Harold Sherman would say.



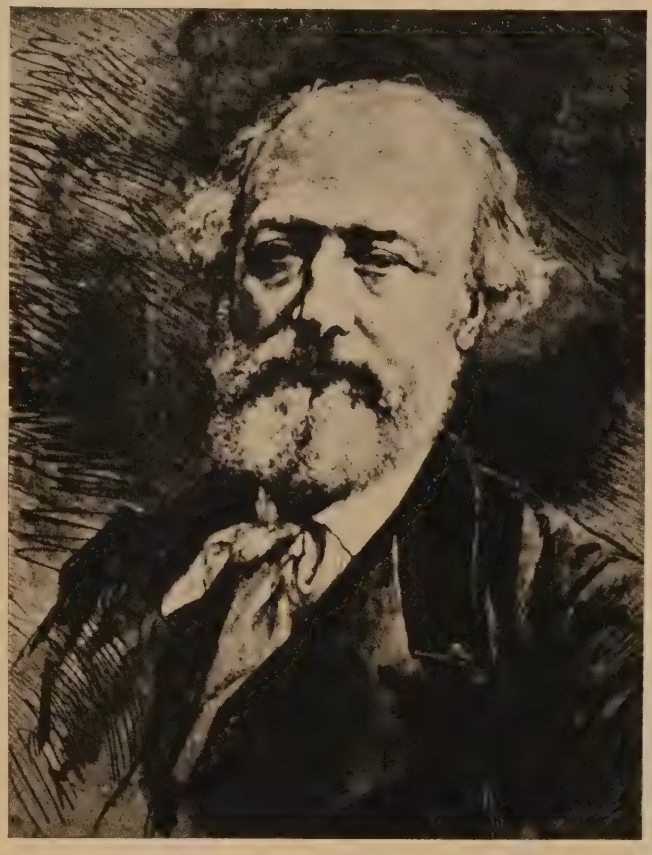
PEN-AND-INK DRAWING BY HUBERT G. RIPLEY

THE RICKER MANUSCRIPT TRANSLATIONS, V

VIOLLET-LE-DUC'S "RATIONAL DICTIONARY OF FRENCH ARCHITECTURE—FROM THE ELEVENTH TO THE SIXTEENTH CENTURY," VOLUME I.

By Thomas E. O'Donnell

OF THE SEVERAL VOLUMES in the collection of Ricker Manuscript translations those of the works of Viollet-le-Duc's *Rational Dictionary of French Architecture—from the Eleventh to the Sixteenth Century,* are, in many respects, the most interesting. They have an appeal for an almost unlimited class of readers. Guadet's works, previously considered in this series, appealed especially to the architectural designer, but this work of Viollet-le-Duc's is much broader in scope. It appeals equally to architect, archæologist, artist, to the historian of art and architecture, and to all students of the history and culture of the Mediæval period. The volumes contain a vast store of information which represent the gleanings of a lifetime by a gifted architect and historian, and are written in a most interesting manner.



EUGENE EMMANUEL VIOLLET-LE-DUC

To fully appreciate the translations of the *Rational Dictionary of French Architecture,* one should know something of the author. Eugene Emmanuel Viollet-le-Duc is recognized as a most distinguished French architect and historian. He was born in Paris, January 27, 1811. His father was distinguished in literature. The son was given every advantage educationally and was constantly in the company of learned men—the writers and philosophers of the time. He began the study of architecture at a very early age and, at the age of eighteen, he commenced to travel about France. In 1836-37, he toured through Italy. The purpose of his travels in France was to visit, draw, and describe, the chief ecclesiastical, civil, and military edifices of the Middle Ages, of which France possessed so many fine examples. At that time he began the collecting of data which, in after life, he was to use as the foundation of his *opus magnus,* the *Rational Dictionary of French Architecture,* with the translation of which we are now concerned. Of his many publications this is perhaps his greatest monumental work.

The French Government in adopting a scheme for the preservation and restoration of the great monuments of the country, needed a competent and well informed inspector to direct the work. In 1840 Viollet-le-Duc was appointed inspector of works at the S. Chapelle at Paris. During the remainder of his active life he held the position of Government Architect and Inspector General of Diocesan Edifices in France. In this official position he made a careful study of, and was responsible for, the restoration of some of the most famous of the Mediæval French edifices. His name is thus associated with the architectural glories of France, in the two-fold capacity of architect and historian of art. He attempted no restoration or addition to buildings until after he had made a most thorough study of the structure — its history and development —and then set to work to restore it in the spirit of the old fabric. His work for his country was to bring the buried forms of the past back to life. In his *Rational Dictionary* he has recorded the fruit of his long and careful study.

For the architect and student of history these volumes unlock the vast treasure-house of the Mediæval world. "No writer has dwelt more ably on the nobler side of architecture as an expressional force among races and nations." They deal only with French Architecture of the Middle Ages, but the architectural schools of France of the Period "are exceedingly

rich in all material arts and unrivalled for the inventive skill, picturesque arrangement and soaring grandeur of their buildings." In describing an ancient edifice, Viollet-le-Duc is not content with giving the historic facts, but he analyzes it most carefully in every part, as a whole and the function of each of its various members. "Unfolding its origin, he presents it as a product of evolution; as a more or less perfect type of a phase of development, and as a logical expression of the needs, customs, aptitudes and aspirations of a people and period."

Viollet-le-Duc's *Rational Dictionary*, as translated by the late Dr. N. Clifford Ricker, consists of nine volumes of text, one volume topical index, and one volume index to buildings. The volumes of text are beautifully illustrated with several thousands of "fine engravings finely drawn on wood by himself," and contains some eight hundred articles, the more important of which are complete essays. The articles are arranged alphabetically, in the usual dictionary manner.

The first volume contains some sixty-five or seventy articles. All of the usual architectural elements are discussed, such as abacus, apse, pinacle, finials, arches, flying buttresses, arcades, etc. Materials commonly used in Mediæval buildings are presented in a very interesting way, special emphasis being placed upon their finer characteristics, appropriateness, and the spirit in which they were used, and their influence upon architecture.

Scattered throughout the volume there are a number of very masterful essays upon some of the more important phases of French Mediæval architecture. Each is a complete treatise written in a most authoritative and interesting manner. Typical examples of these are the essays on the *Origins of French Architecture*, *The Development of French Architecture from the XI to XVI Centuries*, *Monastic Architecture*, *Civil Architecture*, and *Military Architecture*.



THE MEDIÆVAL ARCHITECT

It was customary for the architect to lay out his designs at full size upon the pavement.



SYMBOL REPRESENTING A MEDIÆVAL ARCHITECT

Carved on one of the bosses of the vault of the Church of Semur.

The volume is also rich in articles of a more general, but none the less interesting nature, upon those subjects which show Viollet-le-Duc's grasp of the life, manners, and customs of the Mediæval period in France. It was due to his thorough knowledge and high appreciation of the human side of his profession that he was able to write in such a vivid and engaging manner, and through which he could bring the buried forms of the past back to life, and make them of interest to those of his own time. A good example of this is his essay on *Heraldry*, its history, development, and meaning.

Another essay, that is of special interest to us, is that on the *Architect*. One cannot look upon the great masterpieces of architecture of the Mediæval period, especially the great cathedrals and churches, without contemplating what manner of men they were who designed and built those wonderful edifices which command the admiration of mankind. What the Architect of the Middle Ages was like, how he received his training, how he worked, the place his profession was given during the time, and who were the architects of particular noted edifices, are questions that men have asked for centuries. These were vital questions to Viollet-le-Duc, who was making a deep study of the work of the period and who wished to get at the very foundation of his subject.

Concerning the "Architect" in France, Viollet-le-Duc says: "It does not appear that this name (architect) was given before the XVI Century to the artists charged with directing the construction of buildings.

Architecture held its place among the liberal arts, and was personified by a man or woman holding a square or compass; but the artist, the artisan, was termed master of the work. There exists no certain facts relating to the character of the architect before the XIII Century. The great religious establishments which, towards the end of the XII Century, included in themselves all that existed of literary, learned and studious men in the West, very probably furnished the architects, who directed not only monastic constructions but also secular and perhaps military works .....it is not doubtful that Cluny supplied architects to western Europe," during the XI and early part of the XII Centuries.

The next step in the history of France that contributed to the development of the architectural profession, was the establishment of cities which gradually became more and more independent communes. "The secular spirit for the first time appeared on the scene with ideas of organization; it wished itself to govern, it began by speaking of rights and liberties"—and the cities soon formed alliances with the clergy and the church, to combat the feudal lords. "In the midst of these struggles the cities learned to know themselves, and to measure their forces;" they "obtained charters and privileges and became accustomed to organize by guilds."

"The arts, sciences, and industries ceased to be exclusively shut up in the limits of the cloisters." Cities became a group of more or less independent guilds of artisans and tradesmen, and each guild obtained or purchased as many rights and privileges as it could. The guilds were organized for the common good. They armed themselves, protected their city; each, however, had its own laws, jurisdiction, fixed its own prices and established a system of instruction and apprenticeship in the various arts and trades. The guilds were well established and legally recognized in France by the XIII Century.

"Having once left the monasteries, the art of architecture became a profession, like all the other arts. The master of the works is a layman, belongs to a body (organized guild), and he directs workmen, all of whom belong to guilds; salaries are regulated and guaranteed by jurors; the laws of labor, of relations of chiefs with subordinates are definite. One makes the design, estimate and specifications, another approves the contracts, and yet another imposes the responsibility." The art and practice of architecture, under the impulse and inspiration of this new freedom, advanced rapidly, and out-distanced the work and methods of the old monks to such a degree that by the XIII Century we find the clergy going outside their own ranks and employing the guild masters to design and execute ecclesiastical work. "After the beginning of the XIII Century we see a bishop, Ewrard de Fouilloy, charge a lay architect, Robert de Luzarchus, with the construction of the great cathedral, that he desired to erect under the invocation of Notre Dame." After him, "the work was continued by Thomas of Cormont and by his son, Regnault." Another case of a lay architect being employed by both the king and by the clergy is that of "Pierre of Montereau", who "was charged by King Saint Louis with constructing, in 1240, the S. Chapelle of the Palace at Paris, and by the clergy of S. Germain des Prés with the building of the charming chapel of the Virgin that covers a part of the Rue de l'Abbaye." Libergier was another lay architect who constructed the church of S. Nicoire at Rheims. When he died his body was buried in the church, and later when the edifice was razed, his body was removed to the Cathedral at Rheims. These early architects were, as a rule, held in high esteem by the clergy and the lay people of the church. "In 1277 the celebrated architect, Erwin of Steinbach, commenced the construction of the Cathedral of Strasburg.....Erwin died in 1318 and his son continued his work up to the great platforms of the towers."



OFFA, SON OF WARMUND, KING OF EASTERN ENGLAND

Offa visited Rome and upon his return began the building of the Abbey of S. Albans. This old engraving shows him giving orders to the "Master of the Works," who holds a great compass and square, the symbols of the Mediæval Architect.

It is very difficult, at the present time, to determine what were the exact functions of the "master of works," the equivalent of the architect, in the XIII Century. It is probable that as yet no uniform or fixed customs existed, but instead were varied in the different communities, or according to the nature of the project. Up to the beginning of the XIV Century, it seems, according to Viollet-le-Duc's researches, that the "master of the work," or architect, was mainly an artist who was remunerated for his personal labors, and probably had little to do with materials, contracts, valuations of the work or the expenditure of funds. It is evident, from the nature and importance of the Guilds that there were various "guild masters" on each structure of any importance, each had supervision over the workers of

(Continued on Page 630)



OVER DOOR TO TREASURY—ST. MARK'S CATHEDRAL

It is possible to think of an architect designing this over door without the collaborative effort of a mosaic master and sculptor, who applied their work after the building was built. The location of the rectangle of the mosaic, the horizontal band at the bottom, the placing of the figure in relation to the background, all bespeak a mutual understanding of the artists who executed this work, and a desire for unity.



THE NORTH PORCH OF CHARTRES CATHEDRAL

The architecture and sculpture of this example are so related that it is impossible to conceive of one without the other. Whereas wonderful results may come about through the application of sculpture and painting to a finished building, in Chartres, such parts as this porch are truly collaborative works, in that the arts are inseparable. The standing figures, however, are not nearly as fine as those in other parts of Chartres Cathedral.

ARCHITECTURAL COLLABORATION

By Edgar I. Williams

WHEN THE APPLE dropped on Isaac Newton's head it did not create anything unless it was an idea. If Mr. Newton had not gotten it someone else would have, modern science to the contrary notwithstanding. The world was ready for the idea and it came.

To-day we hear a lot about collaboration in the arts. This is an idea that seems to have been born something over a score of centuries ago, has come to the surface now and then to the glory of architectural art and then been forgotten for long periods in between.

There have been men capable of doing fine architecture and painting, Peruzzi for example, and he may have been able to handle sculpture also though I know of no examples in which he applied all three arts. In general, however, in the most superb examples of architecture where the three arts have a harmonious relationship, the work has been done by several people. Whether these artists actually worked together over their schemes and swore at one another or not, they had a mutual sense of the fitness of all the parts and a comprehension of scheme.

My mind now pictures such examples as the Cathedral at Monreale, the so-called Pinturicchio chapel in Siena, St. Marks in Venice, Chartres Cathedral. How could one take the glass from Chartres and expect an equal satisfaction of soul; how could one, for that matter, substitute something else for the sculpture of the North Porch of Chartres and expect as noble and inspiring a result?

I know of no rules in architecture other than those founded on logic. In itself logic is satisfying primarily to the mind but human beings need the spark that touches their senses or their spiritual being in order to get complete satisfaction. If the satisfaction that reaches our inner selves in contemplating an architectural composition is not the test of its value as a product of the arts, then there is no need of anyone but the logician and builder.

Let us assume that it is the test and that we put great value on the harmony of the three arts. How is this to be accomplished? The answer is collaboration, of course; but are we so organized, are we so constituted or trained that we can just go out and hold hands with our architectural, sculptural, or painter friends and do our little jobs together, everybody just being happy?

When I think of some puritanical old buzzards with minds like steel and some young Hebrews with a flare for the Aztek, when I think of the classical fanatic and the modernist upstart (and I do not know which is worse) it seems a long road to any harmony.

Because of our American lack of artistic conviction there is now perhaps a greater need than ever before for a getting together of the three arts for an exchange of ideas. That is collaboration in the larger sense and in it is, to my mind, the hope of American architecture, painting, and sculpture.

We all have a right to our convictions and even if a man's mind is quite made up as to the stylistic expression of his opinions, the need of collaboration in his assumed sphere is equally applicable.

The architectural profession is large and contains many noteworthy practitioners. It is perhaps to our discredit as well as to our loss that so few of the men who get to the position of public trust in handling large jobs lose, not by inclination but by *force majeur*, their distinctly professional character in the demands of the incidental business of the work. We seldom hear of an American refusing to undertake a piece of work because he can not give his time to a thorough study of the design.

Mr. Corbett's article in *The Saturday Evening Post*, satirizing all too truly the life of a modern busy architect, gives a picture of the overwhelming pressure of our American architect's life. Talking millions, spending days with dumb Boards of Directors deciding whether there will be three thousand bit key locks instead of Yale locks, gives the man who is handling big jobs a stride that makes him brush by those perhaps dearer and more satisfying elements that make for beauty (and I hate to use just that word).

Styles of architecture have come about through need, first of all. Climate and immediately handy material have been very important factors in shaping forms. Then need of spaces due to ways of living or worship have given their guiding stamp. Always following, is the human touch that was called for to express legend, fairy tales, martial vigor, or a thousand other attributes of the existing culture. It is unchangeable and will always persist as long as human beings have emotion.

Now sweep aside all difficulties of material, all difficulties of climate, all fairy tales, all united artistic racial tendencies. Add to that a domination of business, of science, of organization *per se*, and here we are to-day. We have the machine as the basis of our civilization and through it the possibility of unheard of multiplication and size. It breeds the worship of immensity.

There is no need of discouragement in this. Size is our *leit-motiv* and the machine should be our tool, not a weapon against us.

So far the guiding forces behind these modern shapers of our American destiny have not been artists. I am afraid the artist is a kind of necessary microbe to the majority of them, but the satisfaction of the artist is his own and he can at least chuckle to him-



LIBRARY OF THE UNIVERSITY CLUB, NEW YORK, McKIM, MEAD AND WHITE, ARCHITECTS

PAINTING AND SCULPTURE APPLIED TO ARCHITECTURE

Here is a modern adaptation of Italian Renaissance motives. It is American architecture, painting, and sculpture at its best. It shows a beautiful handling of voids and masses, an understanding of material and elegance of taste. This is the work of Mr. McKim, and all the qualities he gave to it were carried through all of the three arts. It is perfect collaboration. The design for the ceiling, the paintings forming it, the sculptured details, as well as the running ornament, were all made by H. Siddons Mowbray, Painter.

self and point to history to prove that his work almost alone survives. The success of business has been through organization, the getting together of men to exchange ideas. How woefully incompetent are artists at that game!

By nature the artist is individualistic, and this inhibition leads him to cherish his little prejudices lest his peace of mind be ruffled by the intrusion of a truth brought by another.

With the methods of science in mind, with a mental realization of the intense vigor of modern business before one, does it not seem spineless to go at our architectural problems via the fad route? "Shall we make this a copy of a tower in Belgium: shall we just stick to Greek: shall we look in *Vanity Fair* and see what the ladies like: or will we be forced to do as the President of the Gas Company says and make it Louis?"

Painting and sculpture are purer arts than architecture. The war of naturalism, symbolism, impressionism, color and pattern is always with us. That is healthy and vigorous. Easel painting and mere experiment do not enter here. It is that part of painting and sculpture—and I think it is the best part—that goes hand in hand with architecture that concerns us.

The painters and sculptors are specialists in their lines. That is another phase of our modern American life. But these painters and sculptors, with their freedom from the business drudgery that an architect has to contend with, must have much to give to their less fortunate brothers if they care to put their thought on it. How many have shown evidence of it? How many have trained themselves to work with others?

With few exceptions it is only in the last few years, thanks in a large measure to the American Academy in Rome, that there have been any recognizable group of painters and sculptors capable of and willing to see the value of collaborative effort.

Our colleges are spewing out so-called architects that know sculptors and painters only in story books. Our painting and sculpture schools are turning out men and women who think architecture is to be labelled, pigeon-holed, and put on ice, and who never met or hoped to meet an architect. There are a few exceptions such as Yale and Carnegie Tech. but the field is in diapers yet. Much should be done here to introduce all hands around and get the next generation started better than the present one.

Out in the field of accomplishment what exciting prospects there are. We in America have wealth, power, and science welded in one immense machine with limitless energy behind it. If we yet have an artistic consciousness it is bashful or in embryo.

Our hope in art is not in the sentiment of a medieval craftsmanship or a forced provincialism of a tyrannous climate that grooves our way, but in the handling of big masses and wide areas.

We can accomplish this by the rough apposition of one idea to another, not by graceful retirement and satisfied isolation. We need to-day the mutual understanding of the three arts—architecture, painting, and sculpture. The will to understand is the beginning of collaboration; the goal is infinite.



Amemiya Photo

NEW YORK TELEPHONE COMPANY BUILDING

MCKENZIE, VOORHEES AND GMELIN, ARCHITECTS

An example of modern American Commercial Architecture at its best. Here the designer, Ralph T. Walker, conceived the general scheme of architecture, painting, sculpture and ornament. Collaborators' ideas were stimulated by the architect and the result in each case was a collaborative effort along a given theme. Mack, Jenney and Tyler, Painting; S. Yellin, Bronze; Piccarilli Bros., Ornament; Edward F. Caldwell & Co., Lighting Fixtures.

PAINLESS EXTRACTION

By Charles Kyson

"YOU KNOW, THIS present system of charging for architectural services by the percentage method is all wrong!"

The startled "Blades of Razz" regarded George Clarkson interestedly.

"Omygosh! Just when we thought we had the architectural universe all reformed and everything, and functioning smoothly along on all eight cylinders, a wise one busts loose with a thing like that!" Vance Carthers leaned his head in his hand in mock despair.

This conversation took place under the genial sign of the old Cafe, "Au Point du Crayon." The Blades of Razz were gathered together for their monthly dinner and panning party.

"That's the trouble with these reformers," Pat O'Hara waved his fork dramatically. "Always rocking the bark of progress and giving us something new to worry about and old General Me in the midst of the Battle of the Calories.

"Well Demosthenes, get out the old lantern and show us the way to go home. Seems to me the trouble with the architectural business is, first we gotta land a client before we can charge him. I'm for catching the bird first and then putting the sodium chloride on his tail piece. That's me!"

Tom Kenyon rapped for order. "George Clarkson has made the most sane remarks to date so the rest of you cuckoos hop back in the clock and let George do his stuff."

Thus given the floor George Clarkson addressed the Blades.

"Let us assume we have been lucky enough to land one of those infrequent specimens of the *good-clinentus*, that rare bird, one of the sacred seven per-cent of the people that build who think an architect necessary, or even know of his existence. Such being the case, how are we going to charge said client for our services!"

"You see, fellows," he continued, "I'm still trying to recover from the effects of shipping fifty cents to that Architects' League of Hollywood and getting their booklet, 'Your Profit, Friend Architect. How About It?' It was an awful blow to my vanity, but it's putting green leaves on the family roll all right. I've looked into this new method of charging for architectural service and a number of the prominent architects throughout the country are using it. They don't charge for their services by the percentage method at all."

"Gee, what method of painless extraction do they use in removing the gold from friend client's teeth anyhow?" chaffed a merry Blade leaning forward with exaggerated eagerness.

"I have a letter here from the concern who uses this method. It is a large firm of New York architects. Want to hear it?"

"Shoot, tear loose with the heavy artillery, George."

"Yes, let's hear it!" called out another interested Blade.

There was a scraping of chairs as the Blades settled themselves into comfortable positions to listen. George Clarkson drew a letter from his pocket and read the following:

"When the subject of professional fees comes up for discussion with our clients, we explain our system of charging for architectural service by our cost-plus method. It is easy for us to demonstrate to them that we can save money, very frequently, by operating in this manner. We show them that our clients often pay less than the schedule rate as set by the American Institute of Architects. Where the works go smoothly,—where our clients make up their minds quickly as to their requirements, or where the work is repetitive in its general nature,—naturally the clients can see this will make their work cost less.

"And," George Clarkson smiled sardonically, "all clients, like most of us, are egotistically human and mentally visualize themselves in this decisive class. Therefore they expect to win by our method and consequently it appeals strongly to them. As a matter of fact most clients recognize the fairness and business-like quality of our method and accept our scheme of operation without hesitation.

"We make a contract for services stating we will do the professional work for a particular job at the actual cost to us of—

(1) the actual draftsmen's salaries,
(2) plus the office expense,
(3) plus the fees paid for engineering service,
(4) plus the cash disbursements — blue printing, traveling expenses, automobile operation, long distance calls, and so on,
(5) plus the salaries paid to the Architects, who are members of the firm, at an agreed rate per hour,
(6) plus one-third for profit to the firm.

"In order to protect the client against extravagance in our office, we add a clause which provides that the maximum amount to be paid by a client to us for professional services shall not exceed 7% of the cost of the building, in cases where the A.I.A. schedule would be 6%. Where the normal charge of the A.I.A. would be 7% or 7½% we place a limit in our

contract of 8%, or even 8½% of the cost of the building.

"The office expense (in percentage) we use is actually based on long years of experience. We find our general office expense related to the expenditure for draftsman's salaries, varies from 40% to 66⅔%. In order to insure against lean years we have generally taken the percentage as high as 60% and as low as 50%, but never lower. Last year, when our office was crowded with work, as it is now, we established the 60% figure in our contracts and have never yet had anyone object to it although the actual office expense was around 43%.

"Only in one instance have we found that our cost-plus system actually exceeded the guaranteed maximum set in our contract. This was due to the arrangement of the building being completely changed after the estimates were received, and this was later satisfactorily adjusted without loss to us.

"On the whole, the results have been very satisfactory to both sides. We have generally come out lower than the upset percentage price. In cases of large industrial buildings the cost to the client was between three and four percent and yet the jobs have been profitable to us.

"In one large department store, where a repair job was involved, the upset percentage within which we agreed to keep was 10%. Actually this alteration job cost the owners around 5%. We would never have dared to guess we could do this at such a rate and yet that was the way it figured out with all our costs, overhead, and profits included.

"We find the client likes our method of charges because he can ask for any reasonable amount of changes, restudying the plans, or working out supplementary schemes in the early stage of design, without the embarrassment of always asking how much it is going to cost to do so. On small work we frequently refuse to make any upset percentage figure; it depends entirely upon how much work we have to do on the job. Whenever any question is raised as to our high charge on this kind of work where the building costs are low, and the architectural design is complicated, we can always turn to the books and show just exactly how much it costs and also show that the profit we have included is no more than we figure on any of our larger work. At the same time we are repaid for the exceptional amount of time expended for such small projects by the fact that our salaries have been repaid and hence we are not losers thereby.

"We understand there are a number of prominent architectural firms throughout the United States who are beginning to realize the advantage of this cost plus contract and are using it exclusively. We have been occasionally criticised by architects who say that we are in a position to impose our plan of charges on clients, whereas architects not so favored might find it difficult to do more than stick by the schedule of the American Institute of Architects or even work below it. It may be so. However, we have never found a client who has refused to recognize the fairness of our plan. After all it is a matter of common business sense and salesmanship."

George Clarkson folded up the letter and sat down. Silence reigned for a few moments.

"Well that chap is a good salesman. If he can get away with it, that boy is most assuredly good," remarked an admiring Blade.

"Well, why shouldn't he get away with it?" George Clarkson defended. "It's a perfectly reasonable and businesslike proposition. Anyone who has the sense bestowed on Balaam's Ass can readily figure out that you can't make plans without paying a draftsman. Any business man will concede that any business has to pay office expense and overhead. They further know that any business has to pay administrative salaries to the officers, which is again part of the overhead. In the case of the architect's business it is a salary to the architect. And if a person will not concede your efforts are worth a profit, you will be ahead of the game by leaving him alone. As this chap says in the letter. 'We have never known a client to refuse to recognize the fairness of this plan.' So, what's the matter with it?"

"Well, George, I may be a bit thick, but supposing you pay a dollar in salary to a draftsman, how much more do you have to add to complete the tail to the kite?"

George Clarkson looked thoughtful. "Roughly, I would figure it out this way. The client pays a dollar for drafting room salary, one dollar for office expense, one dollar in salary to the architect and one dollar in profit. In other words, the client pays four times the drafting room salary. That might strike you a bit high, but when you figure out all of the items of overhead as mentioned in that booklet, 'Your Profit, Friend Architect. How About It?', and then you figure on the slack times which come into every architect's office, that is about the ratio you will have to get to make any money out of your business."

"Gee Whiz, I guess the answer is to get ye clients young and educate 'em," Pat O'Hara grimaced. The rest of the crowd laughed.

"Well, Pat, when you explain your cost to a client that way," George Clarkson argued, "it is easier for him to grasp the idea that it costs real money to produce his plans and specifications. He sees it in such a way that he understands it. The trouble with most clients is that when they are asked to pay an architect's 6% or 10%, whatever the case might be, they simply think they are giving them that much money, while, according to this system, friend client receives a fuller conception of how his money is being spent and what he is getting for it. After all, the answer is, the system works, because some of the most progres-

sive architectural firms of America are using it exclusively."

"Say, George", quizzed Pat O'Hara, "does that letter tell how you get such a contract signed? I'll bet they must take friend client on a long, long, gas buggy ride and when they're far, far, from home, ye architect brings forth ye contract and ye fountain pen and quotes to said client as follows: 'Now big boy, you can sign this or skate home'."

A roar of laughter greeted Pat's nonsense.

George Clarkson regarded Pat O'Hara disapprovingly.

"Well, Pat, can your Irish patter. We're dealing with the solemn subject of lining the sacred pocketbook and giving our clients the architectural service they should have,—and how are you goin' to give if you don't get, I'd like to know?"

"You win, Boy, you win! Thy peerless logic has made a convert of one architectural Mick", Pat salaamed obsequiously.

"Personally", George Clarkson continued to argue, "I believe it is an easier selling proposition than it is to market architectural service on a percentage basis. You know, as a matter of fact, we architects are in about the only business left which charges for its services on a percentage basis. Imagine buying a pound of candy for your best girl at $1.50 a pound, plus ten percent. Old stuff fellows, old stuff!"

"Well boys," Tom Kenyon spoke up, "suppose we broadcast an SOS call to Architectural Radioland, asking the audience to tell us what they think of George Clarkson's idea. Personally, I know it works fine. I have tried it and I find it actually easier to get a business man to sign this kind of a contract than the old percentage one. This way they can see where their money goes, and they like it. Recently I had a job where I was making the plans for a large corporation, the Board of Directors of which kept changing their minds continuously. If I had had the old percentage type of contract I would have been terribly stuck and suffered a substantial loss, but that cost-plus contract protected me. The Board of Directors, recognizing that the high cost of their plans was due to the difficulty they had in making up their minds and to having to satisfy a large number of department heads, conceded it to be a fair contract. Personally, I am for it. I think it is a decided step in advance."

"Well this has been a fairly peaceful meeting," Tom Kenyon looked at his watch regretfully. "We have been absorbing information rather than indulging in any razzibilities, but time's up and our kindly old Patron, the Editor, is fingering the light-switch suggestively, so I reckon its taps for us. The fans out in the architectural ether are beginning to tune in and gently razz the Goddess of Architecture and some of her misguided devotees. They seem to be for us. George Clarkson's letter was one of the suggestions which came through.

"Remember, boys, the Blades of Razz is your show. We're for the old A.I.A., but let's give them the works, and wake the dear old boys up and get them to spend their fine energies and intellects on the solution of some of the really vital problems which face the architect, instead of meeting in solemn and awful conclave and ponderously pondering on the standardization of earthquakes and equalization of cyclones, and trying to analyze and determine the correct entases of the damsels of the Neo-Transparent period of Greek Art. Well, the gong now sounds for the finish of round four. And let's make five, in the next issue, some snappy bout!"

PENCIL POINTS SERIES
of
COLOR PLATES

This plate furnishes an excellent example of a very useful type of rendering in color. It was made with a combination of transparent and opaque water colors on a sheet of French, tan tinted, illustrator's board, size 32" x 15½". Mr. Yewell, who has made many renderings for architects in New York and other cities, uses color with unusual skill. In this example he has achieved a convincingly natural effect without resorting to tricks of draftsmanship such as are commonly used to impress the client. It is a drawing which can be studied with profit.



RESIDENCE OF JAMES BOYD, ESQ., SOUTHERN PINES, N. C.—AYMAR EMBURY II, ARCHITECT

RENDERING IN WATER COLOR BY J. FLOYD YEWELL



GATE LODGE FOR HARBOR ACRES REALTY CORPORATION—AYMAR EMBURY II, ARCHITECT

RENDERING IN OPAQUE WATER COLOR BY J. FLOYD YEWELL

PENCIL POINTS SERIES
of
COLOR PLATES

The rendering in color by J. Floyd Yewell shown on this plate was made in opaque water colors on a sheet of French tinted water color board of a medium tan shade. It measures 20½" x 12½". It is a type of rendering which will undoubtedly be found useful for reference by many architects and draftsmen who are confronted with the problem of rendering small domestic buildings. The preliminary perspective layout was done in pencil.



1. Scenographia operis includentis Specum Aquae Virginis. 2. Monumentum Claudij Caes. arcuum ductus ejusdem Aquae restitutoris. 3. Capitula columnarum, quae monumentum sustinent, hodieque infra terram cum arcubus ductus remanent inter rudera. 4. Opus recentium aedificiorum aquaeductu nitens. 5. Lacus recens ac privatus. 6. Aquae pars ex Specu in Lacum derivata. Vid. ind ruin. n. 31. 32. 33

ENGRAVING BY GIOVANNI BATTISTA PIRANESI

Number XX *of the Series, "Il Campo Marzio dell'antica Roma"*



FROM A LITHOGRAPH BY SAMUEL V. CHAMBERLAIN

A VISTA IN COUTANCES, FRANCE

PLATE XXXVI

VOLUME VIII NUMBER 10

Another of Samuel Chamberlain's distinctive architectural lithographs is shown here, this time a street scene in the town of Coutances. The original was printed from the stone in a warm brownish black ink on cream white paper and measured 9½" x 15". It was made during the past year during the artist's travels as holder of one of the Guggenheim Memorial Fellowships.



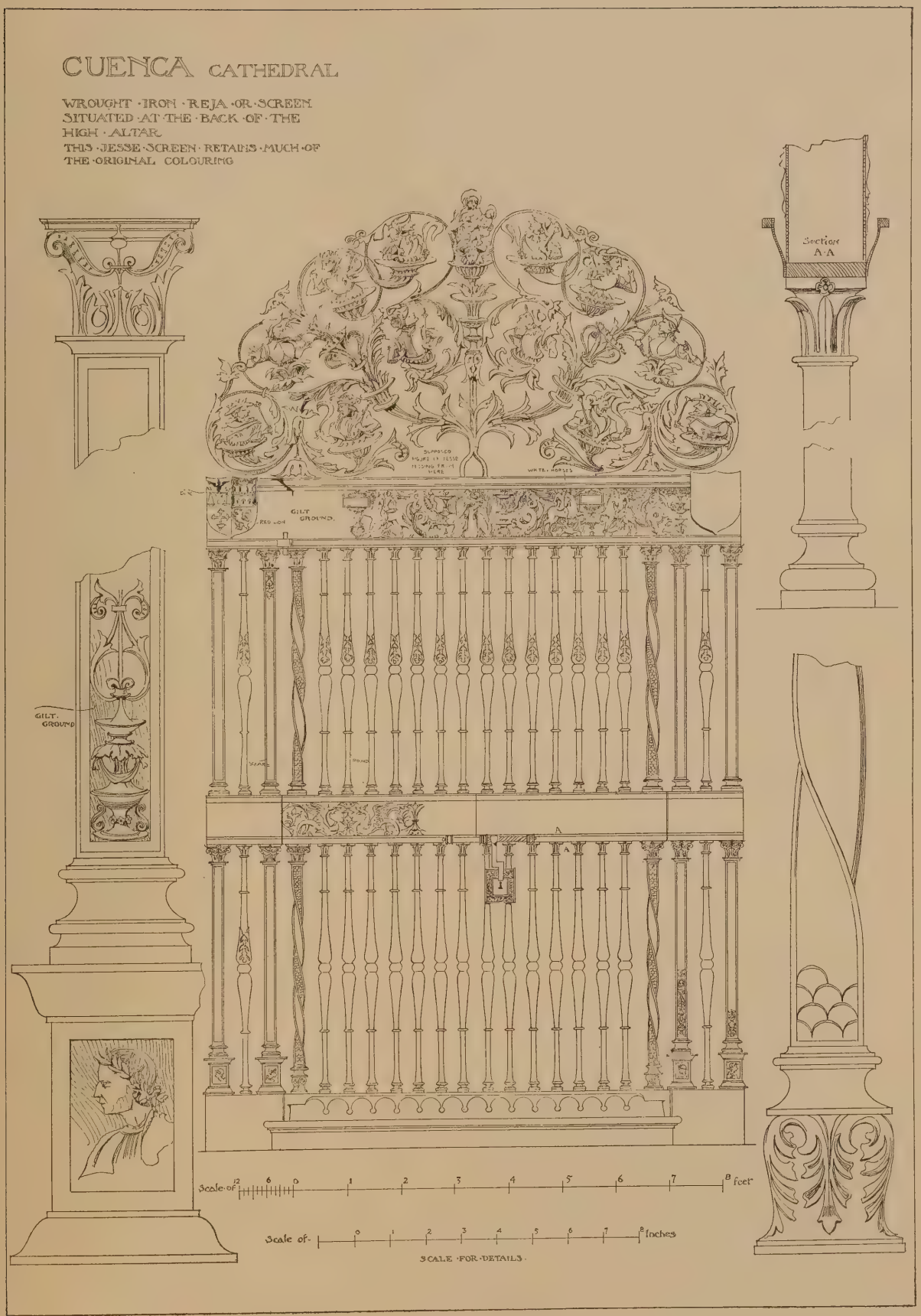
PENCIL RENDERING BY JAMES PERRY WILSON

EPWORTH-EUCLID METHODIST EPISCOPAL CHURCH, CLEVELAND

PLATE XXXVII

VOLUME VIII NUMBER 10

On this plate we have reproduced a pencil rendering, by James Perry Wilson, showing an unusual American church. The Bertram Grosvenor Goodhue Associates were the architects, with Walker and Weeks of Cleveland as associate architects.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

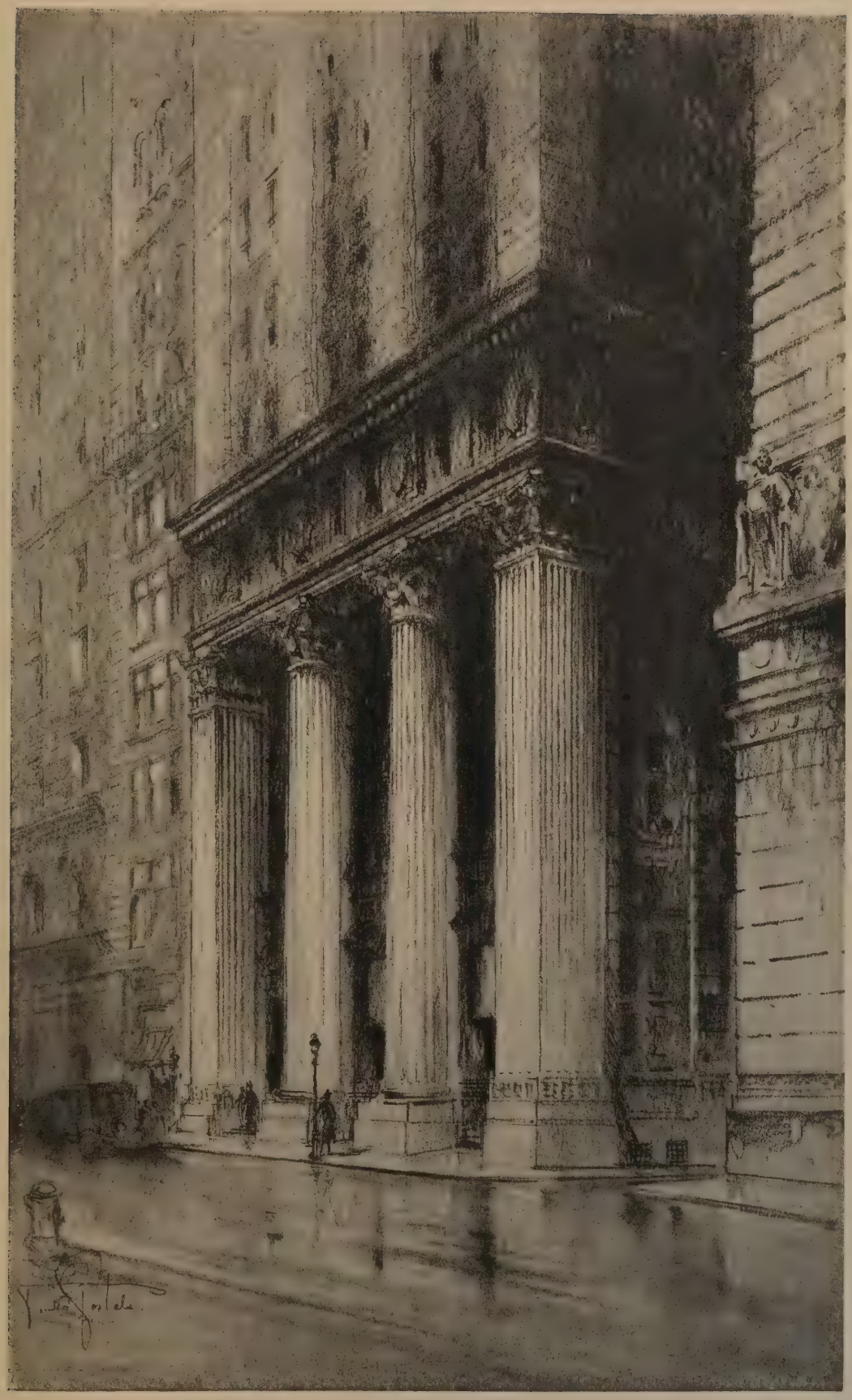
A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PLATE XXXVIII

VOLUME VIII NUMBER 10

"This plate shows a small screen to a Chapel situated at the back of the High Altar, remarkable as an example of a Jesse design. The beaten iron frieze, with horses and dragons is most exquisitely wrought."

—A. N. PRENTICE



PASTEL AND CRAYON DRAWING BY THEODORE DE POSTELS

NORTH AMERICAN BUILDING, NEW YORK

PLATE XXXIX

VOLUME VIII NUMBER 10

Mr. de Postels made this drawing of the North American Building on lower Broadway, New York, on brown tinted paper size 17″ x 11″. It is an excellent example of his inimitable handling of crayon and pastel.

WHITTLINGS

E. J. Geske,

Artist and student of horticulture, in an article in the "West Palm Beach Post" pictures two Gothic harmonies between architecture and nature:

"In my mind I can picture but two harmonious settings for Gothic architecture, on a sunny crag, beside a great oak or elm, radiant in the colorful masses of autumnal foliage, or set in the whiteness of fields of snow with the mauve of a wintry forest for a background and pointing its spire to the heavens above."

Professor W. Uhde,

Of Treves, Germany, one of a party of German architects and engineers now making a tour of this country, states the German attitude toward the skyscraper:

"It would be incorrect to say we came to America to study its architecture, and its city planning. Even if Germany were to lift the ban against skyscrapers, we would probably never build them, for the German is too sentimental to permit the erection of giant structures which shut out light and air.

"Also, in your city planning you emphasize too much the useful to the loss of the beautiful."

John B. Slee,

Architect, of Brooklyn, emphasizes the financial advantage of good architecture, in an article in the "Brooklyn Eagle":

"Anything worth doing is worth doing well. This applies as much to architecture as to any other profession. If there is a concentrated effort on the part of all who are interested in real estate, including the lending institutions whose interest is vital, you can be sure we will have finer architecture and a better city. Increasing values and greater security of investment will follow as a matter of course.

"Those responsible for this good work receive a dual reward. They possess the qualities of good citizens and can justly be proud, knowing that they have contributed something to the pleasure of their neighbors and the betterment of our city. But they also find a more tangible reward in a greater rent roll."

Professor J. J. Wattjes,

Of Delft, Holland, architect and author, gives a European view of modern American architecture:

"What is meant by modern architecture does not only depend upon the time when one was born but also upon the place where one lives. The American will perhaps think of the Washington Memorial, while the Hollander and German will think of Lloyd Wright when speaking about modern American architecture.

"That this last is little known in America and only left a vague impression of a few extraordinaries near Chicago, does not take away from the just admiration the work of Wright deserves by those who can appreciate the value of modern European architecture since the nineteenth century. At present, however, the work of Wright is outside the pales of American architecture and evidently possesses elements beyond the American mentality."

Everett Partridge,

Poet, writing in "The Forum," draws a fine portrait that might apply to a great architect:

"He was a man whose analytic eyes,
Seeking the Absolute with fine precision,
Saw yet his scientific enterprise
Illumined gently by his own derision."

"T-Square,"

Contemporary architectural commentator of "The New Yorker," shows that he still has faith in the orders:

"No matter what the modernists say—or do—there is no getting away from the fact that a Corinthian column is a swell thing."

John C. Bollenbacher,

Chicago architect, points out the desirability of employing one architect as controlling designer as against a group or committee:

"The design of any building must be the expression of one mind, and the design of a building like Chicago Hall must be the expression of a master mind.

"Of course, consulting architects are of the greatest value when it comes to other phases of the work. Architecture, the profession, is so complex that no one man can be a topnotcher in all branches; no one man can be a top-notch designer, engineer, and executive."

Rabbi Louis I. Newman,

Noted Jewish scholar, says a few words for a corner of California:

"Our citizens can take pride in the many civic, communal, commercial, ecclesiastical and private edifices which win the admiration of visitors. It is a glorious thing to witness the skyline of San Francisco, with its silhouette of skyscrapers set upon our majestic hills. But our heartiest boast should be in the increasing number of beautiful homes. We must not duplicate in San Francisco the swarming tenements of the East. Sunlight, air, green grass and trees, spaciousness and cheer must be the ornaments of our dwellings."

Committee on Ethics,

Of the A.I.A., states the position of the architect in the preamble to the newly adopted code of ethics:

"The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally he is engaged in a profession which carries with it grave responsibility to the public.

"These duties and responsibilities cannot be properly discharged unless his motives, conduct and ability are such as to command respect and confidence."



Figure of Apollo representing Greek Youth—Detail of Sculpture of Winning Design shown on the opposite page.



Above Center: This fireplace is of major importance in the design submitted by the team whose drawing is reproduced below at the left. It represents a glorification of the Fine Arts working together as an ensemble.



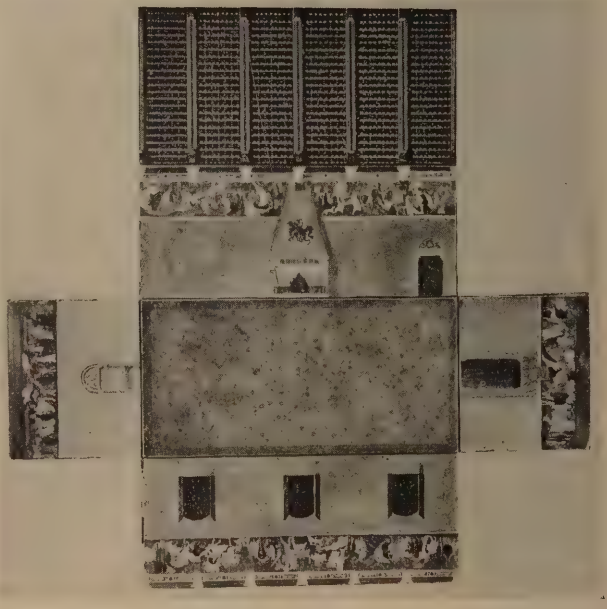
This early Italian Renaissance fountain above is a part of the design illustrated below. The sculpture represents "La Prière des Anges."



At the left is shown the group for over the door in the same design, representing "La Danse des Muses," with the attribution of painting, sculpture and architecture.



Allan T. Squire, Architect; N. Ross Parke, Painter; Elizabeth Taylor, Sculptor



J. L. Peacock, Architect; F. S. Vance, Painter; S. S. Farnam, Sculptor

DESIGNS SUBMITTED BY YALE STUDENTS IN COLLABORATIVE COMPETITION, ASSOCIATION OF ALUMNI, AMERICAN ACADEMY IN ROME



PRIZE WINNING DESIGN SHOWING MODEL FOLDED INTO PROPER POSITION

ALLMON FORDYCE, ARCHITECT; JORGS DE LA REZA, PAINTER; WARREN T. MOSMAN, SCULPTOR

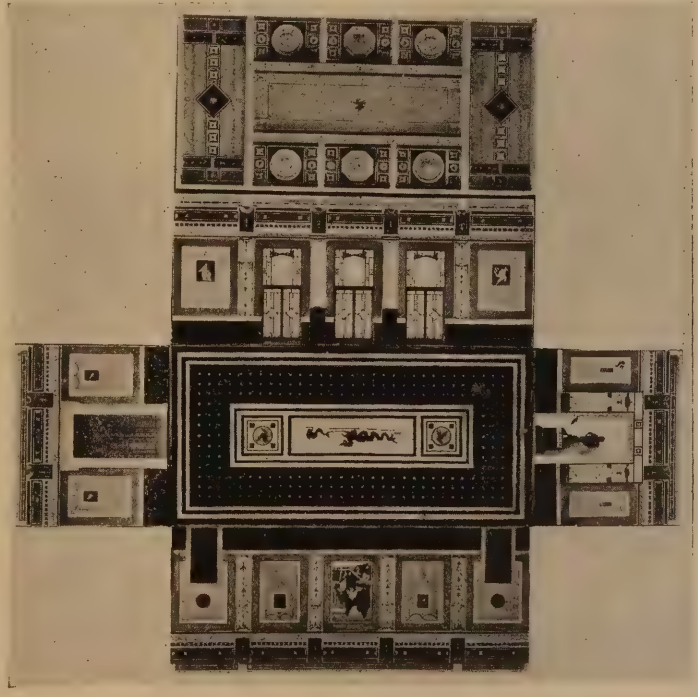
COLLABORATION COMPETITION OF THE ALUMNI ASSOCIATION OF THE AMERICAN ACADEMY IN ROME

As an extension to an important part of the work of architects, painters and sculptors, at the American Academy in Rome, the Association of the Alumni of that institution has inaugurated a series of competitions which has as its aim the collaboration on one problem of students of these arts in the schools and ateliers of the United States.

What collaboration has meant in the past and what results have been obtained through the successful working together upon a given work of art is well shown in an article in the August number of *The Journal of the American Institute of Architects*, quoting from a recent lecture by C. Grant LaFarge given before the Yale School of Fine Arts. It might be said here, however, that where the three arts are to be found in one building, it is only when each art takes cognizance of the importance of the other arts and is made to harmonize with them that the work is pleasing to the eye. To accomplish this end means an understanding of the other arts by each painter, sculptor, and architect, and unity of purpose in concerted effort toward the solution of the problem.

In order to provide an opportunity for the practice of such collaboration among students, the Association of the Alumni of the American Academy in Rome offered a problem during the latter part of the last school year. Due to the fact that very short notice was given to the competitors, few schools found it possible to prepare groups to compete. The Yale School of Fine Arts was organized for such a competition, with departments of Architecture, Painting, and Sculpture, and sent in eight well executed problems, three of which are illustrated on this and the opposite pages.

There are other schools teaching all three arts, thus providing the equipment for handling collaborative problems, but it seems quite possible that where either one or even two of these courses are lacking in the curriculum, students in one school can, by arrangements of the heads of the departments, form teams with students of other schools in the same community, thus stimulating an interest in the broader aspects of art than would be possible in a school where only one art is taught.



FLAT MODEL OF PRIZE WINNING DESIGN

The first problem given called for the decoration of a room, rectangular in form, lighted on one side and entered principally at one end; to be treated architecturally and decorated

with painting and sculpture. It called for the treatment of ceiling and floor, as well as the walls, and a sculptural group was to form an interesting composition as seen from the entrance. The method of presentation took the form of a model, sent flat to the Association, which assembled the parts, so arranged as to fold into their proper positions. One of the promises made to the students was that a brief criticism of each problem derived from the remarks of the jury would be sent to the authors.

The Jury, consisting of Charles A. Platt, Architect; Barry Faulkner, Painter; and James Frazer, Sculptor; commended the general excellence of the problems submitted, awarding the prize for the best solution to Allmon Fordyce, Architect; Jorgs de la Reza, Painter; and Warren T. Mosman, Sculptor; of the Yale School of Fine Arts. Special mention was also given to the work of Allan T. Squire, Architect; N. Ross Parke, Painter; Elizabeth Taylor, Sculptor; and to J. L. Peacock, Architect; F. S. Vance, Painter; and S. S. Farman, Sculptor. All of the problems submitted exemplified a sympathetic understanding on the part of the students of the most effective relationship of their several contributions towards the making of an harmonious whole. By requiring the problem to be submitted in the form of a model, the students were enabled to visualize the results of their efforts; testing their abilities to collaborate successfully.

It is the intention of the Alumni Association to give out problems in which each art will have the opportunity of dominating the composition—architecture one time, painting and sculpture other times.

The importance of collaboration would seem to demand recognition by all art schools in the country, since no one art may be said to be entirely independent. Heads of departments can give encouragement to their students by giving credit for this work to those under them, where they collaborate with students in their own, or in other schools, as for collegiate work.

THE RICKER MANUSCRIPT TRANSLATIONS, V

(Continued from Page 611)

his own guild, but it is not clear, during the XIII Century, who directed the "masters" and co-ordinated their work.

Viollet-le-Duc cites one curious document that indicates the function of the architect in France in the early part of the XIV Century. "The chapter of the Cathedral of Geroma decides in 1312 to replace the old Romanesque church by a new one, larger and more worthy." There seems to have been some delay in getting the work started but "in 1320 there appears on the register of the church an architect designated by the name of master Henry of Narbourne. Master Henry dies and his place is occupied by another architect of the same country—named Jacques of Favriis; he agrees to come from Narbourne six times a year and the chapter promises him a salary of two hundred and fifty sous per quarter." Here the architect was called "not to supervise the execution daily and oversee the workmen, but only to draw up the projects, to give the details, and to see from time to time that men conform to these, for which service he is to receive not a commission but a fixed salary." It is probable that at this early period a fixed salary was customary.

A little later, it seems that the usual custom was for the architect to be stationed on the work most of the time. On the premises, and near to the great religious edifices there was usually constructed a "house named the *work*, in which was lodged the architect and the master workmen, which were lodged the architect and the master workmen, works."

"During the XIII and XIV Centuries lay architects were called afar to direct the construction of churches, monasteries and palaces. Particularly in northern France were recruited artists to erect edifices in the new taste. Lay schools of architecture must have existed in Ile-de-France, Normandy, Burgundy, in Belgium and on the banks of the Rhine. But the means of instruction probably were only apprenticeships with masters."

Viollet-le-Duc cites the XV Century as a period of decline in the professional standing of the architect. There had been an upward trend through the XII, XIII, and XIV Centuries. Character and individuality, so clearly expressed in these early works, were replaced during the XV Century by standardization, the adoption of types, and the establishment of uniform fixed rules, which "ends by stifling the genius that conceives." By the end of the XV Century, "architects were lost in the problems of geometry and the refinements of construction, surrounded by an army of skilful artisans forming a part of powerful guilds, that also had their types, methods and high opinions of their merits, were no longer sufficiently strong to direct or resist and must yield."

In the concluding paragraphs of his essay on the profession of the architect of the late XVI Century, Viollet-le-Duc refers to the revival of the Classic forms in Italy, and of the dawn of the Renaissance in France, and infers that to the Renaissance is due the return of the architect to a high and dignified professional standing, which tradition has handed down to the present time and shows promise of even greater emulation in the future.



PEN-AND-INK DRAWING BY KJELL JACOBSEN

Town in Bavaria

THE ARCHITECTURAL CLUB OF NEW HAVEN, INC.

One of the most enjoyable outings yet held by the members of The Architectural Club of New Haven, Inc., took place at Double Beach, Branford, Wednesday, August 31st, when more than forty of the active and associate members came together for their annual summer frolic and shore dinner.

There was an exciting game of baseball between a team made up of married men and another of bachelors which was won by the first-mentioned team with the aid of the umpire. This was followed by a series of field games for prizes. The athletic program was concluded with the swimming races.

The outing committee, of which T. O. Appel was chairman, included: Harry Cannici, Walter Shiner, Harold Davis and Philmer Eves. This committee was given a rising vote of thanks following the most excellent dinner which was provided under its direction and for the splendid service rendered by the committee.

Some of the younger members purpose organizing a Beaux-Arts atelier this season and it is expected that the organization will be completed soon after this goes to press.

The members will hold a special meeting during the week of October 24th in observation of *Management Week*, as urged by the New England Council of which The Architectural Club of New Haven, Inc., is a charter member.

AN OPEN LETTER FROM THE CLEVELAND ARCHITECTURAL BOWLING LEAGUE

The sweat glands of Cleveland's embryonic architects are working on double shifts now as they warm up for the coming season. Talk about enthusiasm, believe me, the boys are there with the spirit (not sweet fermenti) and the funny part is that the biggest impetus to this movement came from out of the city, namely Detroit.

It seems that their gang made some wise crack about licking the best men we could put up. There are a few of us here that firmly believe that the long fast of the Ford Satellites must have affected their minds and that they will reconsider as soon as the new Fords are out and they start life normally again. However, most of our fellows took it seriously and are out to make them eat their words, score sheets, ten pins, or what have you. So if they will get in touch with us we will talk business. Our only stipulation is that we meet on common battlefield, *no Western Union bowling for us, unless they tell us their scores first.*

By the way, we are full-fledged now, we belong to the American Bowling Congress, n'everything. Oh, what long ears our cat has!

We opened with a bang, in fact with several of them, on the 21st of September, with a ten-team league, each to bowl 81 games (9 with each opponent), and will finish April 11th next year and after that—Detroit—"Any time, Any place, Anywhere, We don't care, um huh—um huh"—go ahead and finish it, you can sing better than we can anyway.

We are going to do things up brown this year and we have prizes for everything in the list. Everybody is "Rarin' to Go" and our local ten pin pastures are getting rich from our practice games alone. On with the dance.

J. R. Birchfield, *Vice-President.*



1st Mention Byzantine Design Modeled by A. Arata

Class in Architectural Ornament, Beaux-Arts Institute of Design

THE T SQUARE CLUB OF PHILADELPHIA

The T Square Club season of 1927-28 has just about started. The officers are as follows:

President, Dr. Paul P. Cret; *1st Vice-Pres.*, George K. Trautwein; *2nd Vice-Pres.*, Harold L. Watts; *Secretary*, Henry G. Rieber; *Treasurer*, Roy W. Banwell; *Directors*, Nicola D'Ascenzo, Harold L. Watts, and James Bush-Brown.

The first Executive Committee meeting was just overflowing with enthusiasm and everything points toward a banner year.

The names of many prominent men of Philadelphia, New York and Boston were suggested as speakers for our regular monthly meetings, which occur on the first Wednesday.

Exhibitions, parties, dances, etc., are on the program.

The Atelier will be in full swing by the end of September and we expect great things from it.

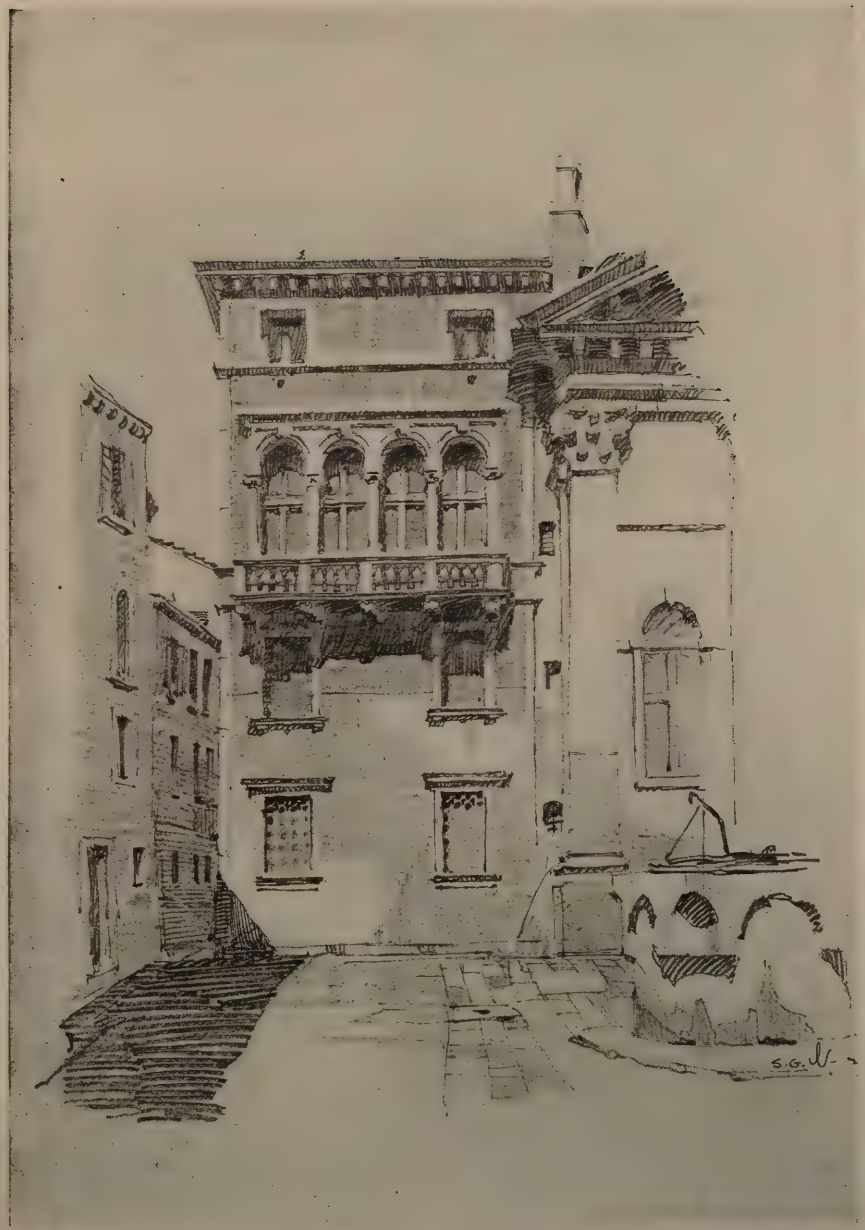
Our first Club meeting will be held on Wednesday, October 5th. After the Club dinner at 7 o'clock a very prominent member of the architectural profession will deliver an address. Also there will be an exhibition of summer sketches by members in competition for the Paul P. Cret Prize.

Henry G. Rieber, *Secretary.*

$15,000 TO BE AWARDED FOR A SLOGAN

The National Lumber Manufacturers' Association is offering $15,000 in prizes for a slogan about wood. The slogan is to be used in an extensive educational campaign which is now being prepared by the manufacturers of American Standard Lumber, in the National Lumber Manufacturers' Association. Those wishing to enter the competition, should write to the Association, at P. O. Box 811, Washington, D. C., for a free copy of the booklet, *The Story of Wood*, which will give full particulars. The contest closes December 15th.

The prizes will be awarded as follows: First prize $5,000; Second prize, $2,000; Third prize, $1,000; Four prizes (each), $500; Fifty prizes (each), $100.



CAMPO S. BENEDETTO, VENICE



HOUSE OF DESDEMONA, VENICE

PENCIL SKETCHES MADE ON CREAM TINTED CAMEO PAPER, BY SAMUEL G. WIENER



MILTON S. OSBORNE

MILTON S. OSBORNE has been awarded a University Fellowship in Architecture at Columbia University for the college year 1927-28. He received his Bachelor of Architecture degree from Ohio State University, and Columbia University, and is an Associate Professor of Architecture at Alabama Polytechnic Institute, now on leave of absence. He is a member of the Alabama Chapter of the American Institute of Architects; a member of Tau Beta Pi and Tau Sigma Delta fraternities, and has had several years' experience in architectural offices in New York and Columbus, Ohio.

ELECTRIC NIGHT BY RADIO

MILTON B. MEDARY, President of the American Institute of Architects, has accepted an invitation of the General Electric Company to participate in the nation-wide broadcasting program on the evening of October 21st, in celebration of the birth of the electrical industry, forty-eight years ago, and the development of the incandescent lamp by Thomas A. Edison.

Utilizing radio broadcasting, the latest outstanding development of the electrical industry, an excellent musical program will be provided through a hook-up of broadcasting stations, starting at ten o'clock Eastern Standard time. Following this musical feature the program will be localized through each station from which there will be ten-minute talks by two speakers, one representing the producers, and the other the consumers of electrical service.

As Mr. Medary will be attending a conference in Washington on the date of this anniversary, arrangements have been made to broadcast his remarks from station WRC, which operates on a wave length of 469 meters. Speaking for the architectural profession, Mr. Medary will discuss the part that electricity plays in the construction, equipment and operation of modern buildings.

It may be expected that many architects throughout the country, as well as others identified with the building industry, will "tune in" their receivers on WRC at 469 meters on October 21st and enjoy Mr. Medary's talk and the excellent musical program preceding it.

The musical program will be followed at 10:40 Eastern Standard time by a ten-minute talk from station WRC by W. F. Ham, President of the Potomac Electric Power Company, as a representative of the producer interests, and at 10:50 o'clock Eastern Standard time (9:50 o'clock Central time 8:50 o'clock Mountain time) Mr. Medary will speak as representative of consumer interests.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the second of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

August 31st, 1927.

Dear George:

Your letter is somewhat puzzling to me, as no doubt the subject you are discussing is to you. It appears that you are very much confused over the age-old question, "Do I or do I not want to do this or that or the other?" You seem to think I can tell you right offhand whether or not you do want to be an architect. Your idea of what an architect is, or should be, is all upset because you spent six weeks this summer in an office. You don't say so, but I imagine the trouble is that what you were expected to do was foreign to what you had done in the first of your college course in architecture.

You cannot make the effort of these past six weeks line up with your two years' work. You say that in no way does the practical work agree with the theory and that the six weeks was time wasted. Let me tell you that it was not wasted. It was the best thing you could have done. Why? Because it will stimulate ambition to be thorough in your practical studies as a preparation for a greater success next summer, or to get more out of your theory by putting more effort into it this coming year.

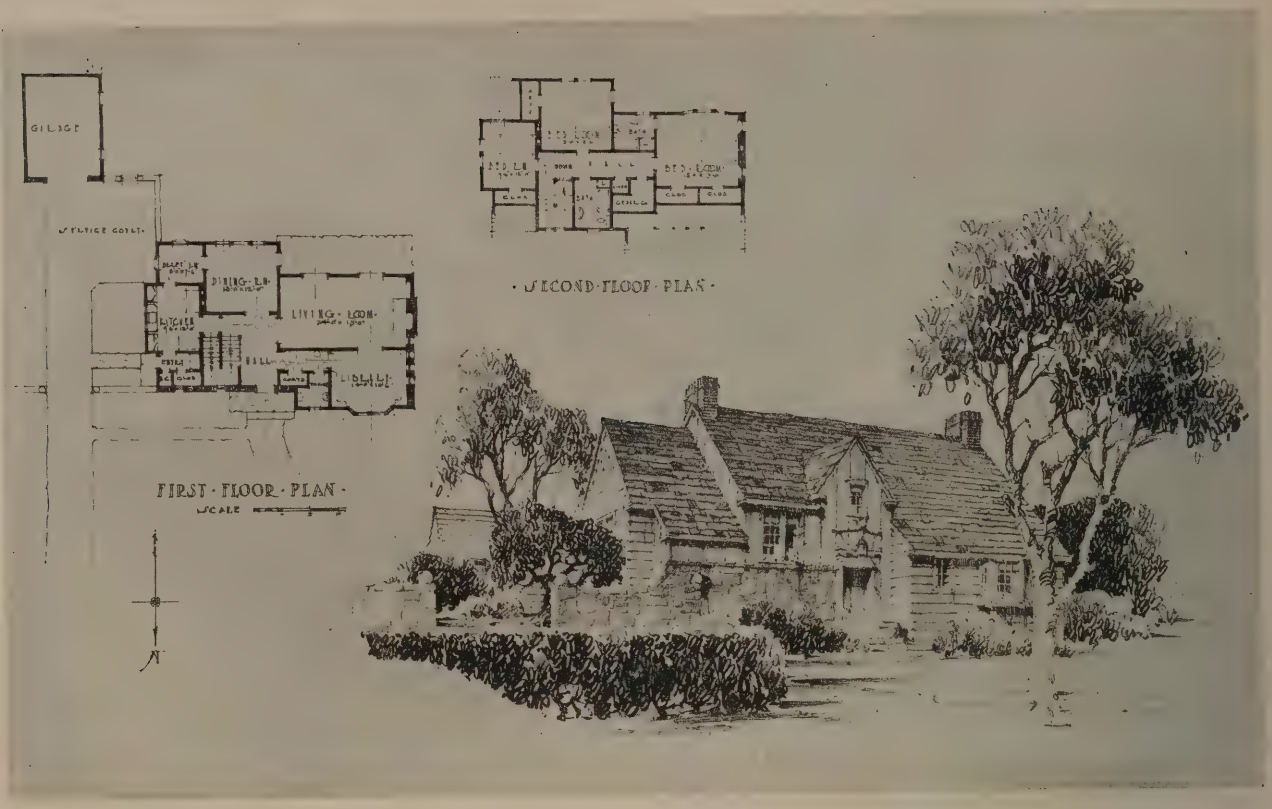
Two young men of the same age took the same college course in architecture, graduated and by chance were employed in the same office. Both had talent, but one had set a goal to reach designing in his father's office. The other admitted he had no goal. You may say that every one cannot have a father's office to enter on finishing college. Quite true, but I insist anyone can set a similar goal, that of entering some other fellow's father's office or your own. Which one? Why, my boy, any one. Visualize an office—make a sketch of it, hang it above your desk and make yourself believe it is your own office. You will be surprised how an ambition to make that goal will grow upon you.

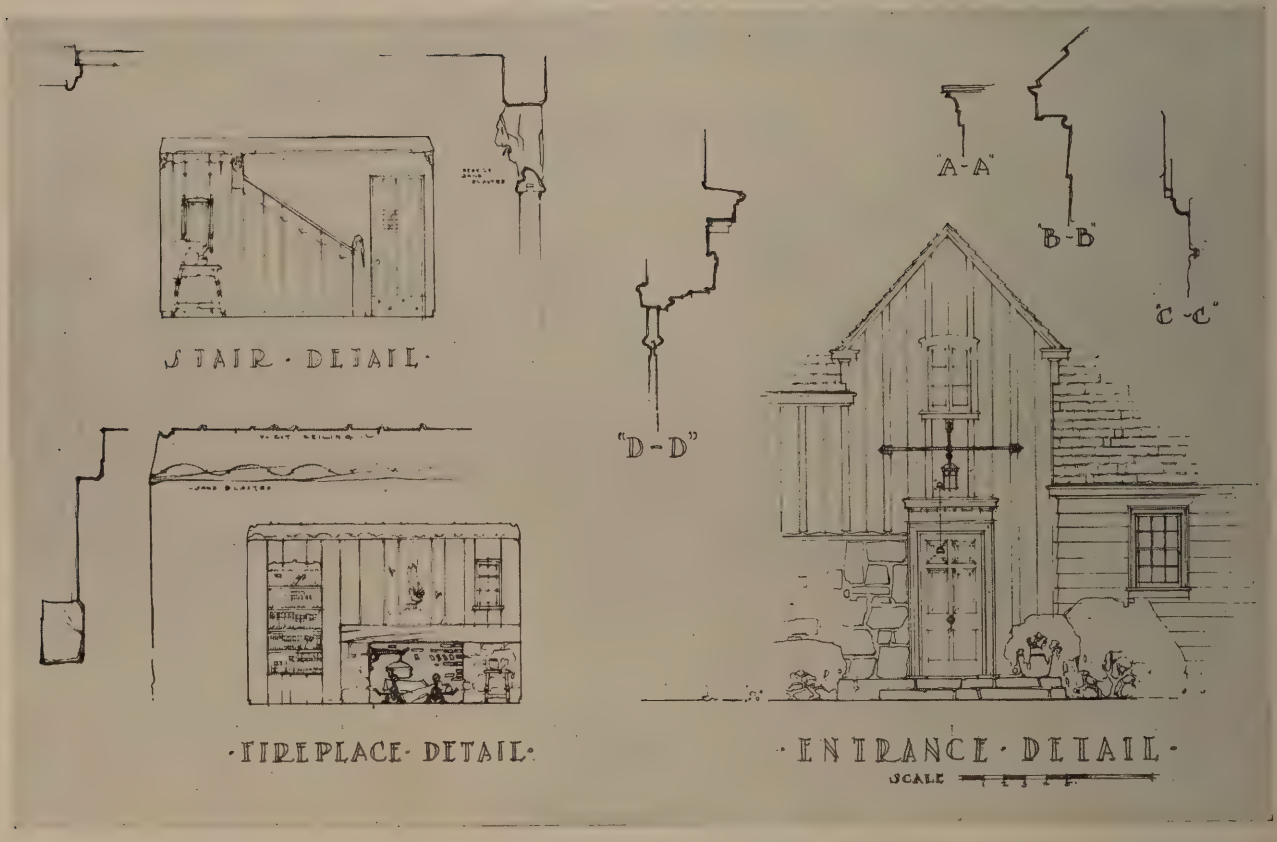
The strong desire to set about making that goal will help you to see beyond the surface of your studies, make you investigate methods of manufacture and the materials themselves. You will see more value in the advertisements in architectural magazines. You will go "ad-shopping" in all publications. It costs you nothing but effort, study, thought and hard work.

Another time I will tell you of the definite relation that materials have to the subject of design and construction and the real meaning of drafting.

Sincerely,

YOUR UNCLE.





FIRST PRIZE DESIGN FOR A RESIDENCE AND GARAGE, BY OTHO McCRACKIN, HUTCHINSON, KANSAS

WEST COAST WOODS ARCHITECTURAL COMPETITION

NOTES ON THE ESQUISSE

(Continued from Page 603)

tradition. My opinion is firmly established: the esquisse preliminary to the projet may be one of the most productive principles of education, and one which nothing may replace; all that is necessary to bring all its fruits home to the students, is a little quality of decision based on certain culture. To bring them home to the teachers there is needed only an awakened discernment in the choice of programs, on condition that the jury reserve severity for those cases, rare enough, where the modification of an esquisse shows faults grave enough to resemble carelessness or bad faith.

AWARDS IN WEST COAST WOODS ARCHITECTURAL COMPETITION

Otho McCrackin of Hutchinson, Kansas, was awarded the first prize of $2,000 in cash for the best design of a residence and garage, built principally of wood, in the international West Coast Woods Architectural Competition, according to announcement of the Jury of Award, comprising architects from various parts of the United States. The winning design is reproduced on the opposite page. The second prize of $500 in cash was awarded to Angus Mc D. McSweeney, 250 Santa Paula Ave., San Francisco, Cal. Another design by Mr. McSweeney received honorable mention and an additional $100 award.

Nine other designs received honorable mention and each was awarded a prize of $100. These nine designs receiving honorable mention were submitted by the following: John J. Landan, Los Angeles, Cal.; H. Roy Kelley, Pasadena, Cal.; Alfred Cookman Cass, New York, N. Y.; Lyle Swiger, Asheville, North Carolina; Francis Keally, New York, N. Y.; Frank S. Carson, Ann Arbor, Mich.; Heth Wharton, Los Angeles, Cal.; R. C. Bicknell, Paterson, N. J.; John Floyd Yewell and Walter W. Wefferling, New York, N. Y.

There were 203 designs submitted in this competition by architects and draftsmen from all parts of the United States and from Canada, England, France and Hawaii. The contest closed August 1. It was proposed by C. W. Stimson of Seattle, who presented the first and second prizes, totalling $2500, and was offered by the West Coast Lumber Bureau, being sponsored and conducted by the Washington State Chapter of the American Institute of Architects. The Jury of Award was composed of W. R. B. Willcox of Eugene, Ore., *Chairman;* Emery Stanford Hall of Chicago; Henry C. Hahn and Louis C. Jaeger of New York; David J. Myers of Seattle. J. Lister Holmes, of Seattle, was professional adviser.

The special purpose of this competition was to develop and bring forth the uses, applications and methods of construction and finishing of the woods of the Pacific Northwest—Douglas fir, West Coast hemlock, Sitka spruce and Western red cedar. The subject of the design was an all-year-round residence and garage built principally of wood, the house to contain not more than seven principal rooms, confined with the garage to an immediate site of 12,000 square feet. It was specified that the house should be convenient in arrangement and adaptable to general living conditions.

In its report the Jury of Award stated that consideration of the intent of an author in use of materials, as set forth in an individual statement permitted under the terms of the competition, entered largely into its decision; while questionable detailing in cases where the designs were susceptible to practical treatment was not regarded as a determining factor.



OTHO McCRACKIN

Otho McCrackin, winner of the West Coast Woods Architectural Competition, received his architectural training at Washington University, St. Louis, Missouri. During the war, Mr. McCrackin was a pilot in the balloon division, and in this service made use of his ability to draw in the making of panoramic sketches. For the past seven years, Mr. McCrackin has been with Mann & Company, Architects and Engineers, of Hutchinson, Kansas. He feels much indebted to Mr. A. R. Mann for the encouragement he has given him in his work.

The two drawings that won the competition for Mr. McCrackin are shown on the opposite page.

PRODUCERS' COUNCIL TO MEET

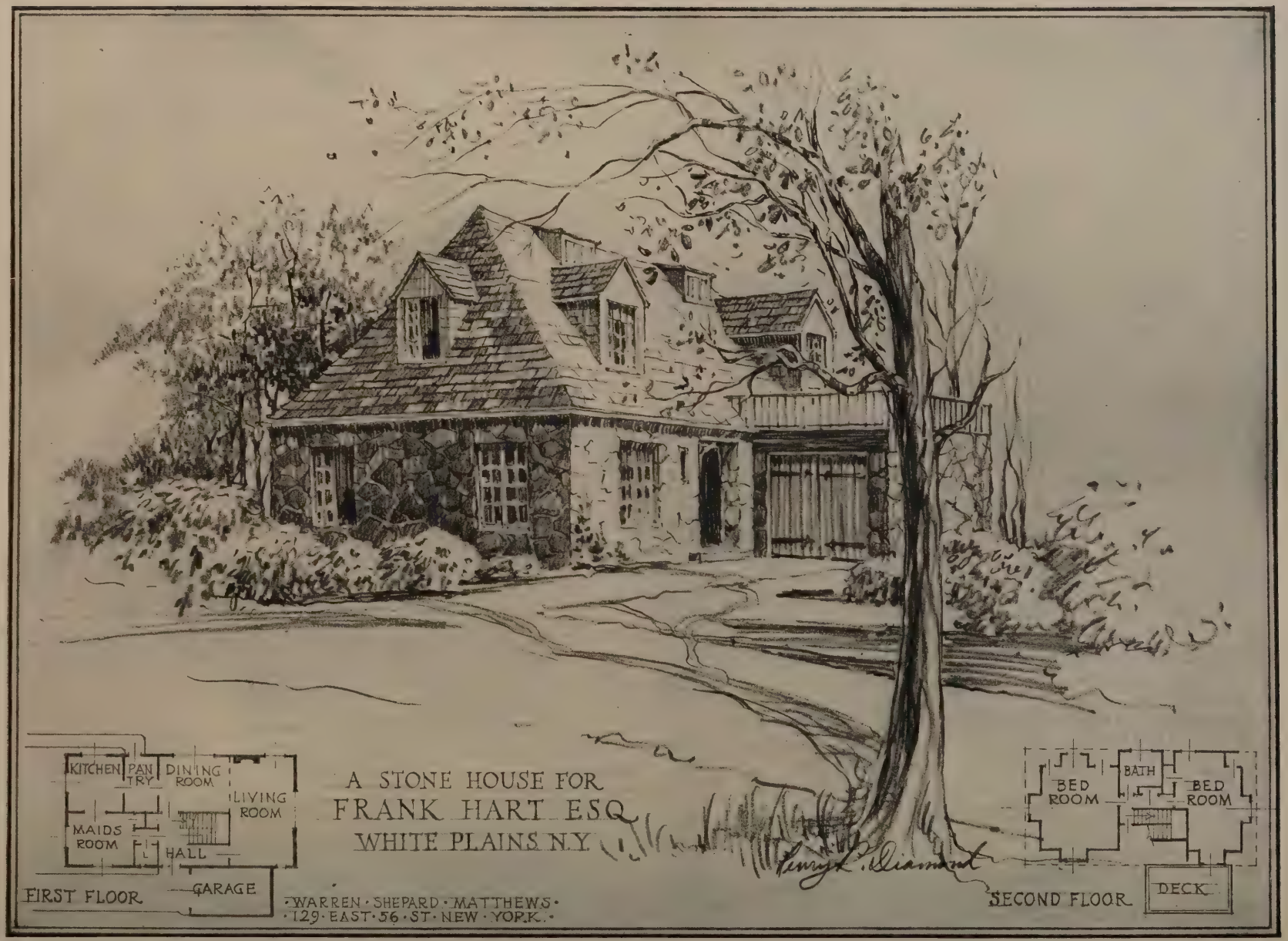
The Fourth Semi-Annual Meeting of The Producers' Council, affiliated with The American Institute of Architects, will be held at the Detroit-Leland Hotel, Detroit, Michigan, on October 19th, 20th and 21st, 1927.

With the adoption of the Report of the Board of Directors of the Institute at the last Annual Meeting, with reference to The Producers' Council, they are now forging ahead rapidly on a constructive program, and it is expected that this meeting will be of much interest, not only to the members of the Council, but to architects in general.

A number of prominent architects will address the meetings on points of mutual interest.

All members of the Institute are cordially invited to attend all the sessions.

It is expected that there will be a golf match between Architects and Producers, which should also prove most interesting.



PENCIL RENDERING BY HENRY R. DIAMOND, HOUSE FOR FRANK HART, ESQ., WHITE PLAINS, N. Y.

WARREN SHEPARD MATTHEWS, ARCHITECT

BEAUX-ARTS INSTITUTE OF DESIGN

The Beaux-Arts Institute of Design announces that Edmund S. Campbell, who has been Dean for the past two years, has resigned to become Head of the Department of Architecture at the University of Virginia. The position of Dean of the Institute has been abolished for the coming year, so that no successor to Mr. Campbell will be appointed.

MANUAL ON WOOD UTILIZATION

Pencil Points readers are invited to submit blueprints, specifications, and other information and data on any of the subjects covered in the following outline of a manual on *The Economics of Wood Utilization in Construction*, to be prepared by the National Committee on Wood Utilization of which Secretary of Commerce, Herbert Hoover, is chairman. The subjects to be covered, broadly considered, are: *Practical Significance of Physical and Mechanical Properties of Woods Used in Construction; Small Houses and Farm Buildings; Industrial and Miscellaneous Building; Roof Trusses and Arches; Bridges and Trestles; Wharves and Docks.*

The work will be prepared by a project committee on which all important consumer associations and professional bodies are adequately represented.

Lack of adequate information on the subjects to be covered is the most important barrier in the way of realizing maximum service from wood in the construction field, and it is thought that this work prepared and sponsored by a committee on which the American Institute of Architects, the American Society of Civil Engineers, the Associated General Contractors of America, the National Association of Builders Exchanges, the American Society of Agricultural Engineers, the National Association of State Highway Officials, the American Railway Association, and other similar groups of organized lumber consumers are represented, will be accepted by those whom it is intended to benefit as a work unbiased, well considered, and authoritative.

Correspondence should be addressed to the *Director*, National Committee on Wood Utilization, Department of Commerce, Washington, D. C.

DETROIT ARCHITECTURAL BOWLING LEAGUE

The Detroit Architectural Bowling League has sent in the following news items:

"We started off as scheduled on September 16th, with everyone full of pep and apparently determined to make this the biggest year we have ever had. We have over one thousand dollars in prizes to shoot for this year, which may possibly have a slight tendency to promote signs of life among the boys.

"We are trying out the new idea this year of wearing white shirts with *DABL* embroidered on the backs and the initials of the various teams on the pockets. So far it seems to be quite an attraction and we hope that it will continue to be popular.

"We expect to have another telegraph match with the New York boys just as soon as we get nicely under way. We have not as yet heard from Cleveland or St. Louis, but can readily understand their reasons for holding back."

CARNEGIE INSTITUTE OF TECHNOLOGY

Appointments of George N. Pauly, as assistant professor of architectural design, and of Olaf Fjelde and Samuel Rosenberg as instructors in the Department of Architecture at the Carnegie Institute of Technology for the new college year have been announced by President Thomas S. Baker.

Pauly was a student at Carnegie from 1917 to 1923, receiving a certificate in the partial course in architecture in 1922. For the past four years he has been engaged in private practice. Fjelde, a graduate of the University of Minnesota in 1924, was for a year head of the department of architecture at the University of Idaho. While holding the Eveleth Scholarship in architecture at Harvard in 1925-1926 he won first place in the competition for the Boston Society Prize. During the past summer he studied in France. Rosenberg, a former part-time instructor in freehand drawing in the architectural department at Carnegie, was graduated from the Pittsburgh institution with a B.A. degree in 1926. He has also studied at the National Academy of Design in New York.



LITHOGRAPHIC PENCIL DRAWING BY BOB FINK

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

We are glad to say that things are picking up for this department, and that we have received a great many sketches for the competition this month. It was difficult for the Jury to make a selection but after long consideration, Roy W. Percival, of Somerville, Mass., was awarded the prize of $10. Miss Colette M. Burns has walked away with two prizes this month. Her poem, *Modern Literature,* was winner in Class 2, and her letter telling us what she thinks of Pencil Points was awarded the very special prize of $10. Here is her letter:

Pencil Points

Gentlemen:

Do you remember the game of trying to pin a tail on the donkey while you were blindfolded?

While I thumbed through September Pencil Points this morning and tried to decide just what page caused my anticipation for each new issue, I felt as helpless as if I were blindfolded and trying to pin the *tale* to the right spot.

I like the advertisements you carry because I learn what buildings are being erected. It's something like natural geography, only instead of knowing where the mountains are, one knows where certain buildings are—and who is responsible for them being there. Seeing the ads showing the kinds of brick, shades, plumbing fixtures and floor coverings is as instructive as going to an industrial expo.

I enjoy biographies because they acquaint me with characters I'd have no other way of meeting—Napoleon, Burroughs, or Henry VIII, and the articles about designers and draftsmen which you've been featuring serve in the same way, with the added advantage of their being about contemporaries.

The color plates appeal to the bit of poetic strain I confess to, for reasons as undefinable as they are many.

The Diminishing Glass is peered into eagerly because instead of really diminishing it increases my batting average of chuckles.

Here and There is enjoyed because of vanity—occasionally I see my own name on its pages, and those of folks I know but—

I like *Whittlings* best. Not having any training in architecture other than making lines which one labels as shorthand notes, I suppose some of your best stuff goes over my head but, to proceed with my "because" . . . . . *Whittlings* is newsy and human and gossipy and I'm a woman without a back fence to chat over!

Sincerely yours,

(*Signed*) Colette M. Burns.



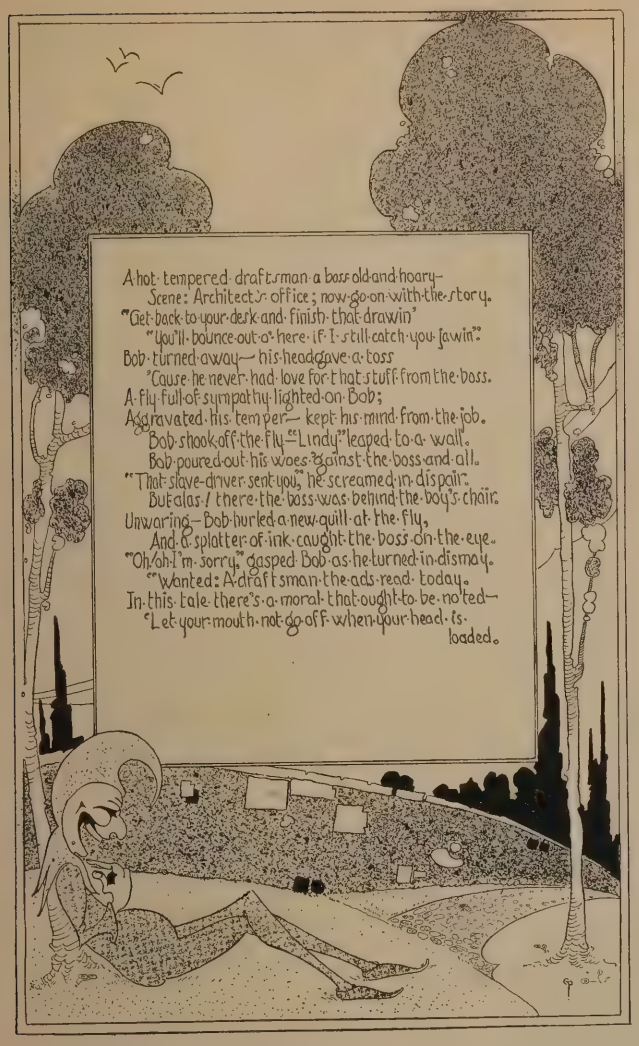
Etching by Roy W. Percival, Somerville, Mass.

(Prize—*Class One—September Competition*)

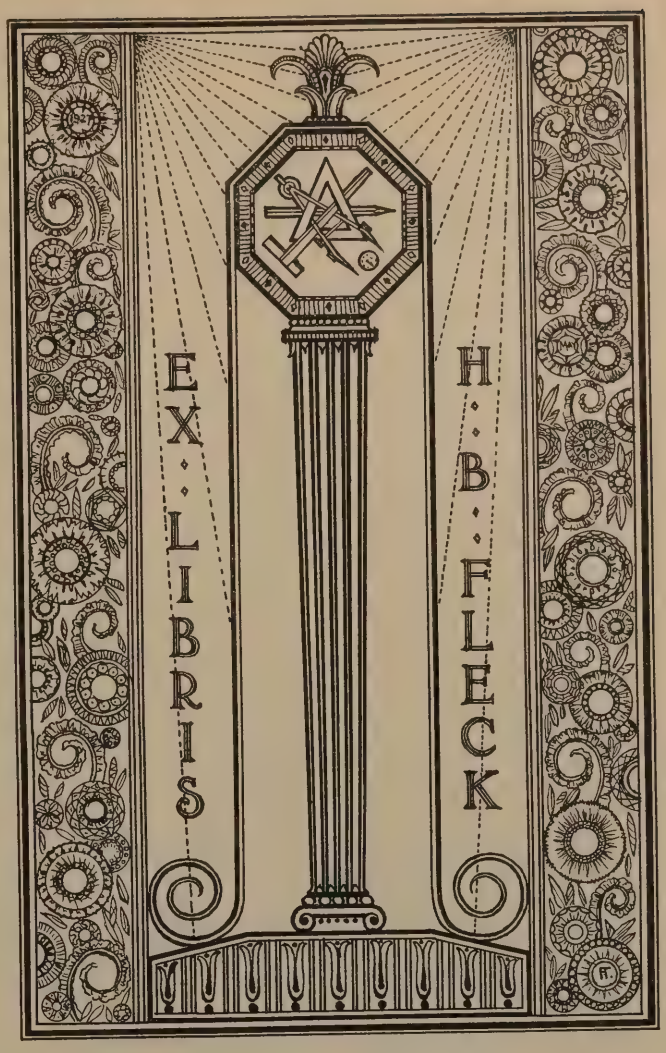


Wood Cut by Walter K. Smith, Jr., Boston, Mass.

Monroe Hill, University of Virginia



Drawing and Verse by Gerald Anthony Paul, New York, N. Y.



Bookplate by H. Fleck, Wellington, N. Z.
(Copied from a Wrought Iron Grille by Edgar Brandt.)

Our old friend, R. B. Wills, of Boston, has been heard from, and we are glad to reward him with the prize in Class 3. Wilma Wigginton takes the prize in Class 4, with the article, *Vice Worsa Specifications.*

Don't forget that these competitions are open to everyone; that they close on the 15th of the month; and that *you* have a chance of winning $10.

A HINT FOR THE PERSPECTIVE ARTIST

Miss Eunice V. Nielsen of Minneapolis, Minn., sends us the following helpful suggestion:

In laying out the perspective a big saving in time and labor is made by laying out the first rough draft backwards,—that is, reversed, with the right side of the plan to the left, and vice versa.

If the perspective plan method is used, the plan is drawn reversed; if the direct projection method, the plan (if on tracing paper) can be turned over backwards.

The first layout, although it has some extra lines, can then be rubbed onto the final sheet and one whole step saved. This method is especially useful when the perspective is to be in water color, as each line has to be gone over with hard pencil, and the extra construction lines can be patted out with art-gum.

MODERN LITERATURE

By Colette M. Burns, Cleveland, O.

(Prize—*Class Two—September Competition*)

What need is there to join a Guild;
What need to buy good books
When all the roads are simply filled
With signs wherever one looks?

NO PARKING HERE will start you off,
SPEED LIMIT slow you down,
While ZONE OF QUIET stills your cough
In certain parts of town.

You're reassured when, from your car
You read: NO TRUCKS ALLOWED.
Then SLOW—A SCHOOL ZONE soon will star
The landscape; keep you cowed.

RAILROAD CROSSING follows next,
Then—PLEASE KEEP TO THE RIGHT.
The DETOUR signs will make you vexed,
NO ROAD will make you fight.

Perhaps it's true—as some folks say—
For culture we've no need,
But be as lazy as we may,
They force us all to read!

ON VICE WORSA SPECIFICATIONS

By Wilna Wigginton

(Prize—*Class Four—September Competition*)

Editor's Note:—*Wilna Wigginton writes the specifications in the office of Charles J. Meriwether, Architect and Builder of Louisville, Ky. In a letter accompanying his little article Mr. Wigginton says: "The matter, although handled humorously, comes direct from life, and I may go farther to say they were incidents that came up in our office when we were figuring plans from one of the biggest Cincinnati architect's offices."*

The article is an argument for clearer specifications from those that figure instead of those that write them.

"Me, I'm da wop wot puttas da leel' tile in da beega tile flooras, but Meester Archi is one beega fella wot sits in one beega offeece and tella me how notta to do wot I do for forty years. He's got one beega magic words dat he getta other sida of, same words are written in my hearta counta of failure to maka da mon I getta from heem.

" 'Wot is shown on da plans and not in da specifications, or wot is written down but notta on da plans, must be figured eef you knowa heem or no knowa heem.' An da words standa as shown.

"I justa figured two days and two night times on beeg specification of a beega house an I figured some more because dat other wop, he got no minda to read da English an taka da job justa to work. So I keepa on figurin', an by all da saints, I gotta da job, bad luck for me an da mama an da kids.

"I orda da tile and gotta on da job and worka couple of days laughin' at the beega mon I have in my pocket, an spagetta for da kids, until Meester Archi gotta in.

" 'Where's the cove base?' he says.

"Wot cove," I says.

" 'Wots in da specifications,' he says.

"Da specifications hava no cove," I says.

"Well we gotta out da specifications, and reada heem, an no cova coulda we finda.

" 'Da cove is on da plans, plain as a stop sign,' says he.

"I laugha, because I gotta right for me, but not a so long.

"He uncurled da specifications, an we looked over da fiva baths an da solarium, an da terrace, an I was still righta.

"But he turned da seex pages over and in da corner between a press for da kitchen, an da boarda for ironing, was a molding marked 'Cove Base.'

" 'There you are,' says he, and walked off with da smile on hees faca.

"Meester Archi, I notta figured cove base," I says.

" 'Da others did, an as it's on da plans it must be figured justa da same.'

"Well when I getta done payin' da mon for da cove base in da sun parlor and da terrace, I'll nota taka da kids outa in da cars for a year.

"My brother, he's da roofin' man. He figure da joba too. He low man too. When he hear it, he says,

" 'Oh h.... Dere is one beeg meestake, somethin' is left outa wot shoulda notta be, or I should notta have da job.' He take off everything so notta tile beeg enough to falla down da chimney is left over. He checka up da job, den he smile beeg, everythin' fine, everythin' figured beeg. Hees time to go uppa on da roof come. He putta every leel tile on da roof justa as it should be, and he too smile when Meester Archi come to him.

" 'Where's da slate ledges?' he says.

" 'Ledges,' says my brother, Tony, 'I'm Tony, da roofin' man.'

" 'Yes, but your bid called for slate on the roof and slate ledges over the windows.'

" 'I bid for da slate on da roof only,' says my beega brother, 'I want my mon.'

" 'Come to my offeece,' says Meester Archi.

"De went. De gotta outa da files. *Bricka* bids called for bricka work only, roofing man to put in slate ledges over windows. Meester Archi turned to *brick* specifications and read, 'Roofing contractor to figure in slate ledges over windows.' Then he quoted da beega magic wot is shown in one and not on da other and visa versa, vice viscious. My brother Tony says he's beeg ham eef he putta in ledges over windows wot he didn't know of, but he wanted his mon.

"Meester Archi says, 'All other roofing bids included the ledges, no mon, until da work is satisfactorily carried out.'

"My beega brother, Tony, put in da ledges and we shoota da dice on da Sunday afternoons, we shoota profits with mucha more ease with da dice.

"Tony says wot he thinks to me, but not to Meester Archi, we notta say wot we think to heem, except maybe da stone man. Da stone fella is a man, beeg talla fella wot carries beeg stones up his ladder, all day.

"He lika to sing an worka when Meester Archi come up and looked harda at hees wall.

" 'Stones are too beeg, de must come out,' he says.

" 'Accepted by owner,' says Al, da stone man.

" 'Specifications call for no stone to be bigger than can go through a ten inch square,' says Meester Archi.

"Al came downa and picked up a beega stone venti inches longa an says,

" 'Wots dat?'

" 'All stones must drop through a ten inch square,' says Meester Archi.

" 'I don't drop my stones except occasionally, some time,' says Al, and he gets back uppa da ladder balancing da beeg stone.

" 'All da beeg stones must come outa da wall,' says Archi.

" 'Accepted by da owner,' says Al.

" 'Da owner wants an H'english job,' says Archi, 'not one wot looks lika da jail.'

" 'Watch out for da stone,' calls Al, an drops heem ata da feet of Archi.

"Den Al gotta down off hees ladder and picks upa another stone.

" 'I settled da size of da stone with da owner,' he says, 'I told heem to throw outa all da stones he didn't accept and da rest went in da house. He threw out some leel' yellow ones, so I put in da ones he wanted. See. I says da same to you, throw out any stone in da pile wot you don't like, and I'll lay da rest. But my time is worth one dollar and fifty cents an hour, an I aim to make enough on dis job to get some cough drops for my old lady.' He went on up hees ladder still talking, Al is dat away, he's beega fella an he talks beega talk.

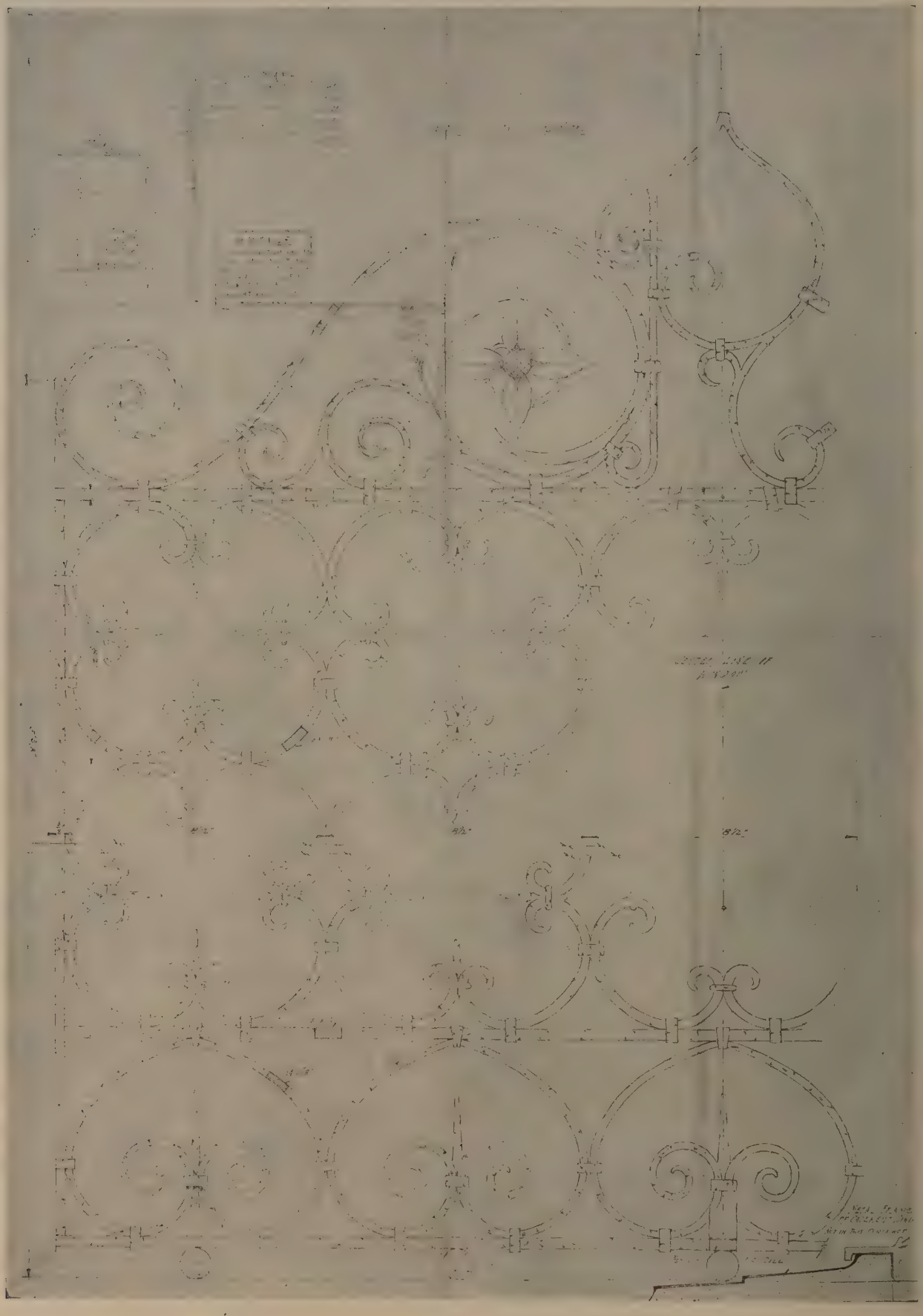
" 'I don't see anything da matter with da stonework,' he says, 'but throw out any wot don't meet with your approval.'

"Life, she smiles on great beeg stone man, and beeg Meester Archi in beeg offices, and notta on a wop tile setter wot only know tile, and notta da words wot go visa worsa."



"What We Think of Pencil Points"—Cartoon by Royal Barry Wills, Boston, Mass.

(Prize—*Class Three—September Competition*)



DETAILS OF CONSTRUCTION—WROUGHT IRON GRILLE

RESIDENCE FOR MRS. JOHN RINGLING, SARASOTA, FLA. DWIGHT JAMES BAUM, ARCHITECT

THE SPECIFICATION DESK

A Department for the Specification Writer

THE VALUE OF CAREFUL SPECIFICATIONS

By Verlyn A. Trussell

Regarding Specifications, My Belief is That:

They are generally too verbose.

They should not masquerade as text books.

They should tell, in the fewest words possible, the result expected.

They cannot make an incompetent contractor do a fine piece of work.

The first few paragraphs should tell the story in brief, as in a well written newspaper article.

They should not describe that which is obvious from examination of the drawings.

They should not be written to impress the owner with their length or thickness, but to give the contractors information.

The Specification Desk is assumed to be the meeting place of those who wish to improve in knowledge of this far from romantic writing, and is being conducted by men who have had wide experience, with one thought in mind —*Pass it on.*

The outline of this article should be considered as applying to high class buildings of medium and great cost and is primarily for the man whose work must be approved by a careful employer.

Suggesting A System that will suit the vast majority of men, offices and buildings is impossible. One may only offer his method for the consideration of others and suggest that a proper state of mind, backed by certain experience, is necessary before attempting the writing of specifications.

Many Architects Realize that a carefully prepared specification saves money for themselves and for the owner, not considering the saving of time and money for all the various contractors. If many hours are spent interpreting the specification during the estimating period; if bulletins of explanation are issued; if the contract is awarded with many loop-holes for the contractor, some one pays the bill. Time spent in the preparation and checking of the specification will reduce this cost to a minimum.



Verlyn A. Trussell

Mr. Trussell is a writer of Architectural Specifications, with an office in the Graybar Building, New York. His training covers practically every phase of architectural and building work. He was the representative of Raymond M. Hood, in charge of the construction of the American Radiator Building.

One Hundred and Fifty Pages of "Just Words" are not fit companions for the practically perfect drawings that some architects develop. Such a document confuses the issue and makes estimators and contractors tear their hair. A wise estimator will figure "safe" in the doubtful cases; the gambling type will take a chance on his cleverness or luck to get around the situation.

As Buyer for the Owner, the architect owes it to his client to produce a specification that will, with the help of his drawings, enable the contractors to estimate intelligently, as well as quickly.

Considered as a Composition, it seems hardly possible that a creditable document can be prepared hastily, or without considerable checking and editing. One can hardly imagine an architect making a set of working drawings without considerable study and change, all with the idea of making a better looking building or a better floor arrangement. It should be the same with a specification, but such a composition cannot be prepared overnight.

Standard Paragraphs have been covered extensively. Many a good man has spent the better part of a lifetime developing such paragraphs and many are able to turn out specifications in short order. While not being enthusiastic over this method, I do not condemn the practice when

done by a competent man, though I feel that it is more theoretical than practical and is even dangerous in the hands of many. Most certainly this method is not good practice for any man who cannot intelligently prepare such paragraphs. It is sometimes as bad as copying more or less blindly from old specifications.

The Rough Copy, prepared from a schedule, notes and some standard paragraphs, dictated to a machine or to a stenographer, is, to my way of thinking, the ideal way to write a specification that is a composition and one that is particularly suited to the drawings.

This rough copy should be typed on heavy paper with double spacing and with several spaces between paragraphs, so that additional matter may be put in and corrections made.

Four to six spaces should be skipped occasionally for the insertion of new paragraphs.

Most architects will find time to read over a few headings at a time, whereas no architect should be expected to read over a complete specification with any degree of concentration during the completion of the working drawings.

The finished copies may be typed as approved, regardless of their order, numbering the sheets by hand or machine, when ready for issue.

Proofreading is not only possible, but quite easy. When this is done, there is no excuse for typographical errors.

In case of glaring error or omission, the rough copies may be removed from the file and the responsibility placed where it belongs.

The Dictating Machine is a great labor saving device and is invaluable in the preparation of any rough copies. After the disappearance of the feeling that one is before a microphone and after learning which words don't reproduce well, the dictator of specifications will be lost without his faithful and silent companion. It is always ready, will work overtime without a frown, never has an engagement, takes no lunch hour, is never late or sick, never gets ruffled if you keep it alongside of you for a few moments while you consult a blue print, gets no telephone calls and doesn't mind if you blow smoke in its face.

Differences With the Owner may be usually traced to his ignorance of the specifications. He should be asked to examine the rough copies and criticize them.

It Is Bad Practice to hand the stenographer an old specification that has been hastily corrected, numbered and generally made illegible. Much foreign matter is bound to be copied. To overcome this evil, one large firm made a practice of insisting that each specification should be completely written out in longhand. The reason that caused such a rule is highly commendable, though the execution is not suited to modern requirements for production.

No specification man should use matter that is not understood by him. Do not describe methods which are out of date or call for materials that have not been manufactured for years. Thousands of words have been written on the subject of brevity, to little or no avail.

Any contractor knows that any item of the work may be described in a few words. If it is clearly specified, it will be included in the estimate. If in the estimate, any honest contractor will perform the work.

As Sketches Must Be Made before the working drawings are started, so should the specifications be started by preparing a list of all the headings with their various subdivisions or paragraphs, with the aid of a good checking list. It is better practice to list several paragraphs which may be eventually struck out as not needed than to overlook one which should have been included.

In the preparation of such a list, use plenty of paper and plenty of space for notes.

In the margin put question marks for any doubtful points. As these are cleared up, cross out the question marks.

Two Paragraphs—"Scope" and "Materials," fairly written, will give the contractor a mental picture of what is wanted. "Scope" should be a summary of the principal items and while this sub-heading indicates the extent of the contract, "Work not Included" is a most important part and it is sometimes advisable to have a sub-heading all its own, clearly stating what is to be done under other headings and what is to be done under another contract. "Materials" should be covered in one set of paragraphs. It saves endless repetition throughout the balance of the heading.

Schedules of Finishes, if not made a part of the drawings, should be a part of each heading.

Standard Specifications for Many Trades, such as Limestone, Granite, Structural Steel, Terra Cotta and Tile Work may be referred to and made a part of the General Specifications, as if written out in full, supplying the necessary additional information that the particular job requires.

Checking and Re-Checking are as important for specifications as for drawings. Matter written yesterday sometimes appears to have a slightly different meaning today. A building estimator, working on part time, is a good checker for the man who is not sure of himself.

Estimating Knowledge is of the greatest value to the specification writer and that knowledge can only be obtained in one way—working in a builder's office where one hears the sub-contractors ask for information that is missing.

Superintendence, either in the employ of the architect, owner or builder, should be part of the training for the man who hopes to write specifications that the contractor will understand and respect. In such work, it is well to cultivate the confidence of those in charge of the various parts of the work. One does not need to lower his dignity by proper association with these men. By showing real interest in their problems, it is encouraging to these workers to show the student many valuable tricks of their trades. The architectural man who endeavors to "high hat" the workers on the construction job will find stumbling blocks at every turn and he will not learn much.

Like Many Others, I got the impression in the beginning that all contractors were in existence for the purpose of executing their contracts in any manner they saw fit, with the owner always on the short end of the deal.

After twenty years of battling with them, working with them and at times working for them, I have learned that the contractors, as a class, are just as honest as any group of business men and are trying to do the best they can to carry out the intent of the drawings and specifications. Unfortunately, sometimes the intent of the drawings and specifications is not the same as the intention of the architect. Of course, the best brains and the lowest estimates do not always go together.

There are many fields of activity where it is considered entirely proper for a man to make money. There should be no exception to this in the case of the contractor who endeavors to carry out the drawings and specifications.

Therefore, why not give the contractor a clear set of specifications, as well as drawings, so that he may do these things:

Know what to estimate.

Execute his contract without misunderstanding or delay.

Make a fair profit.

Give the owner an honest job.

CRITICISM is the foundation of architectural teaching. An Architect learns to design by having his drawings criticized. In the beginning of his career should he refuse to follow the criticism of his teacher, patron, or employer, he would be committing professional suicide. On the other hand, how few architects will encourage or even abide by criticism of their specifications? The fact that he knows less of specifications than of design should make him encourage constructive criticism from capable persons.

ARCHITECTURAL SPECIFICATIONS

By Edward M. Bridge

(Continued from Page 585, September Issue)

To further elaborate function 5—where materials shall be installed:

The drawings are intended to show, primarily, the form and size of the building and how its parts go together. The elevations and sections are true pictures while the plans are partly diagrammatic.

In modern drawings where everything which forms a part of the structure must appear somewhere, and where there are so many materials crowded into a small space, and where all structure is reduced to a minimum, I find that even ¼ scale drawings—by the time the room, door and window numbers and the dimensions are given—are sufficiently complex without adding notes on materials.

It is well enough in a general way to note the more important materials, but only in a general way. And then each sheet should have on it a note referring to the schedules which give the exact placing of materials and types of surface finish. Again, if notes of materials are left off the drawings, the inevitable changes which are made do not require a careful rubbing process all over the set.

Again, to try to locate the surfaces throughout a complex building having a particular kind of painters' finish in a descriptive paragraph in the specifications, is a piece of complex composition which is not only very hard to write but which is next to impossible to understand. I have found that schedules give the best solution to this problem and seem the best place to give location of all materials and types of surface finish. This requires that every room, corridor, stairway, door, window, closet, toilet, bath, etc., throughout the entire building, be given a number for reference. I also, in passing, like to have the important rooms given a name as well, so that those working over the plans—draftsmen, workmen, etc.—will sense the meaning and purpose of the building.

There are several ways to make these schedules. One way which is good for certain types of the work is to have them placed on the drawings by the draftsmen, sometimes on the same sheet with the drawings, sometimes on a separate sheet of the same size and bound in with the drawings. Another way and one which is generally better is to have them typed and bound in with the specifications.

Printing a schedule by hand is a long job and it is troublesome to make changes. The final typing of the specification comes about the last thing and changes are not so likely to occur. Also typing is a quicker and less expensive method. There can well be a schedule with each division of the specification—sometimes taking the form of a list and sometimes a careful chart.

The part of specification material which lends itself to standardization seems best arranged on cards, five inches by eight inches, one item to a card, and the cards placed in the file under the headings of the usual divisions of the specifications. This card system is never static, but is growing with every new material, device or method which is used as the office practice goes on. It forms a backbone of the specification system and a useful checking list.

Work on a specification should not be neglected till the drawings are nearly completed. Almost at the start of the job and sometimes before it goes to the drafting room, it is a great convenience to prepare and use a loose-leaf note-book, with a page assigned to each division of the future specification. As the project proceeds through the committee, and correspondence relating to the job accumulates, and the drawings proceed, all items which come up, having a bearing upon, or which need to be cared for in the specifications should be either noted in full under the proper division, in the memorandum book, or a reference to the source to go to for information. When the heated moments at the wind-up of the job come, and the specification is to be put into its final form, this memo book is a wonderful help.

"STANDARDS"

By John W. Vickery

(NOTE:—*John W. Vickery of St. Petersburg, Fla., has sent us the following little article on "Standards." We shall be glad to hear from other of our readers who have opinions on this subject.*)

THE WRITER IS a firm believer in standards, standard grades and standard methods. He believes that in most cases, materials should be specified by grades and rules established by nationally recognized trade associations, Bureau of Standards specifications, standards of American Society for Testing Materials and standards of other technical societies. The standards of A. S. T. M. for Portland cement, and a few other items, are recognized universally. Why not the complete list of building materials?

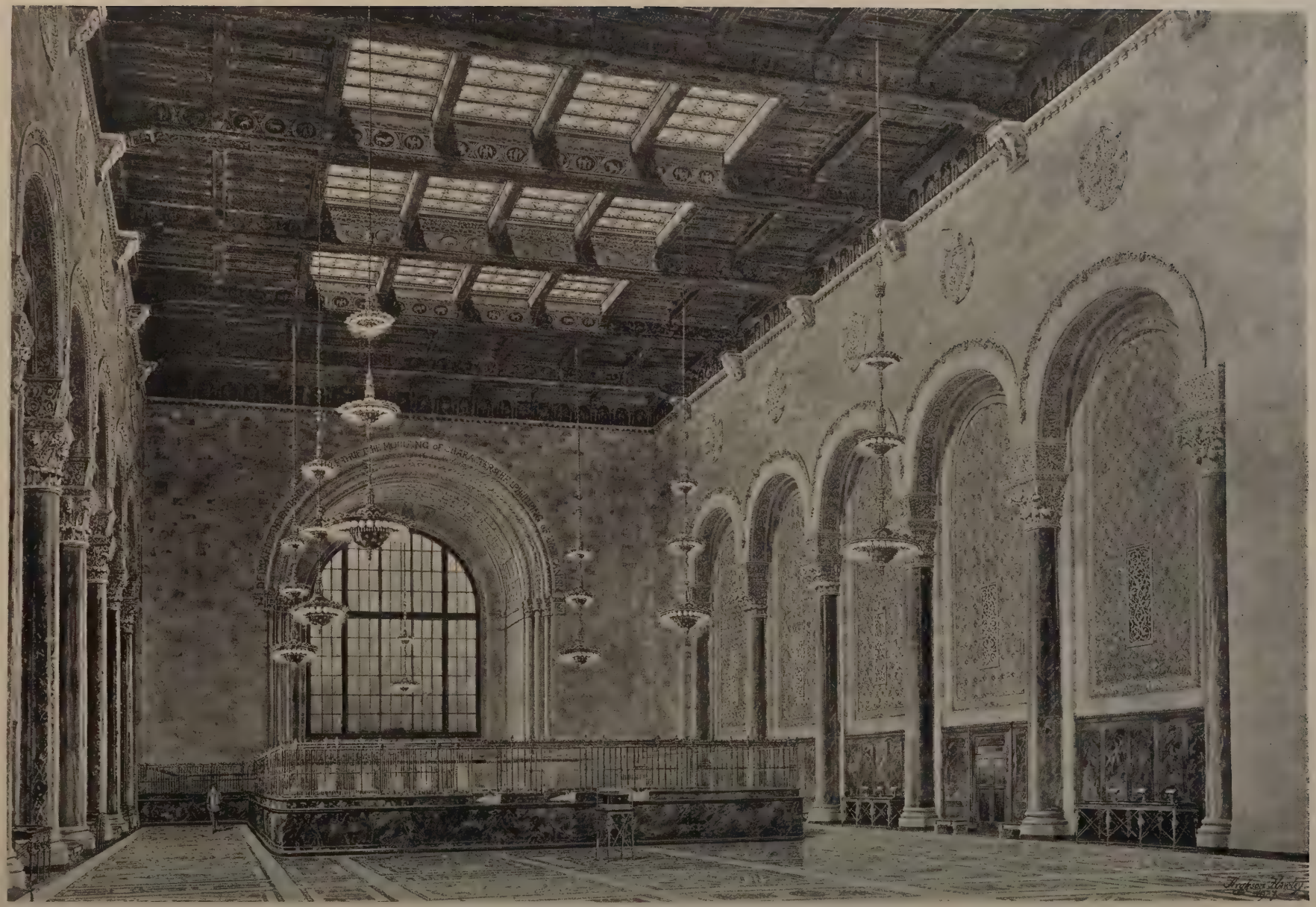
Unfortunately, local custom becomes so firmly established that it is difficult to change. Dealers are willing to cooperate but are not always familiar with national standards, or even with trade association rules which govern. They carry material which will comply with local building code requirements but the extremes and inconsistency of codes are well known.

The writer has served on committees in two cities, making attempts to establish a better understanding between all concerned. In one case, a joint committee of material men, contractors and architects, the committee felt that it had accomplished something, but its recommendations were followed by very few and results were discouraging. In another case, a letter was sent to practically all paint and varnish manufacturers listed in Sweet's, inquiring as to which of their brands complied with certain Bureau of Standards and Federal Specification Board specifications. A few definite answers were received.

The Associated Tile Manufacturers, Associated Metal Lath Manufacturers, and similar associations, not only include grading but also recommend methods of installation. In spite of this, little advantage is taken of them and local custom governs.

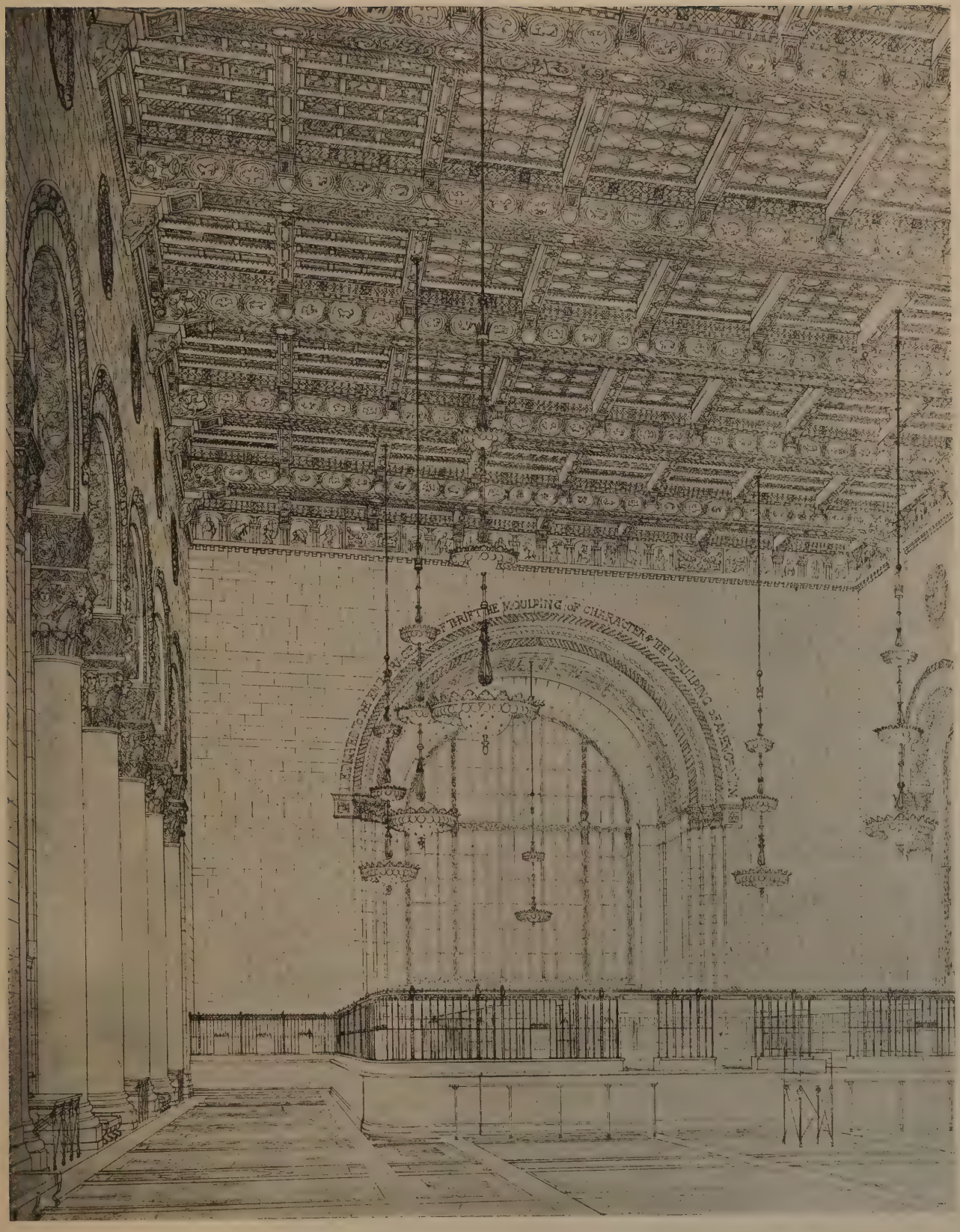
The nomenclature of stucco finishes as given in trade literature is interesting. The Portland Cement Association evidently has made an attempt to establish names for definite finishes but similar finishes are given different names by U. S. Gypsum Co., and others.

The writer thinks an exchange of opinions and experiences would be of interest.



FROM A RENDERING IN COLOR BY HUGHSON HAWLEY

INTERIOR, BOWERY SAVINGS BANK—YORK AND SAWYER, ARCHITECTS



PORTION OF PENCIL LAYOUT BY EMIL LOWENSTEIN

FOR RENDERING BY HUGHSON HAWLEY SHOWN ON OPPOSITE PAGE

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

Wanted and for Sale

Phineas F. Cheadle, 1167 Union Ave., No. Portland, Ore., wants Volume I complete, May to December, 1920, inclusive. Must be in good condition. Will also take other issues if you wish to sell all your copies as a whole.

F. T. Johnson, Librarian, College of Architecture, Cornell University, Ithaca, N. Y., wants a copy of March, 1925.

Harry W. Iversen, 7920—4th Avenue, Brooklyn, N. Y., has for sale a complete set from June, 1920, to August, 1927, inclusive, in perfect condition.

George Noel, 10 Borden St., Toronto, Canada, has for sale a complete set for 1926, $3.00; also the following copies at 25 cents each: January, 1921; September, November and December, 1923; September, October, 1925; and February, 1927.

Clyde C. Pearson, 306 English Circle, Hollywood, Birmingham, Ala., has for sale a copy of June, 1926, and March, 1927.

Joseph T. Higgins, 27 Granite St., Rockport, Mass., has for sale a complete file from June, 1920, to December, 1925, inclusive, in perfect condition.

Miss Clara A. Richards, Librarian, Grand Lodge, A. F. & A. M., Fargo, N.D., would like to secure a copy of October, 1924.

Lawrence P. Sangston, 1 Seaman Ave., New York, N. Y., would like to secure copies of July and August, 1920, and January, February, and March, 1921.

A. M. Tadejeske, Architect, Johnstown, Pa., would like to secure a copy of June, 1924.

Samuel Yellin, 5520 Arch Street, Philadelphia, Pa., would like to secure copies of February and May, 1922; January, 1924, and February, 1925.

Roland S. Westbrook, 110 Mayro Bldg., Utica, N. Y., has the following copies for sale: February, May and July, 1923; November, 1924. He wishes to purchase January, February, March and April, 1926.

Myron B. Smith, Banca Belinzaghi, Milan, Italy, would like the following books: Francesco, *Le Fabbriche civili ecclesiastiche e militari di Michele Sanmichele*, Venezia, 1831, folio; Osten, *Die Bauwerke in der Hombardei vom 7 bis zum 14 jahrhundert*, Darmstadt, about 1860, large folio; Scamozzi, *Le Fabbriche e i Disegni di Andrea Palladio*, Vicenza, 1786, folio, 4 vols.; Dartien, *Etude sur l'Architecture Lombarde*, Paris, 1865-82 (the folio of Plates); Stiehl, *Der Backsteinbau Romanischer in Oberitalien und Norddentschland*, Leipsig, 1898, folio; Runge, *Beitrage zur Kenntniss der Backstein Architectur Italiens*, Berlin 1848, folio, 2 vols.; Catlaneo, *Architecture in Italy from VI to XI Centuries*, London, 1896, 4th edition. Please state price and condition.

Anyone wishing to purchase the first thirty-seven issues of Pencil Points write direct to T. R. McCluskey, Architect, Room 212 Liberty Building, New Haven, Conn. Must take complete set at $1.00 each number as set will not be broken. He also has for sale a book now out of print *Fifty Salem Doorways*, by Frank Cousins, price $10.00.

Homer L. Hylton, 1014 Byron St., Chicago, Ill., would like to secure a copy of *The American Architect* for October 24, 1923.

PERSONALS

E. Chester Harrison, Architect, has opened an office for the general practice of architecture at 713 Brinkwood Rd., Baltimore, Md., and would like to receive manufacturers' samples and catalogues.

A. E. Sampson, Architect, has opened an office for the general practice of architecture at Twickenham Hotel Building, Huntsville, Alabama, and would like to receive manufacturers' literature.

Captain J. B. Fidlar, Picatinny Arsenal, Dover, N. J., wishes manufacturers' catalogues and samples to complete the files that were practically destroyed in the explosion last year. He especially wishes those that pertain to fireproof construction of an administration building and chemical laboratory.

D. Leonard Halper, Architect, has opened his Cleveland office for the practice of architecture at 7016 Euclid Avenue, and wishes manufacturers' catalogues and samples.

Karl B. Hoke, Architect, 1118 Madison Ave., Toledo, Ohio, wants manufacturers' samples and catalogues.

Goldberg & Kraut have dissolved their firm. Maurice Kraut will continue the practice of architecture at 14 Journal Square, Jersey City, N. J., and wishes manufacturers' samples and catalogues.

Joseph R. Kremen, 1934 W. 47th St., Chicago, Ill., is an architectural student and would like manufacturers' samples and catalogues.

Marvin Eickenroht and Bartlett Cocke, Architects, have formed a partnership and will maintain offices at 801 Maverick Bldg., San Antonio, Texas.

Somervell & Putnam have dissolved their firm. Marbury Somervell will continue to practice at 801 Commercial Exchange Bldg., Los Angeles, Calif. J. L. Putnam's address will be announced later.

Henry R. Diamond, Architectural Renderer, has moved to Room 1520, 461 Eighth Avenue, New York.

J. P. Rasmussen, 2424 Stuart Ave., Richmond, Va., is starting an A.I.A. file and would appreciate manufacturers' samples and catalogues.

QUERIES AND ANSWERS

Query: I have been seeking a good reference book on theatres and moving picture houses, but nothing I have found has been up-to-date. Have you knowledge of anything that might help me?

Answer: Have you seen the new book *American Theatres of Today*, by Saxton and Betts, published by the Architectural Book Publishing Company of New York?

The available literature on the subject is indeed a little scarce but this volume seems to be an adequate reference and is quite up-to-date.

Query: Can you recommend a good book on Mexican architecture?

Answer: An excellent illustrated volume on this subject was recently published by William Helburn, Inc., 15 E. 55th St., New York, under the title *Mexican Architecture—Domestic, Civil and Ecclesiastical*. The author was A. B. Ayres, the well known architect, and he has succeeded in producing a very valuable and complete collection of information, including 426 photographs showing all manner of detail. If you are particularly interested in the Maya rather than in the Spanish type of Mexican Architecture, we recommend a book by George Oakley Totten, published by the Maya Press of Washington, D. C., under the title of *Maya Architecture*. Either of these books may be secured through your local book dealer.

FREE EMPLOYMENT SERVICE

(Other items on Pages 82, 84 and 118 of the Advertising)

Wanted: Young architect with exceptional ability to take over entire charge of well established New York architect's office. Not necessary to have held a similar position but must have good judgment, energy, and building experience. State age, training, last employment and salary. Box A-249, care of Pencil Points.

Position Wanted: Architect-designer would like to become associated with small busy office, preferably in East. University graduate. Fourteen years' experience. Familiar with all types of buildings and all branches of work. Box 251, care of Pencil Points.

Wanted: Senior draftsman thoroughly experienced in general architectural work, including construction details, planning and specification work. Prefer one with experience in school work. Must have ability and experience in handling and directing work of other draftsmen. Box A-222, care of Pencil Points.

Graduate Civil Engineer desires position of some responsibility in New York. Eleven years designing experience on structural steel and reinforced concrete for industrial, mill and public buildings. Can handle job from inception to completion. Box A-225, care of Pencil Points.

Permanent Position Wanted by Chief Draftsman or Squad Tender. Eleven years' experience on all kinds of work, architectural and structural, checking, superintendence, age 29 years. Best of references. Reasonable salary. Box A-226, care of Pencil Points.

Position Wanted: Stenographer with four years' experience in New York architectural offices. References. Box A-227, care of Pencil Points.

Junior Draftsman with two years' practical experience desires position in architect's office in Chicago. Box A-228, care of Pencil Points.

Senior Architectural Designer desires position. Thoroughly competent to handle work in any stage from preliminary sketches to finished working drawings, including full size details. Past two years in office of two well known New York Architects. References. Box A-229, care of Pencil Points.

Stenographer, ten years' commercial and secretarial experience desires good connection with architect's office. $35 per week. Box A-230, care of Pencil Points.

Architectural Draftsman, wishes to make a change. 27 years old. Nine years' experience. Can carry any building from sketches to completion, including superintending. Location no object, salary secondary. Box A-231, care of Pencil Points.

Position Wanted: Young man desires position in architect's office in New York or Brooklyn. Graduate of Mechanics Institute. Now studying at Pratt Institute. Four years' drafting experience. Excellent tracer and good letterer. Salary $28.00. Box A-232, care of Pencil Points.

Position Wanted: Junior Draftsman willing to do general work in architect's or builder's office. Knowledge of drafting and tracing. Good letterer. New York or vicinity preferred. Box A-233, care of Pencil Points.

Temporary Employment desired in the South by capable all-round draftsman with ability in design and rendering and twenty years' experience in foremost New York offices. Address Advertiser, Architectural, care The Truesdell Co., 713 Main Street, Daytona Beach, Florida.

Wanted: Evening work, architectural drafting. A. Perella, 616 W. 184th St., New York.

Position Wanted: Senior draftsman with 5 years' general experience in New York offices, including some design, desires position in New York. Box A-248, care of Pencil Points.

Position Wanted: Architectural draftsman and designer, 10 years' practical experience on all classes of work, rendering in all mediums, desires permanent connection in or near Hartford, Conn. Present salary $75 per week. Box A-250, care of Pencil Points.

Evening Work Wanted: Architectural draftsman experienced in residence work and in water color desires work to be done at home. Stephen J. Ames, 49 Dieter Ave., Morrisville, Pa.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

Houses of Wood for Lovers of Homes.—New Brochure in which is published a selection of the drawings submitted in the competition conducted by PENCIL POINTS for the Arkansas Soft Pine Bureau. In addition to the drawings there is a section devoted to the important details of construction of the small house. Also a glossary of building terms and other valuable information. 48 pp. 9 x 12. Arkansas Soft Pine Bureau, Little Rock, Arkansas.

Win-Dor Casement Hardware.—Bulletin No. 102 contains complete information specifications and screening details. Casement Hardware Co., 402-K North Wood St., Chicago, Ill.

Wilson Rolling Steel Doors.—Catalog No. 35 fully describes and illustrates this type of door. A.I.A. File No. 16-d-13. Describes construction, methods of operation, elevations, details of both Wilson Standard Doors and Underwriters Labeled Doors and Door Grooves. Instructions for ordering, dimensions, illustrations of installations. 72 pp. 8½ x 11. J. G. Wilson Corp., 11 East 38th St., New York, N. Y.

Zenitherm Floors.—Attractive booklet telling the story of Zenitherm and its general desirability as a material for floors. Profusely illustrated. Also contains chart of Zenitherm Standard Colors, and folder of architectural and decorative ornaments. A.I.A. File No. 23-g-2 14 pp. 8½ x 11. Zenitherm Co., 110 East 42nd St., New York, N. Y.

Indiana Limestone Details.—Service publication No. 14, Series D-4. Another interesting number in this series containing detail drawings of Indiana Limestone cornices applied to reinforced concrete-frame construction, showing typical composite and Italian Renaissance cornices jointed economically. 8½ x 11. Indiana Limestone Co., Box 784, Bedford, Indiana.

Thorn Casements.—Catalog No. RC-3 A.I.A. File No. 16-e-1, illustrates and describes this type of solid steel casements for residences and apartments; full size details, sections, specifications, exterior elevations, half size details. 8½ x 11. 20 pp. J. S. Thorn Co., Philadelphia, Pa.

Todhunter Mantels.—Brochure with beautiful series of loose-leaf illustrations showing wide variety of mantels and chimney pieces. Arthur Todhunter, 414 Madison Ave., New York, N. Y.

Trane Heat Cabinets.—Attractive booklet showing this line of heat cabinets for better heating and for beautiful rooms. Construction details. Two color plates showing treatment of these cabinets in living rooms. Also color inserts showing treatment of cabinets in various other rooms. 8½ x 11. 8 pp. Trane Co., La Crosse, Wis.

Architectural Specifications for Bay State Brick & Cement Coating.—A source of informative material for architects and engineers on coatings for cement, concrete, stucco, porus brick and all other porus clay surfaces. A.I.A. File No. 25-c-2. 15 pp. 8½ x 11. Stiff binding. Wadsworth Howland & Co., Inc., Boston, Mass.

Berloy Building Materials.—Catalog No. 27 for architects, draftsmen and specification writers covering many types of metal lumber for a wide variety of uses. Floor construction, supporting and non-supporting partition construction, etc. 36 pp. 8½ x 11. Berger Mfg. Co., Canton, Ohio.

Pratt and Lambert Specification Manual (2nd Edition) for painting, varnishing and enameling. A.I.A. File No. 25-C. A very practical and useful document for the specification writer and drafting room. Complete information on the subject. 40 pp. 7½ x 10½. Pratt & Lambert, Architectural Service Dept., 320 W. 26th St., Chicago, Ill.

Horse Head Zinc Specifications.—Detailed specifications and essential information required in considering and specifying eaves troughs, gutters and conductor pipes. Twelve full-page detail drawings are included showing application of the material for a wide variety of uses. Complete specifications accompany the drawings, together with table of standard sizes, specifications for painting, soldering, etc. 40 pp. 8½ x 11. In heavy folder. A.I.A. File No. 12-i. New Jersey Zinc Co., 160 Front St., New York, N. Y.

Published by the same firm, "Zinc Roofing and Siding for Industrial Buildings". A valuable booklet containing estimating and drafting office details, application of steel-framed and wood-framed buildings, ridge cap and flashing details, hanging gutters and conductors, built-in gutter details, side and end lap of roof sheets, zinc monitor and louvre details, standing seam Horse Head zinc roofing, batten seam zinc roofing. 40 pp.

For Better Homes.—Booklet showing line of metal sinks and shower doors for use in various types of buildings. Full description, tables, details, specifications. Zahner Mfg. Co., Kansas City, Mo.

Bridgeport-Keating Flush Valve Catalog No. 28.—Just off the press this catalog of handy pocket size contains large colored illustrations of the three types of valves including the new foot control. Typical roughing-in suggestions, installation data, etc. 45 pp. Bridgeport Brass Co., Bridgeport, Conn.

Specifications for Interior Lathing and Gypsum Plastering.—Two new specification documents dealing completely with the problem of lathing and plastering the moderate sized dwelling. Work sheets for specification writers are included. A.I.A. File No. 21-A-2. 8½ x 11. Beaver Products Co., Inc., Buffalo, N. Y.

Linoleum Layers' Handbook.—Contains detailed directions for laying and caring for floors of modern linoleum. 32 pp. 5½ x 8. Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.

Lighting Data.—Bulletin LD 132B containing data on lighting for the modern store. 44 pp. 6 x 9. Edison Lamp Works of General Electric Co., Harrison, N. J.

Published by the same firm, "Electric Sign, Poster Panel and Bulletin Lighting".

Floodlighting Suggestions.—Attractive folder illustrating floodlights. Crouse-Hinds Co., Syracuse, N. Y.

Vita Glass.—Booklet illustrating and describing this type of glass for offices, homes, schools, hospitals, etc. Specification sheet included. Vitaglass Corp., 50 East 42nd St., New York, N. Y.

Model Bathroom Studies.—Portfolio containing five brochures in color each with blue print and specification. All contained in A.I.A. Folder No. 29-H-3. 8½ x 11. Republic Brass Co., Cleveland, Ohio.

Broomell Vapor System of Heating.—Catalog completely describing the Broomell Vapor Specialties as well as the functioning of the system. Dimension sheets, typical floor plans, etc. 28 pp. 8½ x 11. Vapor Heating Co., York, Pa.

Brixment for Perfect Mortar.—New handbook for architects and contractors. A.I.A. File No. 3-a. Specifications and much useful data. 8½ x 11. Louisville Cement Co., Speed Bldg., Louisville, Ky.

Creating and Supplying the Demand for Better Construction.—Interesting and instructive booklet on the subject of better construction. Southern Pine Assn., New Orleans, La.

Kliegl News.—Bulletin No. 2 contains information and data on Kliegl new footlights and border lights. Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 West 50th St., New York, N. Y.

Safety, Durability and Economy for Roofs, Walls and Chimneys.—Booklet illustrating and describing the Dickey line of Clay Products for many uses. Specifications, tables of capacities, details, etc. 42 pp. 7¾ x 10¾. W. S. Dickey Clay Mfg. Co., Kansas City, Mo.

Tritt's Old-Roof Tile.—Attractive leaflet illustrating and describing an old hand-made importation, especially selected. Harold Tritt, 730 5th Ave., New York, N. Y.

The True Moulded Old Virginians.—Leaflet illustrating and describing Old Virginia Brick. Old Virginia Brick Co., Salem, Va.

About Concrete and Permanence.—Valuable document to anyone using or contemplating the use of concrete exposed to the weather. Subject treated constructively and brings out time tried methods of preventing alternate expansion and contraction due to changes in moisture, frost action, etc. Minwax Co., 270 Madison Avenue, New York, N. Y.

Architectural Granite.—Catalog containing 21 color reproductions of standard building granites, charts and information for the designer and draftsman, valuable data for the specification writer and architect. 24 pp. National Building Granite Quarries Assn., Inc., 31 State St., Boston, Mass.

Architects' Handbook on Metal Doors and Trim, Elevator Enclosures, Conduo-Base.—Handsomely illustrated handbook describing hollow metal doors, frames, elevator enclosures, adjustable steel partitions, telephone and coupon booths, wainscoting, combination and unit drawn door frames, dumbwaiter openings, cold rolled drawn or pressed steel and bronze shapes. Also contains standard specifications, cross sections, plans, diagrams, full size sections, color cards of finishes, list of installations, etc. 8½ x 11. 109 pp. United Metal Products Co., Canton, Ohio.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

HONESTY

WE HAVE ALL been aware, in recent years, of a tendency on the part of a certain proportion of architectural students, to be unscrupulous in competitions for traveling fellowships. The stakes are high and the temptation is great to deviate from the written and unwritten codes which guard these competitions. The methods which have been used are various. The abuse of the "niggering" privilege, where older and more experienced students or even teachers have been known to do a large part of the design and rendering for the competitor, is one. The taking of final scale "calcs," prepared by other hands, into the *loges* where the student is working alone and on his "honor" is another. Cases are not unknown where teachers have discussed the programs with the students before the problems have been given out and have given them *partis* to study and develop.

Honesty, in architecture, as in all professions, is a highly prized attribute. It is a thing which is guarded jealously by all true architects, for they realize that upon it rests the structure of public confidence and regard.

It is obvious that, if we wish the architect to be utterly scrupulous in the discharge of his obligations to the client, it is necessary that he should cultivate the habit of unstrained honesty as a student and draftsman, before he reaches the time for hanging out his own shingle. The responsibility for making the student into a man of honor rests, to a large degree, upon the schools. "As the twig is bent, so is the tree inclined."

We are now well started on another school year, at the termination of which will come the major competitions for traveling fellowships—prizes which are eagerly sought after by young men from all parts of the country. These young men must be so well trained to be honest in the minor competitions which make up their design activities during the year, that their ambitions for the highest awards at the end will not lead them to resort to trickery and fraud in their efforts to be successful at any cost.

Let us hope that the teacher, as well as the student himself, will realize that honors won at the expense of self respect are dearly bought; that it is far more profitable to give the best that is in him and lose than to win through cheating, and that the man who succeeds by unfair methods does himself immeasurable harm. The student who, at the outset of his career, gets the idea that winning a prize is a bigger thing than playing the game fairly, is likely to develop into a dishonest architect.

Contents

The Architectural Aquatints of Donald Douglas *By Rayne Adams*	653
A Building on the Board *By Smith & Walker, Architects*	663
The Sculptor Looks at Collaboration *By Alvin Meyer*	669
The Diminishing Glass, VIII *By Hubert G. Ripley*	675
He Pays, and Pays, and Pays *By Charles Kyson*	680
Color Plates	*Insert*
Plates	683-690
Whittlings	691
Here & There & This & That	702
Specification Desk	707
Service Departments	709

EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK

PENCIL POINTS—*Yearly subscription, payable in advance, $3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach us before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive manuscripts, drawings, etc. We will use due care with material in our hands, but cannot be responsible for damages.* *Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



AQUATINT BY DONALD DOUGLAS—HOUSE IN PALM BEACH—JOSEPH URBAN, ARCHITECT
Size of Original, 9½" x 13"

PENCIL POINTS

Volume VIII November, 1927 Number 11

THE ARCHITECTURAL AQUATINTS OF DONALD DOUGLAS

WITH SOME NOTES ON THE TECHNIQUE OF AQUATINT

By Rayne Adams

"TO HIM WHO IN THE love of nature holds communion with her visible forms, she speaks a various language."

The endless variety of the panorama of nature, the multitudinous and complex mutations of the visible world, the mysterious phantoms and illusions of our daily life—all these have acted as constant stimuli for those inquisitive and restless souls who have sought to catch and re-present the impressions which make up their peculiar worlds. To every student of the graphic arts no disillusionment is more notable, perhaps, than the realization of the limitations of his medium. To what degree these limitations are inherent in the artist himself it is not worth while to ask; a thousand books on psychology would not exhaust the discussion. Even the great masters, the Leonardos and the Rembrandts, must have lived in the shadow of those inhibitions which Destiny has seen fit to lay upon us all. Yet there is, if we wish to be Emersonian, and to take counsel of the pendulum, a lasting compensation for this disillusionment. In the free drawings of the great masters—those drawings to which we return again and again with pleasure and profit—it is not what he sees that captivates the reflecting student so much as it is that which he doesn't see. Paradoxical this of course is—but it is simply a re-statement of the proposition that a drawing is truly masterful in so far as it stimulates the imagination of the student. Every drawing is, in its way, a sort of crystal ball; in some we may really believe that we see the vision, in others we see only smoke.

Aquatint is a medium which has severe limitations, but it is a medium whose very limitations may, if properly respected and accepted, serve as a special stimulus to the trained imagination. It is hardly necessary to observe that this statement may be raised to a generalization concerning all media. It is, however, the peculiar limitations of aquatint which serve to give us the compensation which all artists are thirsting to receive. It is a medium which lends itself to broad effects; to the delineation of large and simple forms; to the multiple contrasts of light and shade. Detail, the bugbear of draftsmen, cannot be shown—it must find its expression in suggestion only.



AQUATINT BY DONALD DOUGLAS

SCENE BY JOSEPH URBAN—ACT I, "THE KING'S HENCHMAN"

For some strange and unexplained reason the aquatint has not been greatly used. One may note that Goya employs it (in connection with line etching) in his series of studies on "The Horrors of War", but, with all



AQUATINT BY DONALD DOUGLAS—NATIONAL BROADCASTING STUDIO—RAYMOND M. HOOD, ARCHITECT

Size of Original, 12" x 8"



AQUATINT BY DONALD DOUGLAS—BATH AND TENNIS CLUB, PALM BEACH—JOSEPH URBAN, ARCHITECT

Size of Original, 11¾" x 8¾"





TWO PRINTS FROM DRYPOINT BY DONALD DOUGLAS OF ZIEGFELD THEATRE, NEW YORK—JOSEPH URBAN, ARCHITECT

ILLUSTRATING THE POSSIBILITY OF SECURING WIDELY DIFFERENT EFFECTS FROM THE SAME PLATE

Size of Original, 8" x 11½"

due respect to Goya, he does not employ aquatint in a manner notable either for effectiveness or charm. The possibilities of the medium, it would seem, remain pretty much undiscovered, even though its limitations—or some of them—appear pretty well established. Its usefulness as a medium for the broad treatment of architectural subjects seems, in the drawings by Mr. Douglas, apparent. One may hope that others will be stimulated to employ a medium which permits of such vigorous and arresting effects.

Just what is aquatint? To begin with one may remark that whoever gave it its name might, with little effort, have found a more appropriate name. The "aqua" is deceiving; neither the process nor the result have anything to do with water. Nevertheless aquatint is, in a way, a *wash* drawing on copper. It is claimed as a form of etching because the copper plate on which the drawing is made is etched with acid. Yet both in process and result the aquatint is quite different from what is commonly thought of as "etching."

"Etching," writes Mr. Douglas, "is the glorification of line. In aquatint there is no line—it is all t o n e — and therefore, much more akin to painting. Moreover it is the only medium that may, I believe, be called unexplored. In painting, with all divergence of taste posited, there is certainly no wise man who dares believe that there will arise a painter whose technical mastery is greater than that of all those who have gone before. In water color, for instance, Mr. Russell Flint has reached the water color pole. In etching there have been Rembrandt and Brangwyn and Walcott. But with aquatint it is very different. The thing has never been done properly; so much is this true that etchers are inclined to look upon it with condescension. Joseph Pennell said that it was the most difficult form of etching—which shows that he knew nothing about it. The fault is not with the medium—it is simply a field that is unexplored. Goya uses it, but badly. Brangwyn uses it, but only as an auxiliary and means to an end. I have seen two prints in my life that showed a commanding mastery. Most aquatints are terrible. And they have this quality because the possibilities of the medium are under-rated."

Perhaps some of Mr. Douglas' judgments may be questioned as somewhat sweeping and exclusive. Yet, since all expression in art is personal, and since all judgments are personal judgments, it is always possible to make out a case for and against any proposition involving the expression of taste, however sweeping it may be. The up-shot remains clear; that aquatint has been recognized as a supplementary p r o c e s s rather than as a medium entitled to a first rate standing of its own.

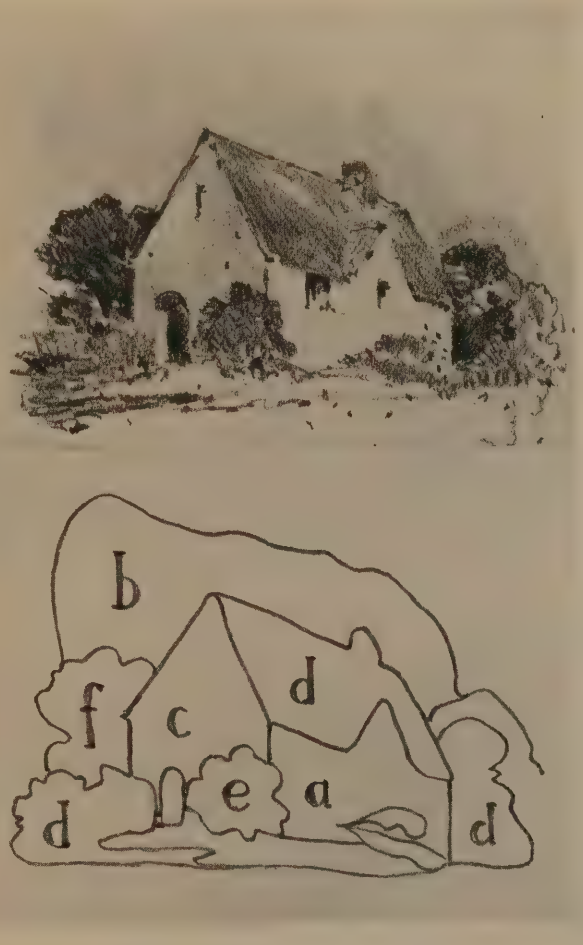


FIGURE 1, DIAGRAM OF VALUES

The process of aquatint is simple enough, but, like all etching, it requires patience in order to get good results. The first step is the covering of the copper p l a t e with a "ground". In ordinary etching the ground is wax; in aquatint the ground is powdered rosin. This ground is applied in the following manner. A large box or cylinder, properly supported to permit its free revolution about a horizontal axis, and containing a few handfuls of finely powdered rosin, is revolved once or twice and permitted to come to rest. This movement of the box causes the air within it to become thoroughly surcharged with the rosin dust. Before the rosin has had time to settle, a clean plate of copper is inserted in the bottom of the box through a slot and the rosin dust settles evenly upon it, forming a thin layer. (Another type of box, which does not rotate, is fitted with a bellows to blow the dust into the air.) The application of the ground may also be done, if desired, by hand, by using a simple form of dusting cloth, but this method is not as efficient as the mechanical method described. It may be noted that the box used for this purpose may be approximately twenty inches by twenty inches by three feet or less. Boxes for this purpose are sold commercially, but satisfactory boxes may easily be "home-made". The plate is next heated by means of a lamp or other heating apparatus and the rosin melted;



ETCHING AND AQUATINT BY DONALD DOUGLAS—DETAIL FROM HOUSE AT PALM BEACH—JOSEPH URBAN, ARCHITECT

THE ILLUSTRATION AT LEFT SHOWS PRINT FROM ETCHED PLATE BEFORE AQUATINTING; ON THE RIGHT IS THE FINAL RESULT

Size of Original, 10" x 13¼"



AQUATINT RENDERING BY DONALD DOUGLAS—BATH AND TENNIS CLUB, PALM BEACH—JOSEPH URBAN, ARCHITECT

Size of Original, 12" x 9"



AQUATINT RENDERING BY DONALD DOUGLAS

APARTMENT HOUSE IN NEW YORK—RAYMOND M. HOOD, ARCHITECT

Size of Original, 9¾" x 13¼"

the heating causes the rosin particles to adhere firmly to the copper. Between the rosin particles are small interstices or spaces of uncovered copper. The plate is now properly grounded. Care must be taken, in heating the plate, not to *over*-heat it, because if the rosin particles burn, they lose their adhesive quality.

The drawing is made directly on the ground, either by using a 6B pencil or transfer paper. The next step is the beginning of such difficulty as there is in making an aquatint. The artist must decide upon the scale of values according to which the aquatint shall be made. The sketch shown in Fig. 1, illustrates the principle upon which the artist acts. He decides that his aquatint shall have, let us say, six values, ranging from white to black. The area (a) is obviously to be retained as the high light, and the area (f) is as obviously to be made the darkest in value. Between these values are the other values (b), (c), (d) and (e). It is clear that the greater the number of values the artist decides to employ, the greater will be the variation in the finished aquatint. For drawings such as are illustrated in this article, a range of from ten to fifteen values was chosen.

The values decided upon, the next step is to paint out the areas which are to appear whitest in the finished print. This painting out is done with a small camel's hair brush which is used to apply the "stopping out ground"—a stiff and, it might be added, "unæsthetic" liquid having an asphaltum base. The stopping-out ground may, of course, be readily obtained commercially. When the application is dry the plate is immersed in a weak acid bath. The drying takes about half an hour. The acid bath consists of a solution of hydrochloric acid (commonly in the proportions of one pound of C.P. acid to a gallon of water). As in the process followed in ordinary etching, the acid attacks those portions of the copper plate not protected by the rosin or by the stopping-out ground. The plate remains in the bath thirty to sixty seconds, after which it is permitted to dry. The time allowed for the biting of the acid is regulated, of course, by the depth of etching which the artist desires to obtain. Then the areas (b), next in value to the white, are stopped-out and the bath repeated. Each successive application of the stopping-out ground remains, as applied, till the final biting of the plate. With each successive bath the unprotected surfaces of the copper are bitten deeper, and, finally, when the last bath is given, and the plate washed with kerosene to remove the stopping-out ground, you have a plate covered with innumerable little holes, or, rather, indentations, shallow where the gray values lie and deep in the black area. In the white areas they are, of course, totally absent. The plate is then inked as in the process of ordinary etching, with a roller or inking pad, and wiped off with a soft cloth. Prints are made in the usual way on an etching press.



AQUATINT BY DONALD DOUGLAS
SCENE BY JOSEPH URBAN—ACT II, "THE KING'S HENCHMAN"

With the general process in mind let us examine some of Mr. Douglas' aquatints. It will be obvious that the principal effect sought in all his aquatints is breadth of surface treatment; that details go pretty much by the board, so far, at least, as actual delineation goes. On the other hand, in the hands of a master aquatint etcher, the detail may be suggested in what is, perhaps, the pleasantest of all ways—the technique addresses itself not so much to the eye as to the imagination. The illustration for the first act of "The King's Henchman" contains the essence of successful aquatint. We see the motley group of people—or, rather, we *think* we do. Don't try, however, to verify their existence with a microscope. Unlike the miracle in "The Diamond Lens"—in which a drop of water, magnified, revealed to Mr. O'Brien the vision of a charming young lady—there will be revealed nothing but meaningless patches of gray ink. The effect so exquisitely caught by Mr. Douglas is the *vis viva* of all aquatint work. In some of the other aquatints by Mr. Douglas this effect is not so delicately evidenced, but in

(Continued on Page 700)



RENDERING BY EDGAR T. P. WALKER OF SCHEME AS ACCEPTED BY BUILDING COMMITTEE



SCALE MODEL MADE FOR STUDY PURPOSES AND SHOWING BUILDING ESSENTIALLY AS BUILT

CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS

A BUILDING ON THE BOARD

A SELECTED GROUP OF DRAWINGS SHOWING THE PROGRESS FROM THE SKETCH TO THE FINISHED WORKING DRAWINGS OF CHRIST CHURCH, HAMILTON, MASSACHUSETTS

Smith and Walker, Architects

THE SUBJECT WE ARE presenting this month in the form of a group of drawings is the design for a small parish church as made by architects Smith and Walker, of Boston. We believe that the drawings will speak for themselves to the discerning draftsman, but the following notes will serve to make certain points more clear.

The first sketches for Christ Church, Hamilton, were made in 1924 and 1925. They showed an English Gothic type design, with a square tower dominating the design at the front. This plan and type were seriously considered for a time, the question of location being not wholly decided.

Some months later, through the generosity of one of its members, the church, which was then housed in a portable building, was offered a very fine lot of land, a gift which was gratefully accepted.



RENDERING OF ORIGINAL SCHEME BY EDGAR T. P. WALKER

It was evident at once that the new site did not lend itself in the best way to the type of building which had been considered up to that time, and several new designs were made and submitted. One of these was unanimously chosen by the Building Committee in charge and was subsequently approved by the church.

The accepted drawings indicated a long narrow building with a tower at the junction of the church proper and a future parish house. It was originally planned to be built in stone and plaster, with limestone trim, and followed the precedent of many of the well known English parish churches in feeling.

When actual construction was undertaken, the committee decided to follow the plan of building only such work as could be financed without incurring indebtedness. The result of this was that the foundation work including the concrete slab floor was the first step contracted for.

While this was under way the architects had ample opportunity to review their efforts and to re-study matters of design and detail. An increasing desire on the part of the people to have their church constructed in local stone became evident, and finally various members of the congregation volunteered to furnish the material from stone fences on their properties.

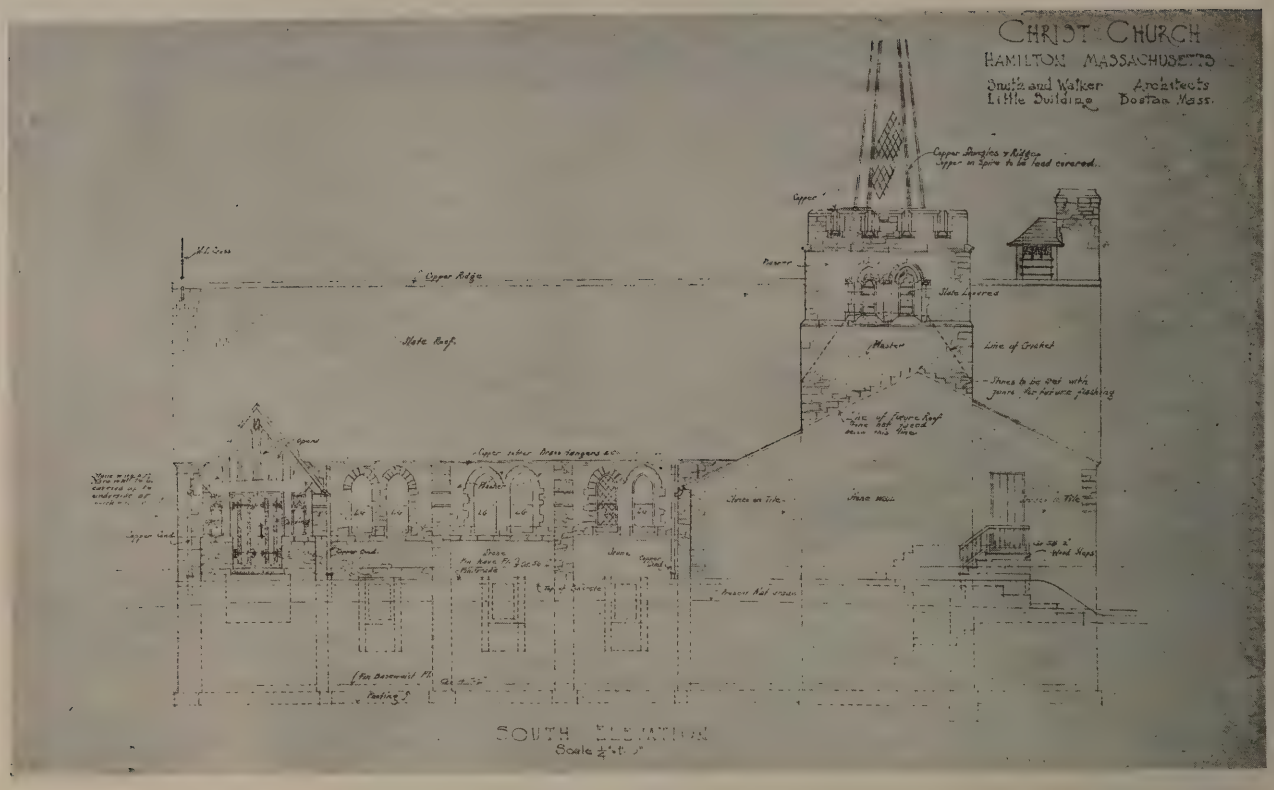
The change in material for the main parts of the building was responsible for certain other changes which unquestionably helped the completed design. With the exterior walls finished mainly in plaster, limestone had been quite in key for trim such as buttress caps, copings, and so on, but with the change to fieldstone, which was unusually well laid, it became evident that this material formed too sharp a contrast, and offered a certain "slick" effect which was not happy. Limestone was therefore abandoned, and in its place heavy slate buttress caps were introduced to match in color and texture the contemplated roof, and the belt courses and copings were made of granite blocks, slightly shaped.

Prior to this, the clients had authorized the making of a model, which proved very helpful in many ways. This was modified, and worked over, until in its final stage it very nearly indicated the finished effect of the building.

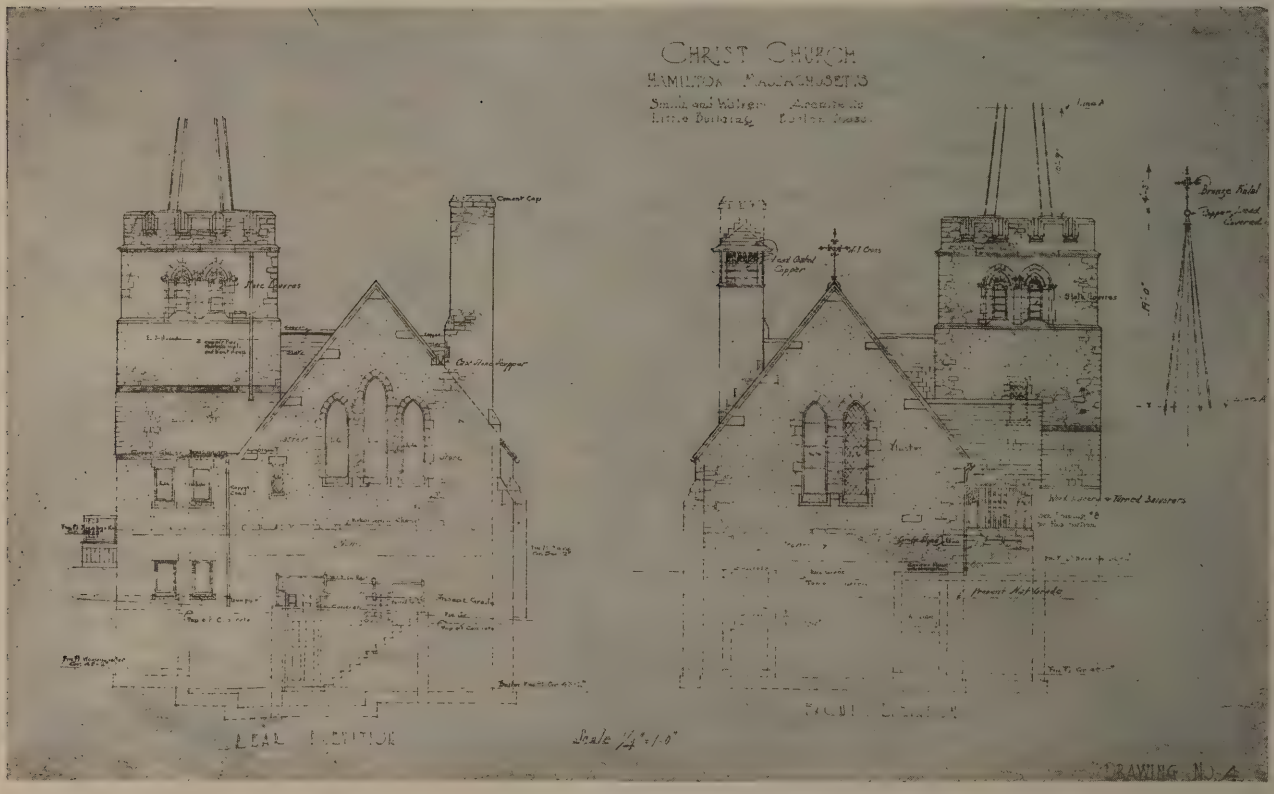
It made clear the fact that the tower parapet should be simpler than was first shown, and brought out certain needs for refinement in the flèche surmounting the stone tower. The color effects tried out on it indicated that copper louvres would be less agreeable than heavy slate ones, and the finished lines of the porch proved susceptible of improvement.

The process of completing the building slowly,

(Continued on Page 699)

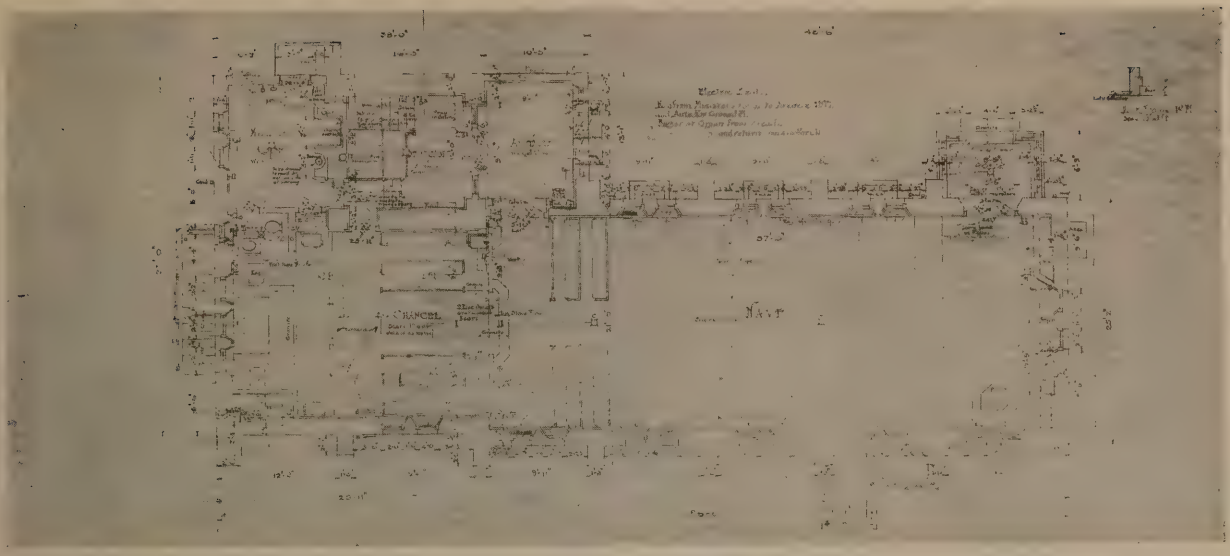


SIDE ELEVATION

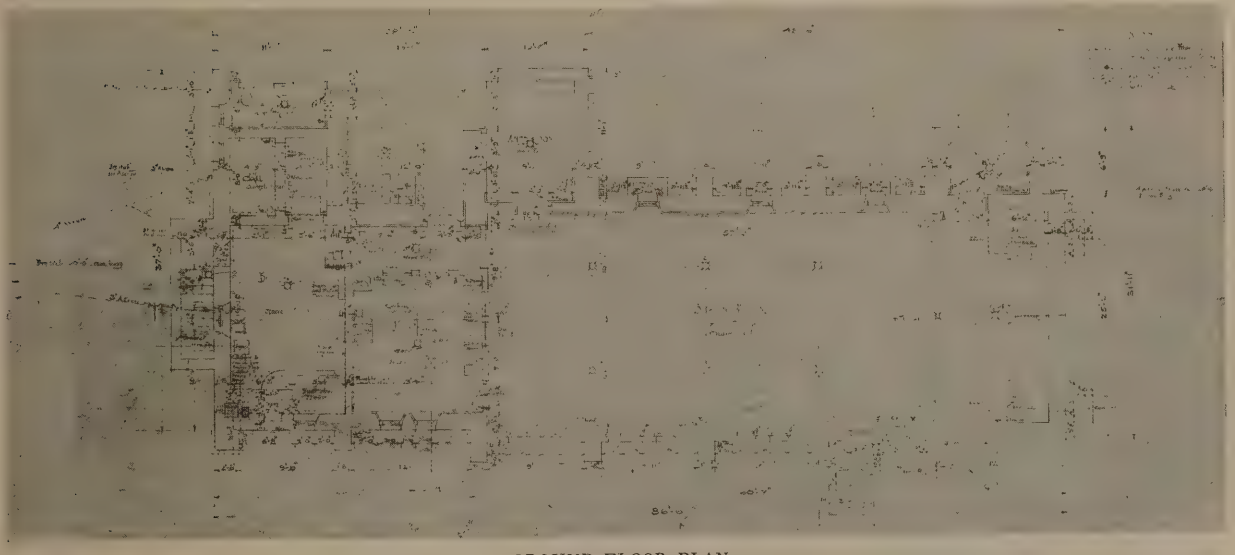


REAR AND FRONT ELEVATIONS

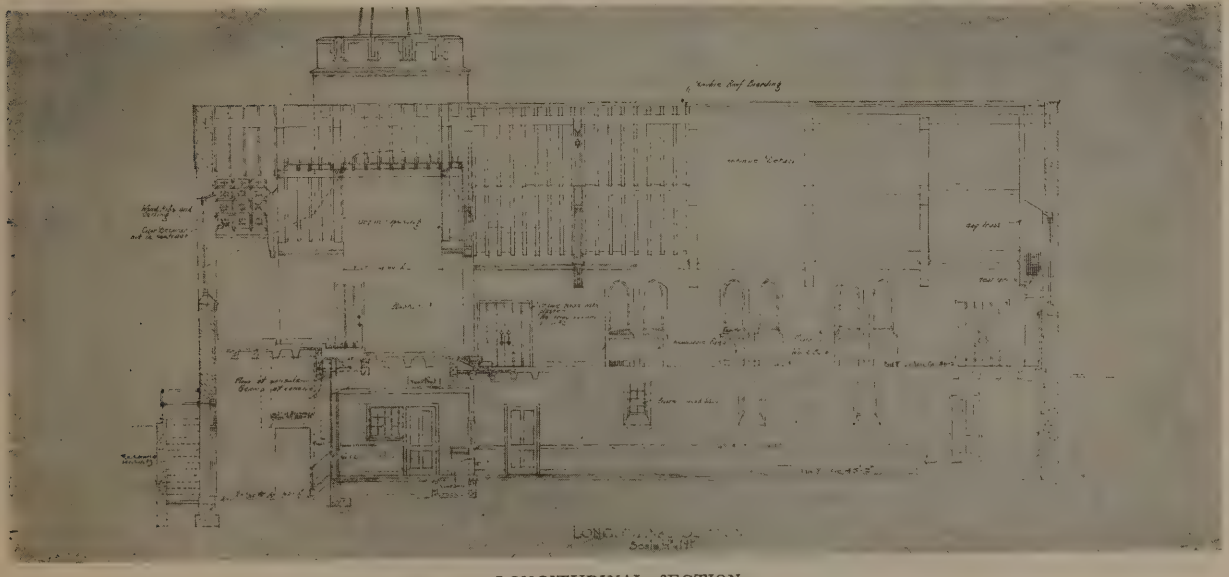
CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS



FIRST FLOOR PLAN

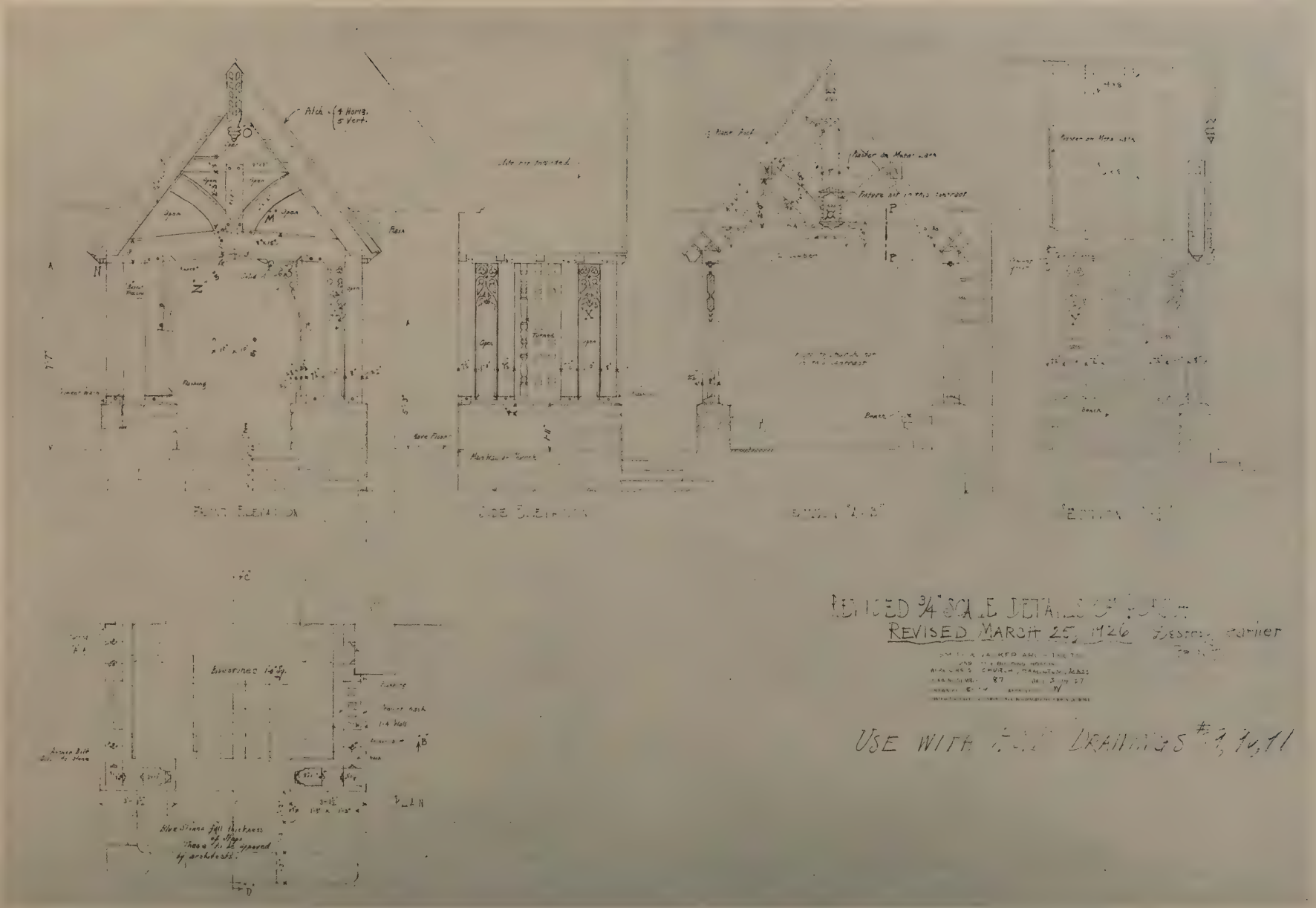


GROUND FLOOR PLAN

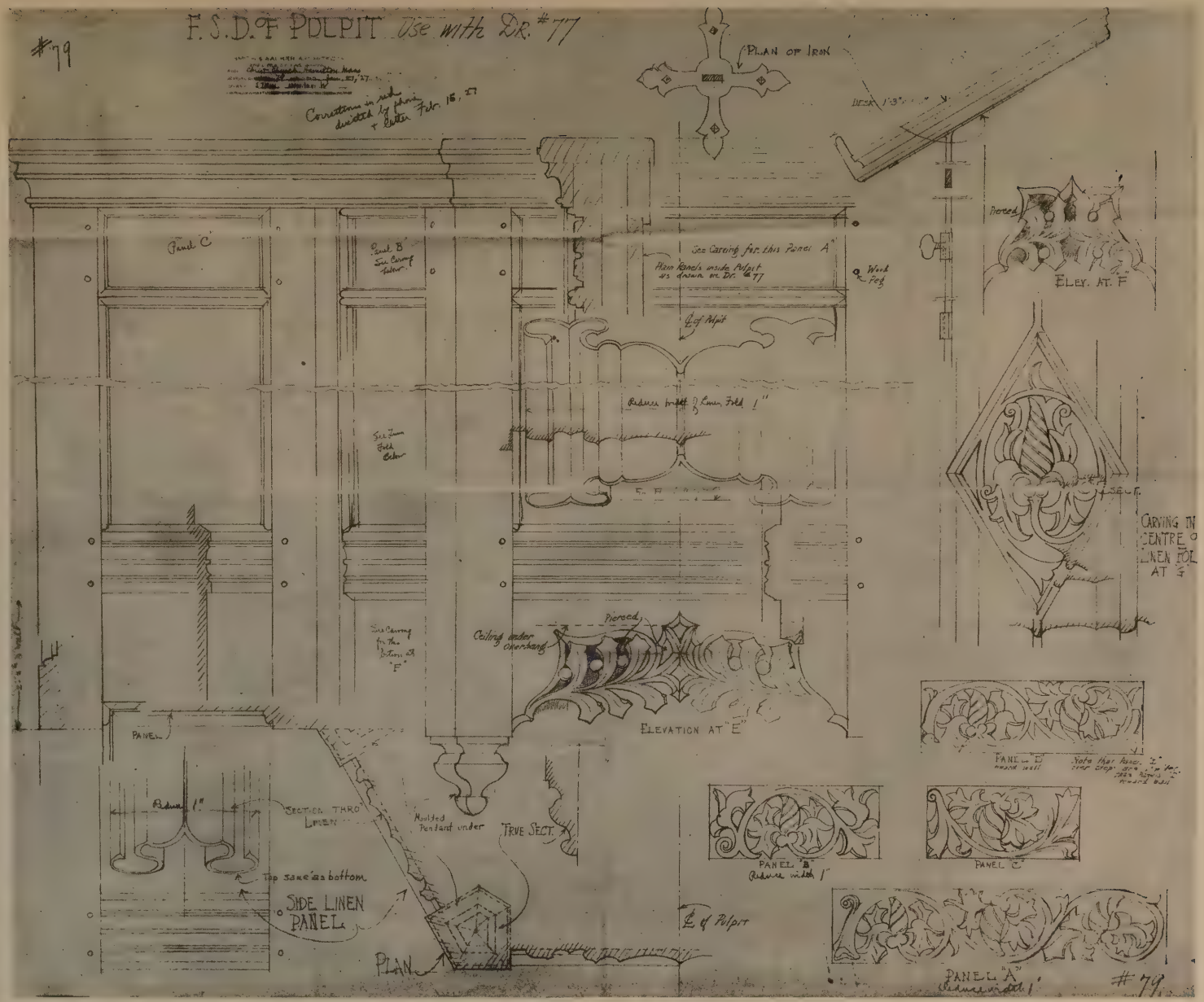


LONGITUDINAL SECTION

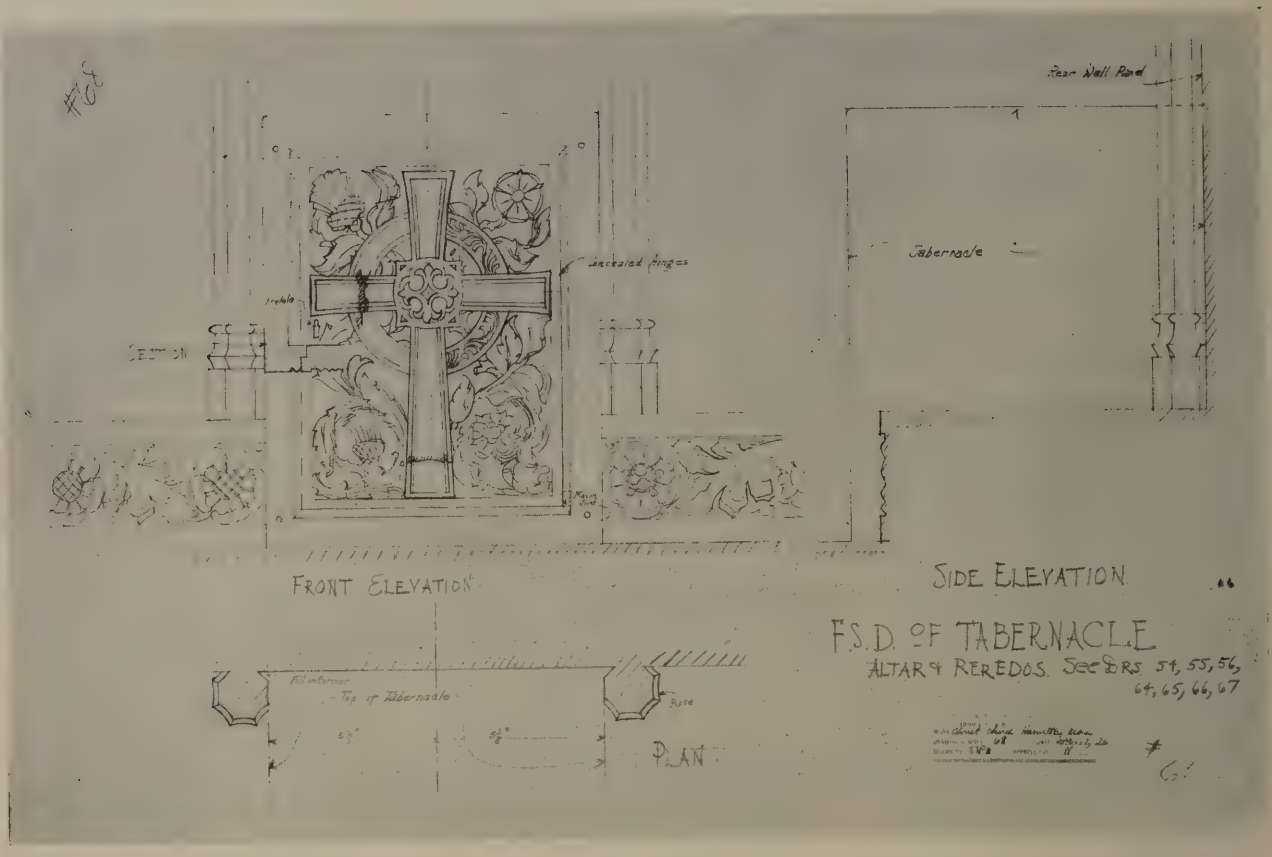
CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS



DETAIL OF ENTRANCE PORCH, CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS

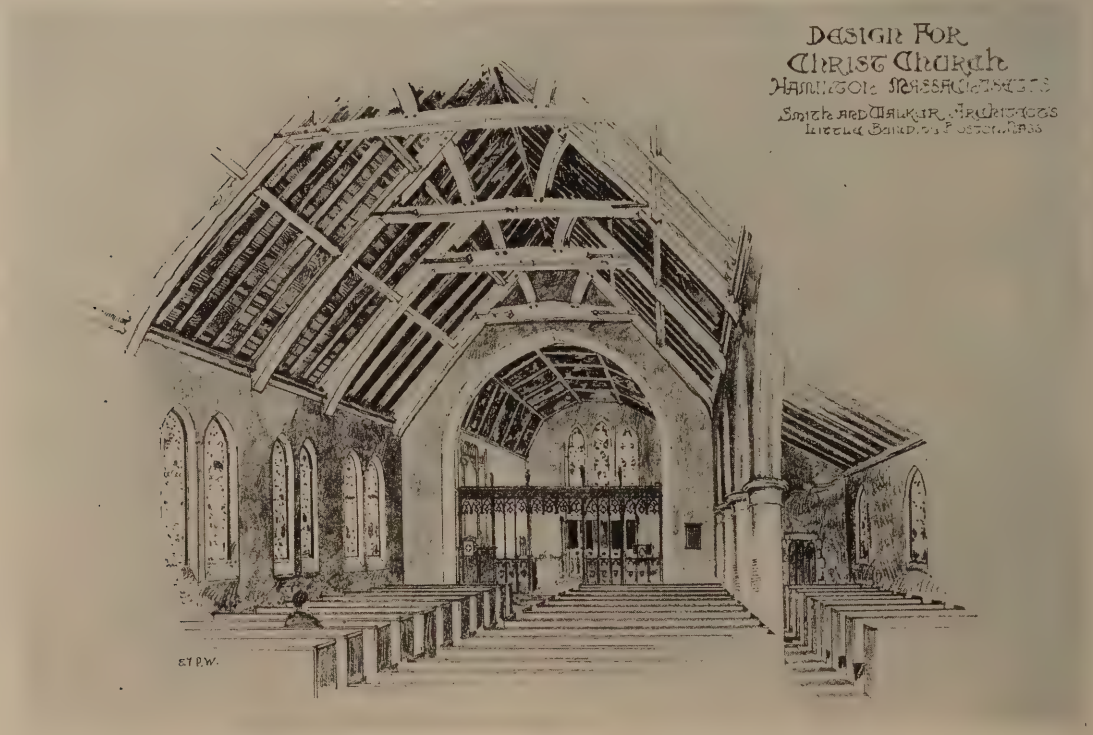


DETAIL OF PULPIT, CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS



DETAIL OF TABERNACLE, CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS

(See Pages 711, 712, and 713 for other details)



PENCIL RENDERING OF INTERIOR BY EDGAR T. P. WALKER

THE SCULPTOR LOOKS AT COLLABORATION

By Alvin Meyer

SOME YEARS AGO there was much talk about the revival of a collaborative spirit among the arts. It was felt that, somehow or other, architecture, painting, and sculpture had become arts very far apart and serving very different purposes. Painting and sculpture had departed into the realms of story telling, building had become utilitarian, and its art had reduced itself to a series of stock style ornament. If there was a surplus of funds, a space, pedestal, or niche was designed to be embellished with the other arts. But when reduction of cost started, the attached arts disappeared first. Consequently the architect always designed these uncertain spaces very gingerly, keeping well in mind that his design primarily must be so constructed as to look well without the supposedly costly and unnecessary embellishments. Just when this state of affairs started and when it will entirely disappear is hard to say. Nor is it easy to explain the cause, unless it is a reasonable state due to the mechanical age in which we live.

If, however, this present movement toward collaboration is a serious one, certain facts must be looked squarely in the face. The architect must trouble himself beyond simply allotting a space for sculpture and painting, and those who practice these arts must in turn learn something about architecture. Our schools, in the past, have helped us but little in the development of mutual understanding. The architect has been taught about the other arts from the point of view of general education rather than with the thought that they had any functional connection with his particular profession. And the sculptors and painters went far afield into a French-Bohemian atmosphere where architecture was as Sanskrit, merely something foreign that they had heard about. The chief artistic aim of each was to tell a story by means of his composition and the decorative connection with a possible future surrounding never crossed his mind. As he had no say in the matter anyway, he merely left this development to fate. Occasionally when he was consulted about a setting, he was lamentably at a loss to contribute anything.

Of recent years schools have been established which, realizing the apparent intolerance of the different arts toward each other, have tried to give the follower of each profession enough insight into the other branches so that he may have an intelligent viewpoint. In theory at least they have been very successful, for their exhibitions from time to time have shown most satisfactory results. Any number of young men in America, trained in these schools, are well equipped to enter a collaboration of almost any nature. But in the profession there is still anything but collaboration; too often it becomes antagonism. Ask an average professional man about collaboration and he will tell you that there is no such thing; that it is only a hypothesis, and was never meant to be worked out. The architect is of the opinion that it is his privilege to say what art is going on his building, and where. On the other hand, there is an idea quite deeply felt in the other arts that architecture really isn't an art, but merely a mechanical utility. The outcome is that the architect allots spaces and hires somebody to fill them; if a good man won't, a poor one will. The painters and sculptors, equally independent, compose things which are complete in themselves and which need no immediate architecture.

The question is, can there be any collaboration? If history means anything there certainly can. Looking back at the different ages we find that at times there were unusually good collaborative periods. The Egyptians had nothing short of an absolute one. But since we know so little about the history of Egyptian building, and since the mental state of the builders play such an important role in collaboration, we gain little from the consideration of Egypt. The Greek, while it is lauded as the height of artistic endeavor, nevertheless shows the first signs of failure in the attempts at collaboration. Here it is seen that there was a distinct allotting of spaces, and that as the centuries rolled by the work put into these spaces gradually had less connection with the building. Compare, for instance, the pediment group of Olympia with that of the Parthenon. Notice how much more structural the former is than the latter. The age of Pericles is usually considered the top of the Greek art, but individualism had already ripened to the extent that it was detrimental to the artistic result as a whole. It was of greater importance for the sculptor to promote the welfare of his own work than to contribute anything to the building. The Roman period hardly brought anything new to light, but chiefly followed the precedents set by the Greeks.

After emerging from the dark ages we again find unusually good collaboration in the Byzantine period, chiefly distinctive for its even distribution of the importance of the different arts minus any individualism. The Romanesque period, except for the unaccountable shortage of painting, was equally good. One would be convinced that the secret of collaboration lay in the absence of individualism. However, the Renaissance period proved that this is not true, for it was then that astounding wonders were achieved in collaboration and the names of the individuals of each branch were equally honored. It is the one time in history that can be studied which fits modern-day conditions. During the Baroque period the individual again was lost,—at least he was never considered a collaborator. In the various later revivals of the

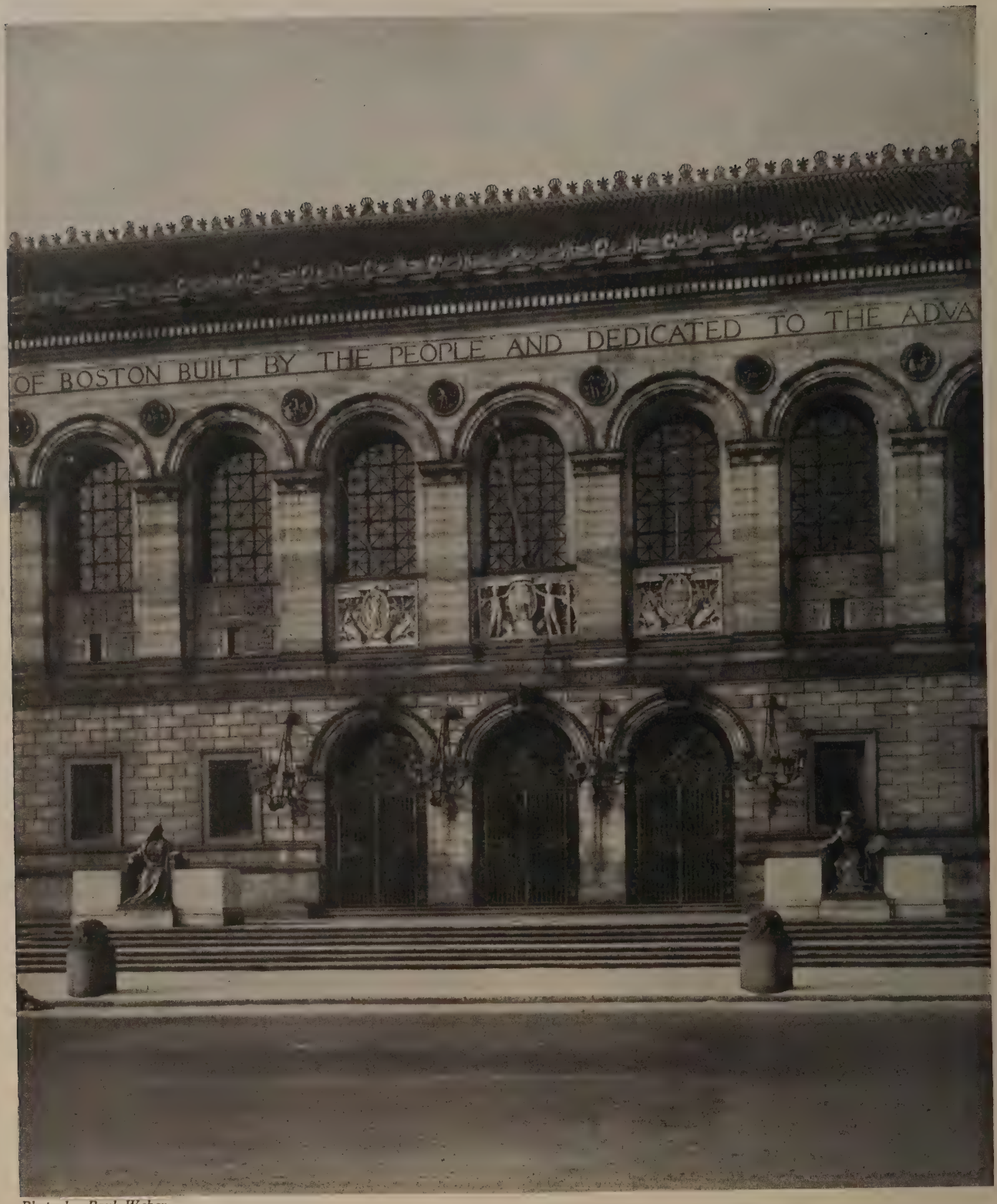


Photo by Paul Weber

ENTRANCE TO THE BOSTON PUBLIC LIBRARY—A HAPPY COMMINGLING OF SCULPTURE AND ARCHITECTURE

This well known masterpiece of the firm of McKim, Mead, and White, was one of the earliest successful examples of collaboration in America. Mr. McKim, whose interest in collaboration finally led to the establishment of the American Academy in Rome, here made use of the foremost sculptors of the day. The panels just above the doors are the work of Augustus St. Gaudens, the center one after a design by Kenyon Cox, the painter. The seated figures flanking the entrance were originally to have been done by St. Gaudens but were finally done, many years later, by Bela Pratt. The circular medallions below the cornice were executed by Domingo Mora.

Classical period collaboration was carried on more in the way of copying problems which the ancients had already perfectly solved.

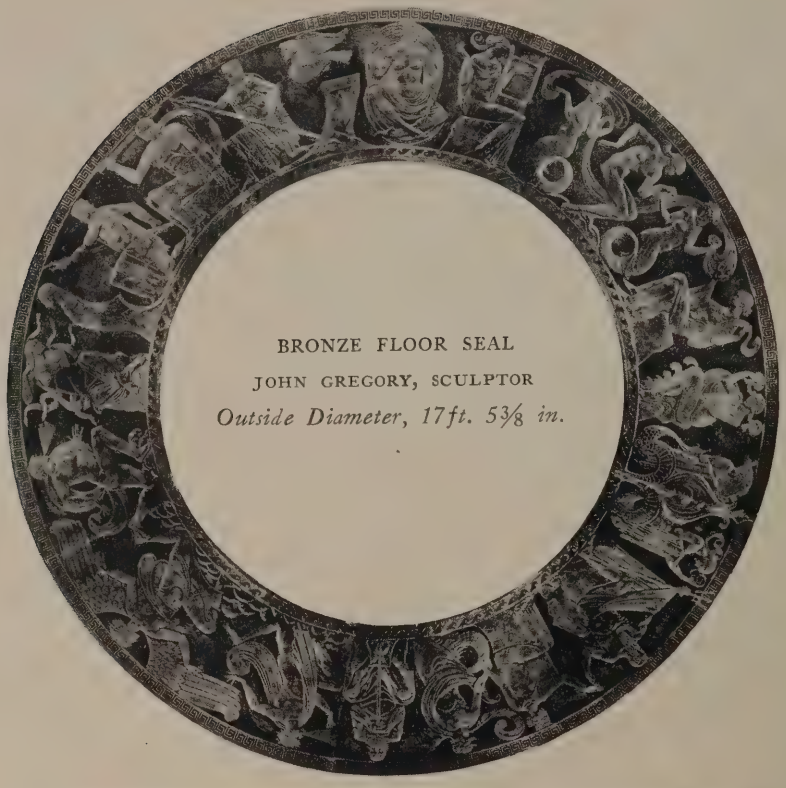
Arriving at our own day, we find ourselves, first in the Victorian period, chiefly governed by French thought. In this age the accepted object was for each man to make himself seen regardless of the other arts, for men craved to perpetuate their own names. It is true that good individual work was done, but for the most part a horrible collaborative conglomeration ensued. It was then that the allotting of spaces came to be such common practice. The explanation would seem to be that the architect said, "I have given him his space, but I am not responsible for what he has done." There was more truth than poetry to that. Nor have we quite shaken the practice yet of employing men of reputation to do the chief work, by virtue of their reputations rather than because any of them is the man for the job. Since we now fully realize the difficulty of collaborating, and the futility of allotting spaces, it becomes a matter of debate whether the architect should educate himself to become a sufficient master of all the arts, relying entirely on shops to execute his work, or whether he should put himself into the frame of mind to collaborate intelligently with the artist.

Granting that collaboration should be practiced in this day and age, we must consider the individual. Perhaps there is something to the adage that architecture is art, and painting and sculpture are its handmaidens. However, the architect would have a rather difficult time interpreting it by saying that the architect knows art and the painter and sculptor learned it from him. Often the architect can well use the free and pliable interpretation of his fellow artists, for both the sculptor and painter are in a better position to visualize results more easily owing to the fact that they are not so engrossed with the practical matters relating to the building. For the architect to imagine that it detracts from his dignity to take a criticism from sculptor or painter is only a reflection upon his state of mind.

Quite often artists are given a space to fill, but specific care is taken that a line is drawn where one art begins and the other ends. The rest of the building, ornament and figures, is turned over to a shop to be executed after the drawings of the detail man. In no sense of the word could this be called collaboration. The artist, even though he may be beyond criticism, has often not been trained to collaborate, and is not equipped to do anything beyond the line where his art ends. In fact he considers the rest of the ornament as garnish and below his dignity to design. The architect has employed this prominent man chiefly for the beauty of his own work, knowing full well that it will always be a thing apart, and consequently he has placed it so. Had the artist been forced to have a hand in the detail as well as the center of interest, automatically his work would have had a connection. However, no architect will jeopardize the beauty of his building for the sake of permitting a painter or a sculptor to experiment. He is right. But first he should assure himself that the man doesn't exist who can fill the bill before he promiscuously turns his work over to a shop. Regardless of the advantages of sidestepping the men of the other arts, the architect invariably reduces the quality of his work by doing so.

On the other hand, granting that collaboration should not be practiced, it then becomes part of the architect's education to be a good judge of what is known as shop work. For the architect to design spaces to be filled by men who work in a shop and have no more interest in their work than the pay check, falls somewhat short of the best judgment. That some recent attempts have been successful is probably more due to the fact that good men, forced by the impossibility of getting work under their own name, have gone into shops for a livelihood. It is only logical to believe that the same men would do better work should they get the credit. For the architect to deceive himself by believing that the quick and reliable results obtained from a shop were beneficial to him, only means that in the long run men will not educate themselves any more to collaborate. If the painter and sculptor find that the union man in the shop is preferred, it will kill the very nucleus of desire on their part to meet the architect half way. And should the time come when the quality of the work is such that a shop cannot fill the bill, neither will there be any painters and sculptors who can do so. If the architect gives his work to a shop merely to avoid inconvenience and burdensome arguments with impossible artists, he of necessity must fall behind; for shops do not create, they only produce. During the days when period style was in vogue it was no difficult matter for an architect to tell his shop that his desire was to have number this or number that, but with the influx of modern art, he will either have to resort to inferior work or he will have to collaborate.

Should the artist open up a shop? There have been some very successful ventures of this kind in recent years, but they are chiefly successful from the working end of the game. Invariably the work will finally have the shop stamp on it, for all work designed by one person and executed by another, regardless of the name it assumes, is shop work. However, this scheme is highly favored by the architect, because it corresponds so nearly to his method of working. But he must remember that painting and sculpture are not done best under similar conditions, and that to try to impose methods calculated to suit his convenience at the expense of the artistic merit amounts to hardly more than an admission that he really is not a true artist himself. It would seem then that the better way of arriving somewhere is to train young men to collaborate, and *then use them.*



BRONZE FLOOR SEAL
JOHN GREGORY, SCULPTOR
Outside Diameter, 17ft. 5⅜ in.



© *The Cunard Company*

INTERIOR OF THE GREAT HALL—THE CUNARD BUILDING, NEW YORK—A SUCCESSFUL COLLABORATION
BENJAMIN WISTAR MORRIS, ARCHITECT—JOHN GREGORY, SCULPTOR

There is a strong movement toward this goal, but as yet for the most part the only architects who are in the position to put it into practice are older men, and the painters and sculptors who are equipped to carry out the idea are young ones. Therefore it isn't very strange that there is a hesitancy on the part of the architects, and a lack of opportunity on the part of the others to get together for the production of collaborative art.

Clubs which have been formed, and are frequented by the different artists, have voiced their approval of developing collaboration. Some of the architectural ones have extended their membership to include other artists. All receive considerable pleasure from the versatility of the conversation, and lectures are given in honest faith to stimulate collaboration. All this seems quite wonderful, and yet, in what is termed "a hard boiled office," almost any one of these same architects has it specifically understood that one class of callers is not welcome—painters and sculptors. He cannot be bothered. The reason for this is that the contract at the club is *recreation*, and the office is organized for *work*. It is the architect's opinion that collaboration is a very expensive pastime, and one which should be indulged in with discretion. It cannot be denied that it does involve expense, but if the architect does not know how it can be conducted profitably by improving the quality of his work, he can hardly lay the fault upon the other professions, forgetting that it is he, primarily, who lacks the vision to utilize the other arts. Perhaps he is so engrossed in calculating floor space that he finds no time to collaborate with anybody. If the head of an architectural firm hasn't the time, he need only consent to the idea, and let his designers assume the burden of arriving at a solution with the men of the other profession. The usual fault lies in the fact that the architect does not care to take the trouble to convince his client that he needs painting and sculpture. Nor has he the time to educate painters and sculptors to embellish his work. As long as he can prosper without the annoyance, he may be right. Seldom does he realize, when he is called upon to combine the arts, that owing to his neglect of harboring a collaborative spirit, the work, which might have been a masterpiece, only falls back into the space allotment class. It is just as logical to realize that an architect can be inefficient in designing his architecture appropriately to take painting and sculpture, if he has no knowledge of these arts, as it is to realize that no painter or sculptor can do his work to fit an architecture which he knows nothing about.

Nor can much be said for the hypocrisy on the part of the painters and sculptors who, after boldly avowing their contempt for the efforts of modern-day architects, nevertheless accept the allotted spaces. Nine times out of ten they make a botch of it, chiefly because of their ignorance of architecture: not necessarily ignorance of the names of the various mouldings, but ignorance of the fact that their art must enhance the beauty of the architecture and not fight it.

After sincerely avowing a desire to collaborate, there still remains the necessity of knowing how, and when. Consideration of these factors could easily develop into a lengthy exchange of opinions, but regardless of the varieties and the perplexities of these opinions, certain outstanding facts have been noticed with the advancement of building. As we are gradually arriving at a conclusion of what type of building best pays the client, it is time that we study how we can best decorate his building for him, giving him his money's worth. Art is not always expensive. If judiciously used, its advertising value becomes a good investment. For instance; if a building of about forty stories costs two million dollars, what part of the building might suffer if twenty thousand were invested in a beautiful doorway? In spite of the fact that an average person speaks with pride about certain buildings that have spent this small percentage on the decoration, nine architects out of ten will tell you that the client will not spend the twenty thousand out of the total of two million. However, an average building of that size will cost that much over the real value of the work in almost any of its different departments, such as lighting fixtures or plumbing, which the average person knows nothing about, and never sees.

It has long been the cry that in a building the prime factor is the floor space, and that the client only pays for value received. However, this same cry was in existence when architects spent thousands of dollars of the client's money on enormous cornices which belonged to three-story European palaces and were being scaled to fit twenty-five-story buildings. When buildings reached such an enormous height that even the most orthodox architect perceived his folly, he realized that if he couldn't garnish his work of art with a cornice, the building would become a cheese box. Therefore, we embarked on a period marked by the use of ornamental terra cotta, and the client was impressed with the fact that he was getting much art for his money. "Much art" consisted chiefly in the repetition of non-descript ornament. Now we are in the age when it is believed that if art must be placed on a building, and we expect it to be visible, only the top and bottom are worth while, for conditions, the death warrant of all precedent and tradition, have designated it so.

The value of placing ornament at the top is questionable, due to the possibility of its being overtopped by future buildings. Therefore placing large sculpture and loud colored tiles there is only feasible where available open space is a surety. However when it is possible, there is every reason in the world why it should be done. One definite point must be borne in mind, and that is, the larger the scale the more severe the decoration must be. The stoic

quality of the collossal statues of Egypt was not arrived at by a bunch of dubs. If we will make large art, let us scale our details accordingly, and forget the intricate French interpretation of the refined and sophisticated Greek.

The future holds other features and collaborative possibilities such as surmounting our office buildings with casinos, theatres, churches, and gathering places for human beings seeking fresh air. It is not a myth that some day buildings will be built of blocks of glass with no windows (depending entirely upon ventilation drawn from the top), an arrangement permitting spaces and shapes that can be highly decorated. Conditions, again, demand it. Why breathe gasoline fumes when mountain air is at hand. It is quite certain that the life of our buildings will soon be lengthened. Among the first and most apparent necessary steps for future collaboration are an attempt to decide where to use it, and a search for the right men to do it.

The problem of where to use collaboration, can best be solved by studying possible utilitarian values that art might have (if the supposition is true that the client will otherwise not spend his money). Through history it has been a known fact that when art is utilitarian it directly serves the public. Churches, naturally, always took first place as a repository for art which is useful. However, public squares came in for their share of such things. The entrance and lobby of a modern sky-scraper is in many ways not unlike a public square of an ancient and crowded city, and consequently an excellent place to display art. Invariably in a square there were artistic things such as guiding signs and drinking fountains for the use of the public. People are attracted to paintings and statues, and illustrated signs are invaluable in comparison to lettered ones. When the architect takes advantage of the possibilities of decorative iron work used as lobby furnishings, and utilizes the available spaces for murals, fountains, carved doorways, and so on, it is with the knowledge that the arts of painting and sculpture flourish best under intimate conditions, and that it is wiser to place things of value where they can both be seen and sheltered. How easy it is to mention ten buildings groaning under the weight of stock ornament, each one of which has cost more than a building with, let us say, a concentrated artistic entrance, and yet the name of the one example is a thousandfold more on the lips of the public than the ten others combined. Still the architect sells stock ornament to the client, perhaps by virtue of quantity rather than quality. It would seem then that the stumbling block of collaboration is the inability of the architect to sell his client quality, granting of course, that he really thinks that worthy painting and sculpture will enhance his work. If he tries to make a compromise and sells his client painting and sculpture in quantity, taking advantage of the numerous establishments which promote art on a wholesale basis purposely to meet such conditions, he must bear in mind that neither his fellow architects or the other artists will laud him. The chief value of his work will be what it has netted him in money, for he will have given nothing to his profession artistically. Should he successfully survive the trials and tribulations of a collaboration, his result will ultimately not only live after him, but will be tremendously good self-advertising. The publicity such a building will get will also be a paying proposition to the client.

If it is true that collaboration is an asset to the artistic endeavor of creating new and beautiful things, then it is highly desirable for the architect to create opportunities for the other branches to enter. Failing in this, he prevents all opportunities for collaboration, as well as preventing the chance of perfecting himself to cope with collaborative conditions when the work is such that it cannot be sidestepped. He must realize that there is no need for establishing schools, and for young men to spend their time studying collaboration, if he deems it unprofitable to use them. He must also bear in mind that the young men who have studied thus are ill equipped to return to the Victorian way of composing illustrative subjects for allotted spaces. Sooner or later, unless something is done they will be forced to it or else will find employment in the shops, thereby serving the same architects with but a small percent of the same interest. The architect is the loser.

Tremendous opportunities are available in landscape, garden, and domestic problems, for the intimacy of the subject gives unusual urge. Public parks and buildings are, and always were, very important places to perfect with the use of the different arts. In this field, the chief enemies of collaboration are the client's desire for quality, and a most silly fad to build architecture around antiques, or to clutter it up with antiques, or, worst of all, to copy antiques for the occasion. The chances for creating new art are greatly reduced by the desire to "keep up with the Jones" by demonstrating one's taste "à la antique." The only probable remedy is for the landscape architects and the architects to point out to their clients that a very respectable modern work of art is available at the same price (usually at a lower price) and that it will in time have considerably more value than a spurious or commonplace antique.

It is no easy matter to educate the public to realize that it chiefly rests upon it to decide whether we will have better art in America or not. This education can only be accomplished by the prosecution of a constant fight against the application of non-creative stale art. Therefore it behooves the different arts to be well united and to equip themselves to promote the welfare of American art.



PENCIL SKETCH BY HUBERT G. RIPLEY—HOUSE IN CHELMSFORD, MASS.

THE DIMINISHING GLASS, VIII

APPLES OF AMBER

Man is a roaster, "pour être cuisinier,
il a besoin de le devenir."

By Hubert G. Ripley

THE PERFECT OMELET is like the design of the well-balanced and finely executed building; in both instances the raw materials that nature furnishes are wrought by the hand of man into a work of art. Both are the glorification of the artist's ideal, both inspire æsthetic emotion; the enjoyment of this emotion is a balm to the soul. The art of either cannot be learned in a day. Who shall say whether the name of Vatel, or that of Blondel will linger longer in the memory of man? Each devoted his life to his profession, enobled it by his efforts and achieved fame. When Louis XV bestowed the order of the *Cordon-bleu* (Royal order of the Saint Esprit), on the *cuisinière* of Madame du Barry, he was using an architectural term, for the word "cordon", means (in architecture) "the edge of stone on the outside of a building; (in fortifications)," a stone jutting out between the Rampart and the Basis of the Parapet.* William the Conqueror bestowed land and title on his *coquorum praepositus* and *coquus regius;* the Doomsday Book records the enobling of Robert Argyllon who served a dish *de la Groute* on the King's coronation day.

Why do architects devote so much thought and expend so much ingenuity on the design of their chimneys, "the heart of the house," as it were, if not for the unconscious sympathy that exists between good food and good construction? Many fine buildings would be ruined were their chimneys removed; many mediocre buildings are sublimated by this feature. The chimney is the most subtle and vibrant motif of the design; it is the symbol of life and energy; it is the only æsthetic part of a building that is actually alive. It is recognized in every country as an index of its civilization. The most superb of all the chimneys of Belgium is the famous one in the Palais de Justice in Bruges. Launcelot Blondeel is known to have designed it in 1529-31, at the apogee of the Renaissance. It is an admittedly supreme work of art, and

*Nathan Bailey of Stepeney Eng. Circa 1706.

casts of it exist in the Trocadero, in London, and elsewhere in Europe. Blondeel is merely another name for Blondel, just as Leiderkrantz is for Vatel.

The contemplation of a work of art demands a serene mind. It may not serve to dash off for a hurried glance at some fine thing, a picture, a view, an historic monument, unless the mind is prepared for enjoyment; the good draftsman is prone to a liberal observance of lunch hours. It was in this calm and untroubled mental condition that we left town one sparkling morning in early summer. A gentle rain during the night had freshened the air and charged it with ozone, a leisurely breakfast of Casaba melon, a delicately blond omelet with chives, thin crisp toast, and fragrant coffee had charged our systems with osmazome. Lighting our Llaranagas we sank back into the upholstering of the "Pourcontrel," which was the name Arlquist had given to his high-powered Doris.

"One of the most delightful anecdotes in Brillat-Savarin's 'Meditation,'" he remarked, blowing a smoke ring through the window, "is his story of 'L'Omelette du Curé.' 'La Physiologie du Gout,' it may be said in passing, is a philosophy of taste, manners, and culture, as well as a guide for the gastronome. Madame R.... (universally acknowledged to be the most beautiful woman in Paris), had



FIRST PARISH UNITARIAN CHURCH, BEDFORD, MASS.



FARWELL HOUSE, TYNGSBORO, MASS.

occasion to visit her spiritual adviser in connection with some little deed of benevolence she had planned for the needy of the arrondissment. The good man was at table, regarding benignantly a Sèvres platter, slightly warmed, that Madame Perdu, his *cuisinière*, her florid face flushed from the fire in the Duparquet, Huot et Moneuse, range (adv't.), had just placed before him. The platter was ornamented with pink cherubs weaving garlands of platycodons for Phyllis and Corydon, stretched out on the heather beneath the shade of the sheltering hornbeam. On this platter, resting gently in its sauce of melted butter,* reposed the Perfect Omelet, its golden wrinkles sending out little puffs of savory aroma, while the tip of a tiny shallot or two peeped from between its folds. An amber stemmed glass and a bottle of 1820 Chablis stood at the Curé's elbow. Madame R....'s eyes sparkled, and her delicate nostrils quivered slightly. She had forgotten her errand of mercy in an animated discussion with the Curé and Madame Perdu on the art of Omelet making."

Arlquist paused, gazing for a moment at a striking doorway that embellished the façade of a fine old house on Brattle Street. It was Doric in manner and remarkable chiefly for its enormous wooden key blocks, stone-like in scale, though otherwise perfectly harmonious to the strictly wooden detail. (Brattle Street, Cambridge, near Harvard Square, is almost a succession of fine old houses, characteristic of the 1760 period.)

The conversation the previous evening had been on the relationship that Arlquist maintained existed between the art of cooking and the art of design. It was to reinforce certain theories that he had in preparation for his forthcoming work (to be published under the sponsorship of the Fullerton Foundation, though its title had not yet been fully decided upon), that he had made the visit to Boston. We had suggested "Skillets and Ruling Pens," "Ab Obo ad Duomo," "Temple Bells and Tangerines," but the

**The sauce for the omelet is composed as follows: cream a lump of butter—"gros comme un oeuf"—with a tablespoonful of chopped chives and parsley, add a few squirts of lemon juice and allow this to melt on the warm platter while the omelet is cooking.*



STEARNS HOUSE, BEDFORD, MASS.

title that he most favored was "Apples of Amber." In a spirit of mild raillery he had cautioned him that the critics would surely draw absurd comparisons between Scrambled Eggs and Eggs and Darts, but Arlquist was perfectly serious and to us his logic and masterful analysis always seems irrefutable. It must be admitted that much of his argument had a sound basis and considerable historic precedent. Who does not recall for example, the most famous Omelet in Europe that blossomed under the protecting shade of one of the most celebrated monuments in France. A sympathetic rapport binds the two inextricably, and both are mentioned in the same breath. Had Madame Poularde chosen the profession of Architecture, or Music, or Sculpture, she doubtless would have gone far. The memory of her omelets will live while the fame of St. Michael's Church lasts. When Eugene Emanuel Viollet-le-Duc, the great Romanticist, came to the Mont, fatigued from the long journey from Dol, and stretched his rangy legs under the hospitable board of the tavern just inside the old portcullis, he called faintly for food. They brought him an omelet at the sight and savour of which his spirits revived. After a second helping he vowed that his restorations there would astonish the world. The main reason that he and all those associated with him, from the chief massier down to the cider boy who tugged the heavy buckets up the steep slopes for the masons' noonday meal, did such a remarkable job, lies in the perfection of the omelets made by the deft hands of the Madame Poularde of that day.

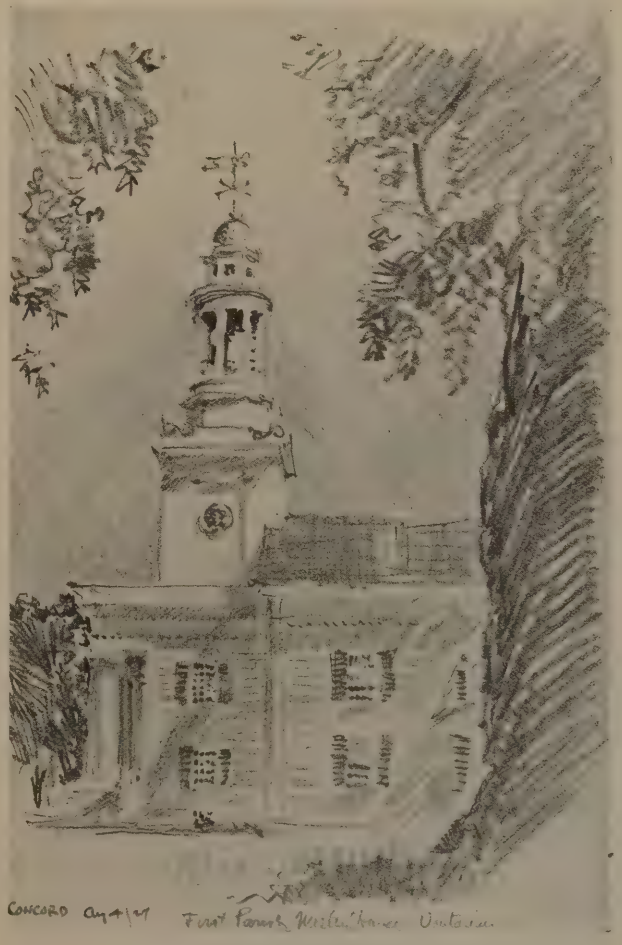
When around 1850 the Art of Omelet Making in the United States began to decline, good taste in Architecture practically came to a standstill. The frothy over-baked omelets of the '70's, '80's and '90's, dry and tasteless, have their counterpart in the jejune, florid, and jigsawed abortions of the public and domestic architecture of that period. Now and then one may find a worthy example, just as occasionally one might come across a good omelet in an out of the way tavern, but the leaven was tenuous and the public conscience indifferent.

When Massachusetts was a colony, and later on in the early Federal days, good cooking was as universal as good architecture. Brillat-Savarin testified to this in his "Meditations," where will be found much of interest both to the *bon-vivant* and the antiquary. As an *emigré*, Savarin started a restaurant in Boston which prospered greatly. Here he taught how Julienne soup should be made, the manner of stuffing a wild turkey, and many other important details that had their influence on the culture of the time.

Meanwhile the "Pourcontrel," having passed through Lexington, was tooling blithely along the Bedford Road. On arriving at that town we found a simple boulder** supporting a bronze tablet inscribed with several score names of those who fell in the late war, had been placed on the Village Green in front of the Unitarian Church. The Church dominates the town and while the memorial is not in just keeping with the spirit of early Federal architecture, many of the names inscribed thereon are not early Federal names.

"You see," said Arlquist pointing to the impressive façade of the old Church, "the harmony, balance, finesse, and general air of dignified acquiescence that both this building and the well-compounded omelet

****When boulders are used for memorial purposes they are always alluded to as "simple" or "dignified." When they are not so used they are considered a nuisance and are either buried in the ground, or broken up for foundations.*



FIRST PARISH MEETING HOUSE, CONCORD, MASS.

possess in common. It is, if I may be allowed to use the term, *cuit au point*. Even the platter on which it rests (pointing to the Village Green, with a quiet smile*) has a golden carpet of buttercups."

This seemed to us carrying Transcendentalism to a conclusion worthy of the great Panopotalian. We made a hasty sketch while Arlquist carefully examined the exterior of the building.

"This front portion must have been added at a somewhat later date," he announced. "Let us view the Stearns House, just down the road a bit."

"Here we have a 1750 structure unaltered to all intents and purposes. Look at the doorway, and the corner quoins, and the splendid chimneys."

We rang and asked permission to make a sketch, which was graciously granted, but we were not invited to see the interior. We could tell that the front hall ran through the house, and that there was a door under the stair landing on the back. The blinds or shutters, depending whether you are from Philadelphia or not (for there they call the one the other), are especially fine, with splendid great slats measuring over a half inch by 2¾ inches, which is somewhat unusual for this section.



DOORWAY OF THE STEARNS HOUSE, BEDFORD, MASS.

We spent a half hour or so and then went on our way to Chelmsford. Here is a fine house right in the center of the town, built about 1810 or 1820, Arlquist thought. Its brick ends are painted white and the main front is ornamented with the Doric order in form of pilasters between each window. The detail is refined and well-executed and the entrance door quite exciting. This doorway served as a model for several eminent architects, who have here found inspiration for some extremely meritorious work. Arlquist said he didn't believe the house was generally known, and if it were, it was so naive and direct that there was little fear of its becoming hackneyed through undue repetition.

"Here is a façade now that has all the elements of a Gâteau St. Honoré. It is popularly believed that the recipe calls for six different cordials combined with exotic candied fruits for the filling. There are six pilasters, enframing a doorway that is rich and juicy. The whole conception is redolent of old lavender; like Herrick's Julia, 'the places that her feet trod on, gave scent of bruised cinnamon.'"

We agreed without argument and adjourned across the street to the "Tasty Pastry Lunch" for a basin of biscuits and milk.

The Nashua road shortly brought us to Tyngsboro where there are two splendid mansions, decayed relics of departed glory. The Farwell house, built in 1806, we were told by the gentle lady who is the present occupant, is rather unusual in detail. We were asked inside and so had a good opportunity to examine it closely and learn something of its history. The main cornice is ornamented with what seemed at a little distance to be a dentil course, but which on examination proved to be a row of flutes turned inside out, if you know what we mean. These inverse flutes were about four inches long, and in combination with the modillions gave an effect of great richness and sprightliness without much apparent effort. The same motif is used around the front

**The ridens quietus of the Heautontimorumenos.*

door, inside on the mantelpieces and in the cornice of the "best room." There are Doric pilasters on the main front, the corner ones set back a little, as the ends of the house are brick. A modern porch, not shown in the sketch, disfigures the façade.

John Farwell, who built the house, was an uncle of the beautiful Betty Tyng (for whom Tyngsboro was named) who married Sir Joseph Brindley. The Brindley house, a few hundred yards down the road, was built some dozen years later for their son, little Jo. The history of the two houses is extremely interesting, especially the episode of the finding of the pot of gold, dug up in a potato patch near the abandoned farm. The old farm house, built in the middle of the eighteenth century, has been vacant for years. It is said to be haunted by the wraith of the unfortunate widow whose savings of a lifetime, earned painfully bit by bit, picking blueberries in the hot summer, and pulling hooked rugs by candlelight during the long winter nights, were ravished by a dastard's hand. The files of the local paper of 1909 give all these details of the family history and relate how these once noble estates fell into decay.

The first parish meeting house (Unitarian) in Concord (for when by only a slightly different route, one may return through that supremely distinctive town, it is imperative to do so) is a superb example of the Greek Revival. On this spot was held the first assembly that started the American Revolution. As a meeting house should be, it is calm, austere, impersonal, and aspiring. A splendid scale is maintained throughout all its parts and the massiveness of its Doric simplicity does not seem inconsistent with the material employed. It is said the Greeks painted the marble of Pentilicus with a wash of saffron and milk; where marble was not readily obtainable they whitened the baser stone with a thick coating of *gesso duro*, the Crafttex of Parnassus. With hardly an exception, the examples of Greek detail that we have seen executed in painted pine are most satisfying. The joinery of the Golden Age was extremely good, for not a crack is discernible anywhere about the building.

"We should remember," said Arlquist as we rolled along the turnpike on the homeward journey, "that after all is said and done, architecture is not archæology. If there is to be growth and development it must come from within. The past should be studied and its inspiration absorbed. The frankincense and myrrh, the spikenard and cecubum, that animates these old buildings cannot be transplanted, however painstaking may be the copy. We are unfaithful to our trust as artists when we slavishly adhere to precedent; only the porail refuse to open their eyes. Study the architecture of kitchens and their development and personnel. Brunoy and Bougeant's treatise on Cookery likens the ingredients that the *cordon-bleu* uses, to the union that painters give their colors, harmonizing all tastes. Robert (the eponym of the sauce Robert), Rechaud, and Merillion, were the Raphael, Michelangelo, and Rubens of cookery. The golden apples lie in the garden of the Hesperides."

"Can't you get a little more speed out of the old porpoise, Watson? The mint bed awaits us!"*

**Another striking instance of the bond that binds the kitchen to the atelier.*



BRINDLEY HOUSE, TYNGSBORO, MASS.

HE PAYS, AND PAYS, AND PAYS

By Charles Kyson

"WELL, YE VALIANT and Pannish Knights. I hereby sound the call for reasonably solemn order," smilingly announced Tom Kenyon, rapping the table with a gilded potato masher which had been presented to him by a facetious Blade.

The low-ceilinged comfortable dining room of the old cafe "Au Point du Crayon" ceased echoing to the hum of conversation and laughter of the banqueting Blades of Razz.

"Any of you Don Quixotes itching for a conversational tilt with a few windmills this evening?" Tom inquired.

A worthy Blade arose. "Mr. President, may I gnash my teeth and rave a little?"

"Mr. Jackson, the floor is yours and the ceiling is the limit. Remember our motto: 'With Razz to All and Malice to None.'" Tom Kenyon sat down smiling.

"Thanks, Mr. President, I've plenty to moan about. Recently I won a case in court for the collection of an architectural commission. A rather hollow victory, I'd be inclined to say, for I collected only fifty cents on the dollar. 'To the victor belong the spoils' was a bromide in my case—due to the ignorance of the court I was compelled to take a large and unfair loss."

"How come?" a Blade interestedly inquired.

"I had a written contract," Frank Jackson explained, "calling for six per cent; four per cent for the plans and two per cent for supervision. The job was an apartment house. The owner, for personal reasons, decided not to build and claimed in consequence the plans were of no use to him and refused to pay for them. The fee in question was $4,000 and while I proved that I had performed a satisfactory service—that I had designed the building within my estimate—the court awarded me only $2,000."

"Well, by the stiff and static whiskers of the Prophet! How did the highjackers arrive at such a fool decision?" interrogated a scandalized listener.

"His Honor didn't arrive; he simply guessed." Sardonically Frank Jackson looked at the questioner. "The Judge simply decided that $4,000 was an awful lot of money to pay for a dead horse and so he compromised and allowed me $2,000. And the worst is not yet. The lineal descendant of Captain Kidd, my esteemed client, sent his attorney around and offered to settle for half of that judgment or $1,000.; and if I refused to accept, he said they would appeal the case."

"Well, for an accomplished porch climber, I'll say that bozo was no amateur," forcefully affirmed George Clarkson. "What did you do about it?"

"Oh, I'll continue to spend money that I can ill afford, and fight the appeal. In the course of three years or so, I'll let you know how I come out." Jackson laughed bitterly. "During the three years period, I'll have 85 per cent of the $4,000 tied up, which I actually spent in getting out the work."

"That shows that we architects have about as much standing economically as the black-and-white incense pussy has socially!" Wearily a Blade slumped in his chair. "Gosh! What made the old walrus of a judge jump at a decision like that, anyhow?"

"Ignorance," answered Frank Jackson; "pure ignorance. I had expert testimony from a brother architect showing my charge was a just one. We proved I had spent over 3.4% getting out those working drawings. On the other hand, my client had an architect who convinced the court that he was an expert, and he said 2% was a very fair price for those plans. Naturally, the court was faced by the problem of having experts in the same line testify differently, and in consequence, the judge sympathizing with the client, decided on compromising the proposition and I got 2%."

"Well, it's a darned shame: a fine sample of bootleg justice." Disgustedly a Blade relighted his cigar, Whereupon Frank Jackson wearily shrugged his shoulders.

"It just goes to show we architects are in the alley-cat class of the profession, as someone has said before."

"Well, for weeping audibly, what can a chap do about a thing like that?"

"I'll tell you what we architects can do about it." George Clarkson rose heatedly to his feet. "We should do just what the Architects' League of Hollywood, California did when they got out that booklet, 'Your Profit, Friend Architect—How about It?" In it they gave specific examples of the actual cost to the architects of getting out plans for a number of different kinds of buildings, such as schools, residences, churches, clubs, etc. It showed the average cost of preparing drawings and specifications for a number of buildings in each classification. It was in tabulated form, showing the cost of drafting salary and also the overhead. These costs were taken from a number of architects' offices of repute. Frank, if you had been able to introduce evidence like that, I'll bet it would have brought home the berries."

"Yes, I believe you're right, at that," Frank Jackson conceded. "The only criticism I have to offer about the booklet of the Architects' League of Hollywood, is that it is not sufficiently comprehensive. If, for example, it had shown the average cost of making plans for fifty apartment houses designed by a large number of architects, that kind of testimony would have been practically impossible to break down."

A Blade viciously jabbed his cigar into an ash tray.

"Why in blazes can't the old A.I.A. come out of its trance and do something like that for us? Make a national cost survey; send copies of it to every architect in North America; wise up the innocent price-cutting fraternity—show 'em why, even when they do a big business, they're always broke."

"You're mighty right at that," Frank Jackson contributed with enthusiasm. "If I could have had a document like that, with the weight of the A.I.A. back of it to introduce in court, I would have won my case and a judgment for the full amount. Besides, think how valuable it would be in an argument with one's clients in getting them to pay a fair price for their work as established by the American Institute of Architects."

"I know," objected a listener, "but there would be such a wide variation in costs. Some architects are more artistic and painstaking than others, and consequently they spend more money on their plans. You can't possibly standardize ability, you know."

"As I see it, the matter isn't a question of artistic ability primarily," Tom Kenyon entered the argument. "A set of plans which are sufficiently studied and detailed so that a building can be adequately figured and efficiently built from them costs a lot of real money—more than the public or most architects know anything about.

"Whether the building is, or is not, designed in an artistic manner does not necessarily affect the cost of a set of plans to the architect. You will see by studying table number 1 of that Hollywood Booklet, 'Your Profit, Friend Architect,' the variation of costs comes not so much in the drafting salary, as in the overhead. The conclusion from the findings of the Architects' League of Hollywood, apparently is that architects do not agree even approximately as to how much is their overhead, and that's where they fall down. The item of overhead is much greater than commonly supposed. We never will all be able to agree as to what constitutes good architecture, but we can agree as to the approximate cost of a studied and adequate set of plans and specifications.

"In support of this contention that it is not a question of how artistic the building may be, a member of the Architects' League of Hollywood wrote me a letter in which he said an official of a building company, notorious for the terrible architecture it produced, told him the cost of architectural services, as compiled by the League, in the main agreed with their cost almost identically. What we should try to do is to sell the idea to the American Institute of Architects and get them to make a cost survey along these lines, instead of expending endless time talking about a lot of high-brow stuff that is of no real good to any of us. If they'd only snap into it and help us out with some of the live, vital problems which face us, that would be something to the point and would give 'em a chance to oil up the old cannons of ethics and bang away at a regular target. If they'd start something like that cost survey, we might all join the Ancient and Honorable Order of Architectural Artillery."

The Blades laughed and applauded this rather pointed sentiment.

"The facts remain," Tom Kenyon grinned, "that we can razz that lofty and sublimely self-satisfied organization all we want; but if we don't like their policy and actions, the most logical thing is to join up and help change it. So if some of you energetic lads would like to do a hitch as rookies in that venerable and moss-bewhiskered corps, they might give you a job as kitchen police and then you could do your 'panning' on the inside where it would do some good."

"That sounds all right," Pat O'Hara disgustedly remarked. "But take our chapter, for example. It is absolutely controlled by a lot of old-line reactionaries. If a fellow gets up and springs a new idea, and makes enough noise about it, the President will put him on a committee with a mentally ossified chairman who is positively known not to have had a new idea in twenty years. Curtains! Tube roses and the funeral march for said idea! For devilish and obstructive unprogressiveness, our chapter has an unbeatable system. The one merciful thing about their meetings is they put everyone to sleep. Why, they've tried to amend the by-laws for a year, and they haven't been able to get a quorum yet. Their meeting lacks snap, pep and interest. They drone away the hours in unending inconsequential piffle and the fellows simply won't turn out for the meetings. The trouble with that outfit is that they're dying of dry rot. Why, Tom, I don't believe they do the profession enough good to justify our paying the annual dues!"

A strained silence greeted this bluntly radical expression of opinion. Tom Kenyon frowned thoughtfully. "Pat, I realize there are many younger men in the profession who feel as you do; but personally, I think it is all wrong. We may not feel in sympathy with the attitude or actions of the A.I.A. but the facts remain, it is the largest and best organized architectural group in the United States. Personally I believe them to be earnest and sincere men, but withal too conservative. However, I think every certified architect and draftsman should join its ranks and work constructively to better conditions in our profession. They have done an enormous amount of highly constructive work and they are the logical ones to carry forward the activities we advocate. A lot of separate architectural groups can not accomplish what one powerful centralized architectural organization can do, so let us join forces under the banner of the old A.I.A. and with the motto, 'Strength in Unity,' surge over the top into the constructive action which we all so desperately need. Let's insist that some definite steps be put in motion to instigate a real publicity campaign and put the architects back on the map."

A hearty burst of approval greeted this sensible expression. Chesterman Heatherstone rose. "Let's

turn away from panning the exalted ones for a while." A tolerant smile flitted across his face. "Referring again to this cost survey thing, there is a phase of it which has only been touched upon, but is of tremendous importance. In a way I dislike to mention so unpleasant a subject; but all of the architects in this city are competing with a few firms which we all know to be notorious price cutters. These people do work for anywhere from 1½% to 2½%—that is, on large commercial buildings. In the last few months, I have been giving this considerable study. I've carefully read that booklet from festive Hollywood; I've checked the figures in my own office. I've talked to a number of other architects and am satisfied that no one can operate legitimately and cut beneath the schedule of prices as set by the A.I.A. Now, every man in this room has at some time or other suffered directly from the competition of these few price cutting firms. Suppose, for example, we demand 6% for our work on a commercial building, and the client comes right back and says, 'Why, that's ridiculous! I can get the firm of X and Y to do it for 2½%, and you can't tell me they don't know their business, when they get the volume of work they do. That's absurd! That A.I.A. schedule you talk about is a lot of second story stuff.' And when friend client emotes thusly, our argument is sunk right there. Now, my belief is that the Architects' League of Hollywood has hit on the only way we can lick this aggregation of highjackers. If work is done at the scale of these price cutters, one or more of the following three things happen: (1) The architect has to lose money on the job. (2) He has to skeletonize his plans and specifications so severely, that the client will not get the service he should; or (3) the architect has to accept hidden discounts and commissions, which is nothing more or less than plain, ordinary graft. Let us analyze this third proposition a little further.

"The architect is the owner's agent. Ethically and legally he is only supposed to be paid by the owner. On the other hand, the contractor who is doing the work for a fixed and guaranteed price, is privileged to accept all the trade discounts and commissions he can get from any of the sub-contractors or material houses. Now, we architects have not seen fit to enlighten the public as to the difference between an architect and a contractor; and due to this confusion the practice of accepting secret commissions has unquestionably crept into architectural profession. If an architectural firm is affected by no ethical scruples in this respect, it can naturally undercut the American Institute schedule and make money out of its business. And we architects who are trying to operate legitimately are the ones who pay and pay and pay. Not only do we individually suffer, but our wives and children pay the price of this iniquitous condition of affairs. Now, what are we going to do about it? Are we going to be boobs enough to let this thing go on or have we the backbone to fight it out and win? If, for example, the A.I.A. would get out a cost survey which would show that it actually costs, let us say, 3% to get out the plans of fifty office buildings, our price-cutting and unethical friends who are getting the great majority of architectural business in this city would be rather hard put to explain how they could do it for 1½% to 2½% in the face of such evidence, particularly if such a pamphlet explained how it was done. Such a cost survey should bear the endorsement of a nationally known firm of cost accountants. If such a survey were made, it would do more to spike the guns of these unethical fellows who are doing us so much damage than anything else that could possibly be devised, and personally, I'm for it."

A wild burst of cheering conclusively indicated that Chet Heatherstone had uncovered a sore spot among the Blades. Tom Kenyon pounded the table for order. When the applause had subsided, he looked with enthusiastic approval at the previous speaker.

"Chet, bless your heart; you have hit the nail on the head. To show you how thoroughly right you are, I want to tell you of a little psychological experiment I tried. I sent to 6040 Hollywood Boulevard, Los Angeles, and got a number of extra copies of the booklet 'Your Profit, Friend Architect.' I mailed a copy, with a personal letter, to a member of this big price cutting firm. After he had had a chance to digest it, I called him up and suggested that we architects in this state get out such a cost survey. Well, boys, it was the most laughable thing you can imagine! This chap almost had a hemorrhage. The telephone simply spluttered with cuss words. He was literally the maddest man I have talked to in a long time. He said that kind of activity was simply damnable: it would do an untold amount of harm and that he or his firm would have nothing to do with it. They absolutely refused to contribute any data to any such cost survey, and they said they would use all their influence to block it in every way possible. Now, aside from not having the ethics of a skunk (from his point of view) this chap was a mighty shrewd hombre, because he could see in a minute that if such a cost survey were gotten out, it would do more to discredit the activities of his firm than anything that had ever been attempted, and I want to say that he is a very much worried individual for fear we will do that very thing. His goose is cooked the minute that is done."

"Well, I'm for tearing that boy's curtain good and plenty. He's taken job after job away from me, and I could never beat his line of sales chatter. He filled his clients up with a lot of blat about volume and I couldn't convincingly explain away that fallacy. But if I had the dope that a cost survey would give, believe you me, I'd give that chap the fight of his life.

(Continued on Page 699)

PENCIL POINTS SERIES
of
COLOR PLATES

This companion piece to the other color plate in this issue was also reproduced from one of Edmund S. Campbell's water color drawings. The student of water color and the draftsman who is called upon to do renderings in color can gain, from the study of these two plates, a number of pointers on the handling of color in this medium. The drawings were both made with the freedom which comes only with long experience. This drawing was made on a piece of Whatman's water color sketching board and was 14½" x 21" in size.



GATE OF JUSTICE, ALHAMBRA, GRANADA, SPAIN

WATER COLOR BY EDMUND S. CAMPBELL



THE BRIDGE AT RONDA, SPAIN

WATER COLOR BY EDMUND S. CAMPBELL

PENCIL POINTS SERIES
of
COLOR PLATES

This plate shows a reproduction of a water color painting by Edmund S. Campbell, who for the past two years has been Dean of the Beaux-Arts Institute of Design and who has recently become head of the Department of Architecture of the University of Virginia. Mr. Campbell is widely known for the excellence of his water colors, which have been on exhibition in a number of cities of this country. The view shown here is a familiar one to artists and travelers who have visited Spain. The original drawing measured 14½" x 21" and was done on Whatman's water color sketching board in transparent water colors.



PENCIL SKETCH BY LEROY E. KIEFER

CHURCH OF SAINT GERMAIN L'AUXEROIS, PARIS

PLATE XL

VOLUME VIII NUMBER 11

An extremely delicate pencil sketch by Leroy E. Kiefer furnishes the subject of this plate. It was drawn on medium rough white water color paper and measured 5½" x 10¼" in the original.



FROM THE ORIGINAL WOODCUT BY J. J. LANKES

"IN MONT ST. MICHEL"

PLATE XLI

VOLUME VIII NUMBER 11

We have reproduced on this plate a woodcut by J. J. Lankes, who is one of the best known of all contemporary American artists working in this medium. The reproduction is at the exact size of the original, which was printed on thin hand-made silk paper.



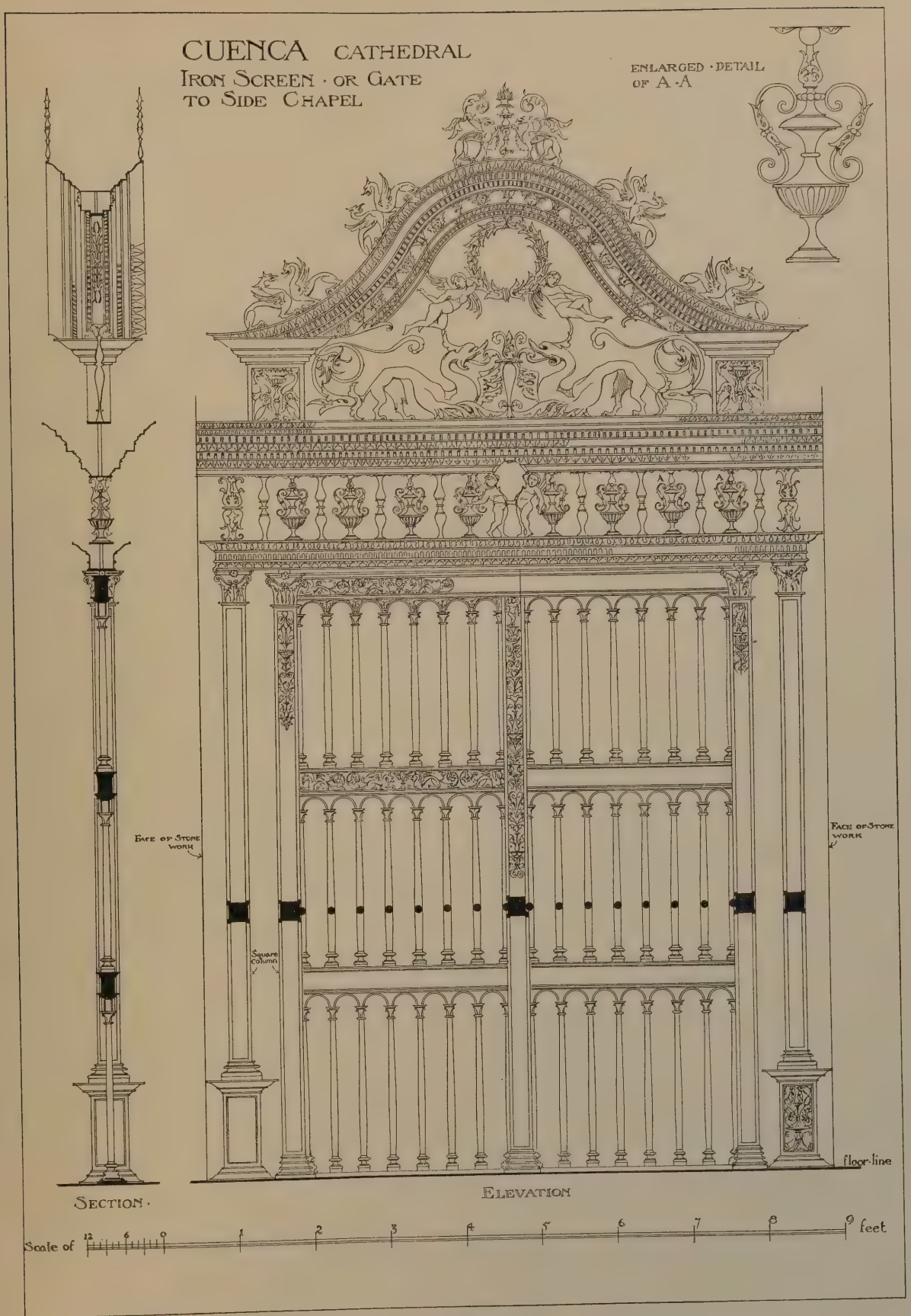
CHARCOAL DRAWING BY F. V. CARPENTER

ON THE STEPS OF THE NEW YORK PUBLIC LIBRARY

PLATE XLII

VOLUME VIII NUMBER 11

This plate shows a charcoal sketch by F. V. Carpenter, whose work as a sketcher of architectural subjects is widely known. His usual medium is the lead pencil, but in this case he has employed the less usual charcoal to such good effect as to suggest that it might advantageously be used more frequently for outdoor work. The reproduction is at the same size as the original.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

FROM THE WORK BY ANDREW N. PRENTICE

PLATE XLIII

VOLUME VIII NUMBER 11

"This plate shows the wrought iron screen or gateway to a Chapel in the north transept [of Cuenca Cathedral]. The design appears to have been suggested by the form of the cusped Gothic arch under which it is placed; the points of the cusps occupying the space between the griffins, shown on the top moulding of the screen. This screen does not present so heavy an appearance as is given to it in the geometrical drawing, much of the design being open work. A glance at the section given will help explain the mouldings, which are hammered and shaped out of thin iron plates. The under portion, however, is solid, and the ornament on the square pilasters is evidently cut with the chisel."

A. N. PRENTICE

WHITTLINGS

RAYMOND M. HOOD,

Speaking at a meeting of the Chicago Chapter of the A.I.A. at which he and his associate, John Mead Howells, were presented with a gold medal for their design of the Tribune Tower, says a few words for competitions:

"If a governmental body decides to buy a carload of lumber, the contract is let by competition so that the public will get the most for its money and so that no politics enter into the purchase. Why shouldn't the city, county and state buy architectural services the same way?

"Furthermore, why should any public official be given the authority to decide who is the best architect for a particular job? The only fair method of answering this question is by competition."

AN APPRECIATION,

Of Louis H. Sullivan, written by Carter H. Harrison, Jarvis Hunt, Jens Jensen, Cyrus McCormick, Jr., Thomas O'Shaughnessy, and Potter Palmer, comes to light again in a discussion of a memorial to the great architect:

"He flung upward his piers and disposed his windows as necessity, not tradition, demanded, making the masonry appear what it had in fact become—a shell, a casing merely, the steel skeleton being sensed, so to speak, like the bones beneath their layer of flesh. Then over it all he wove a web of beautiful ornament—flowers and frost, delicate as lace and strong as steel."

WILLIAM H. SILK,

New York real estate man, points out one phase of the relationship between social customs and architecture:

"Not many years ago fainting was one of a young lady's major social accomplishments. Today we read with some amazement in the pages of Dickens or Thackeray how fashionable spinsters swooned gracefully over a hassock when their tea was served with two lumps instead of three.

"That concept of women had its effect on the architecture of the period and on the interior decoration of the home. Fancy designs and an artificial dignity prevailed."

DOROTHY GRAFLY,

Writer in the "Philadelphia Public Ledger," considers a more modern phase of the reaction of architecture to social changes:

"Take, for instance, the development of the airplane and its future meaning in the physical no less than the mental equipment of the world. Consider the coming metropolis with its great towers piercing the night with shafts of light to guide the airship to safe harbor. It is a modern thought, and it stirs the modern imagination; yet it has found scant echo in the pretty landscapes and marines and still-lifes of the domestic wall or the art exhibition. They are rather a thing apart from life, grasping only that which is obvious.

"Architecture, on the other hand, cannot stand apart. It must grapple with every new problem offered by the constant changes that affect the life about it. For it is the architect who must house the life and in the housing give support to new ideas and make possible their enlargement."

HENRY WRIGHT,

Chairman of the Committee on City Planning of the A.I.A., in a recent report:

"We can take it for granted that cities will continue to sow their wild oats of extravagance in projecting unnecessary and useless extensions of territory so long as the speculative urge is uppermost in the minds of their citizens.

"There is, however, growing evidence from many quarters that cities are beginning to cast up their balances or are taking an inventory of their stocks in hand, and that the question of how to carry over large quantities of damaged goods is at least a live issue."

C. GRANT LA FARGE,

Noted architect and champion of collaboration, in an interview with Gordon Dane of "The Brooklyn Eagle":

"The great cathedrals and other buildings that we treasure as noble heritages of civilization were cooperative enterprises, the very names of whose architects, craftsmen and builders in practically all cases are unknown to us.

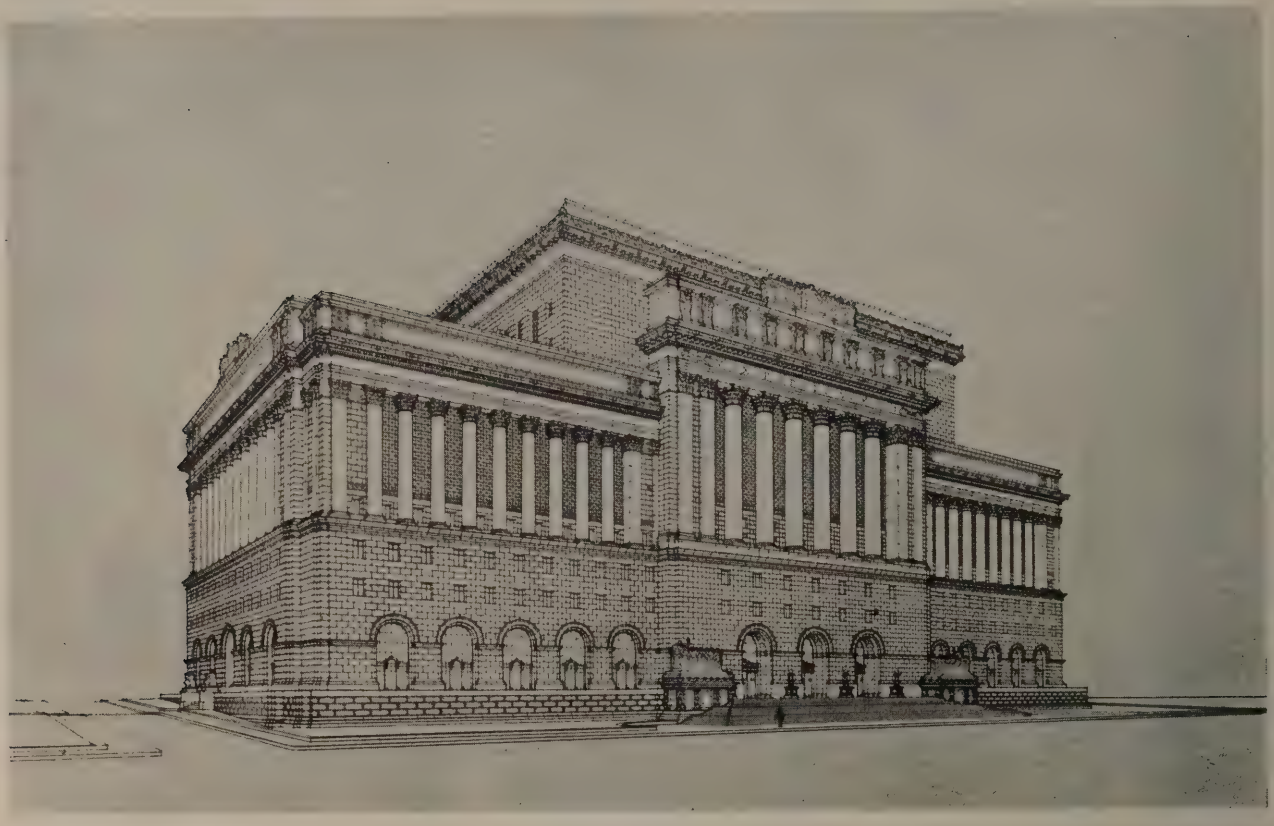
"The architects of those days did not make in elaborate offices all the details of every feature of the building and then order a modeler-shop to follow the drawings in clay and cast the models in plaster so that a stone carver or a wood carver should cut from them, and so perpetuate the mud. They did not summon sculptors and say, 'Here are some places for some statues; make them, and make them fit,' or painters, and go through an equivalent formula. No, they knew better.

"And it is for us of this generation to realize the same truth, that each worker does his best when cooperating with his fellows."

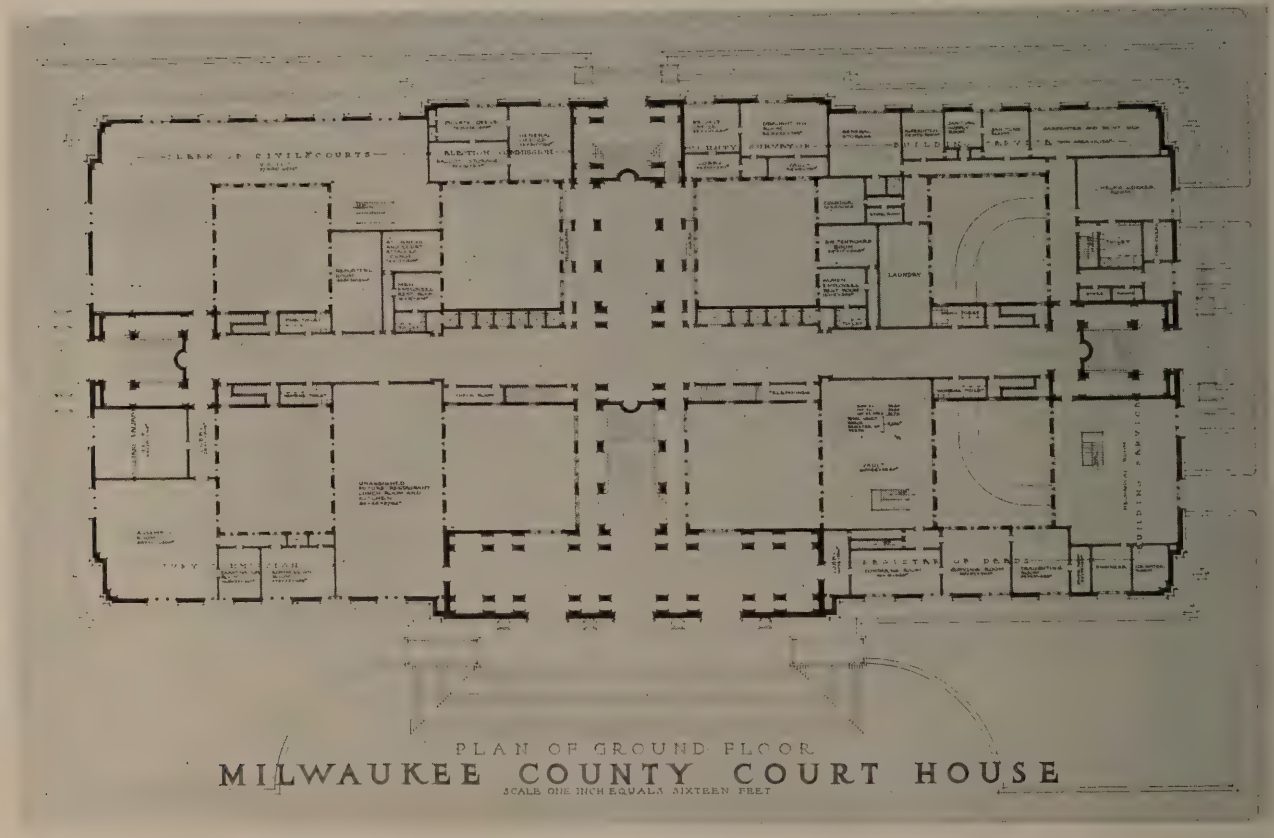
VOGUE,

Magazine of fashion and elegance, in its current editorial compares the design of feminine modes with the design of buildings:

"The art of these [fashion] designers has much in common with modern architecture and various other forms of art expressed in modern terms. One famous couturière has done something as radically new as the building of the first skyscraper. She has used seams, not as something to be endured and disguised, but as a means of accentuating a geometrical expression of form. She has rediscovered pure line and translated her discovery into clothes that modern women can wear suitably and comfortably. In many ways, this designer is ahead of the average architect, though she resembles the best of them in America, for the average architect is just beginning to disencumber himself from ideas about decoration—columns, plinths, pediments, and all the rest of it. For twelve years, she has been building her frocks around practically nothing but the equivalent of steel girders—her exposed seams."



Perspective



WINNING DESIGN IN COMPETITION FOR MILWAUKEE COUNTY COURT HOUSE

ALBERT RANDOLPH ROSS, ARCHITECT

COMPETITION FOR THE MILWAUKEE COUNTY COURT HOUSE

REPORT OF THE JURY OF AWARD

Alfred C. Clas, Professional Adviser

THE UNDERSIGNED MEMBERS of the Jury of Award, appointed pursuant to Section 6 of Part 1 of the Programme of Competition for the selection of an architect for the court house in Milwaukee County, beg leave to report.

The undersigned members of said Jury of Award met on the 25th day of July, 1927, at 2 o'clock p. m., at the court room of Branch No. 6 of the circuit court of Milwaukee County, at the Court House in the City of Milwaukee, for the purpose of making examination of the various designs submitted in said competition and of making award pursuant to said programme. At the meeting held on the 25th day of July, 1927, the Jury of Award organized by electing Wm. E. McCarty as chairman of the Jury, and Frederic Heath as secretary.

The Jury of Award continued in session throughout the 25th day of July, 1927, and thereafter held sessions on the 26th and 27th days of July, 1927, more than two sessions being held on separate days, and at each such session all of the drawings submitted in said competition were carefully examined and the recommendation and classification made on the 27th day of July, 1927, were so made as a result of this examination and consideration of the designs, in accordance with the conditions and provisions of the Programme of Competition.

The Jury studied the programme and the modifications made through communications, and satisfied itself as to the accuracy of the admirable report of the Professional Adviser.

The Jury found that the Professional Adviser's report that three of the competitors whose drawings were numbered 21, 30, and 32, had violated mandatory requirements was correct, and their drawings were excluded from the competition.

Thereafter and at each of the sessions held on the 25th, 26th and 27th days of July, 1927, the undersigned considered at each of the sessions held, all of the drawings submitted in said competition and the recommendation and classification of the five prize winners is the result of such consideration and examination given to the designs in the manner provided by Section 8 of Part 1 of the competition.

The undersigned during consideration of the designs and in making its recommendations and award made no effort to learn the identity of the various competitors and the undersigned, as such Jury, and individually, do hereby affirm that they have remained in ignorance of the identity of each of the competitors, and now have no knowledge as to the identity of any of the competitors in the competition, and particularly of the competitors hereinafter mentioned.

As a result of a secret ballot the Jury of Award does hereby make its recommendation and classification and does hereby make award of the five prizes as noted in Paragraph 10 of Part 1 of said Programme of Competition, each such prize being determined by a majority vote of the Jury as follows:

First prize to design No. 15;
Second prize to design No. 24;
Third prize to design No. 29;
Fourth prize to design No. 20;
Fifth prize to design No. 33.

The following is a statement of the reasons for the finding and recommendation of the Jury of Award of its first choice:

The unanimous selection of the set of drawings numbered 15 as its first choice was made because in both interior arrangement and exterior design these drawings evidence the ability of their author to solve the intricate problem presented, and to take advantage to the fullest extent of the magnificent site on which the building is to be erected. Convenience, utility, and accessibility of all departments, and the court-room units, all clothed in an impressive and dignified structure, make this design one of outstanding merit. The design presents a solution not only of the requirements of the programme, but an appreciation of all its co-related problems and the conditions surrounding the site. It has achieved a monumental appearance without sacrifice of any utilitarian requirements and without undue cost.

Second place—No. 24, because of the excellence of the plan and design.

Third place—No. 29, because of the excellence of the plan.

Fourth place—No. 20, because of the excellence of the exterior design.

Fifth place—No. 33, because of the good plan and dignified exterior.

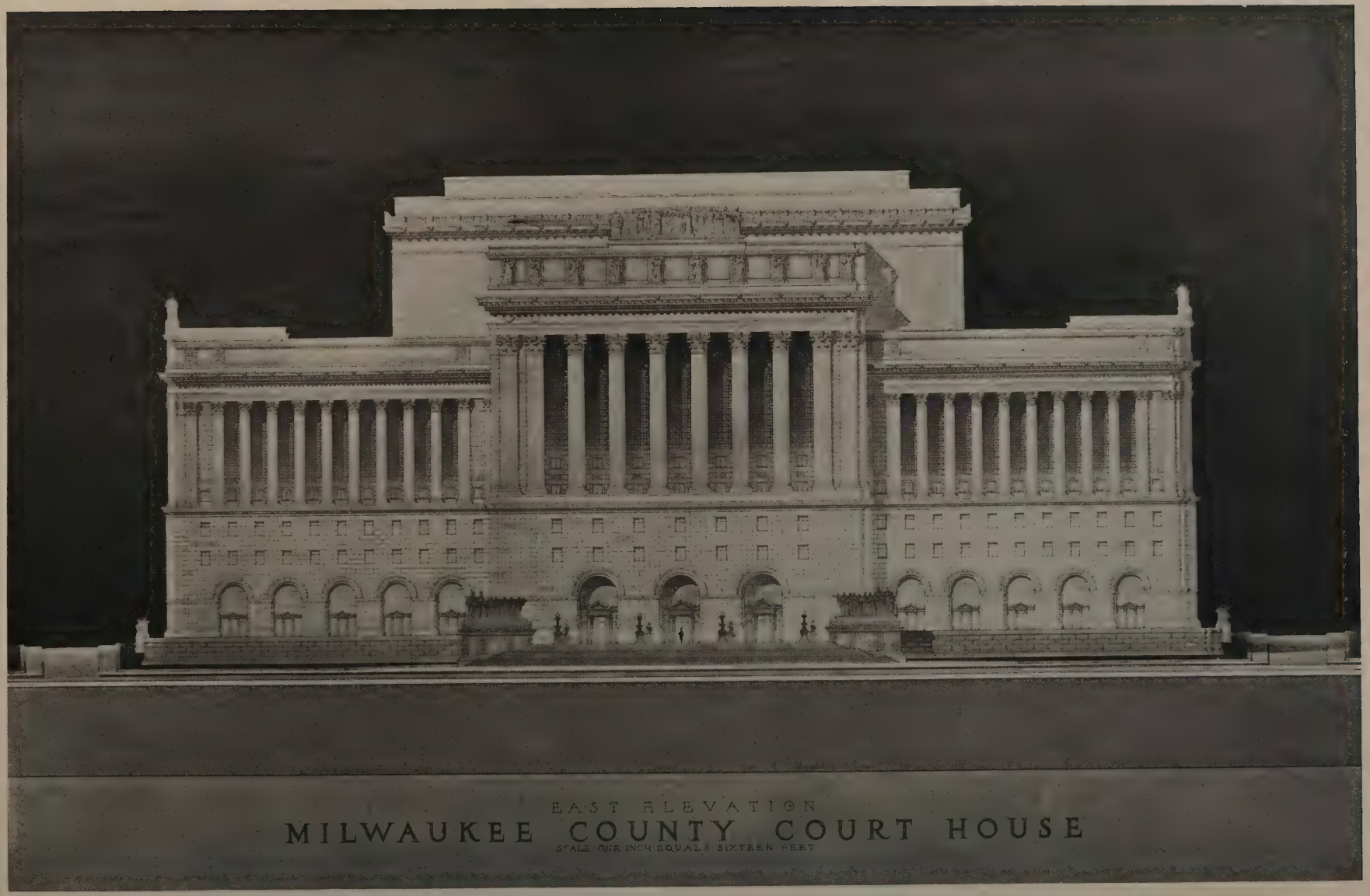
All of which is respectfully submitted.

Jury of Award

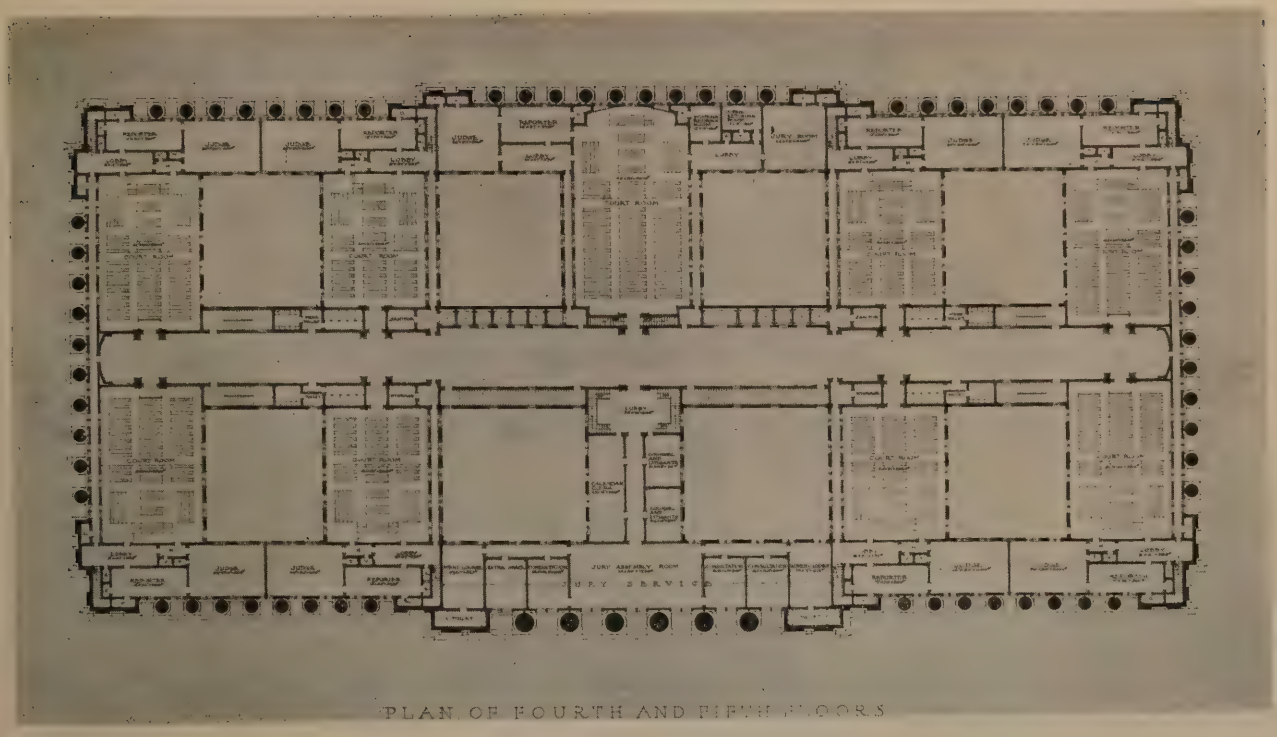
WM. E. MCCARTY
FREDERIC HEATH
HUGO O. P. FRANKE
JAMES GAMBLE ROGERS
ALBERT KAHN
JOHN LAWRENCE MAURAN
OSCAR M. FRITZ

The names of the winners and the prizes awarded were:

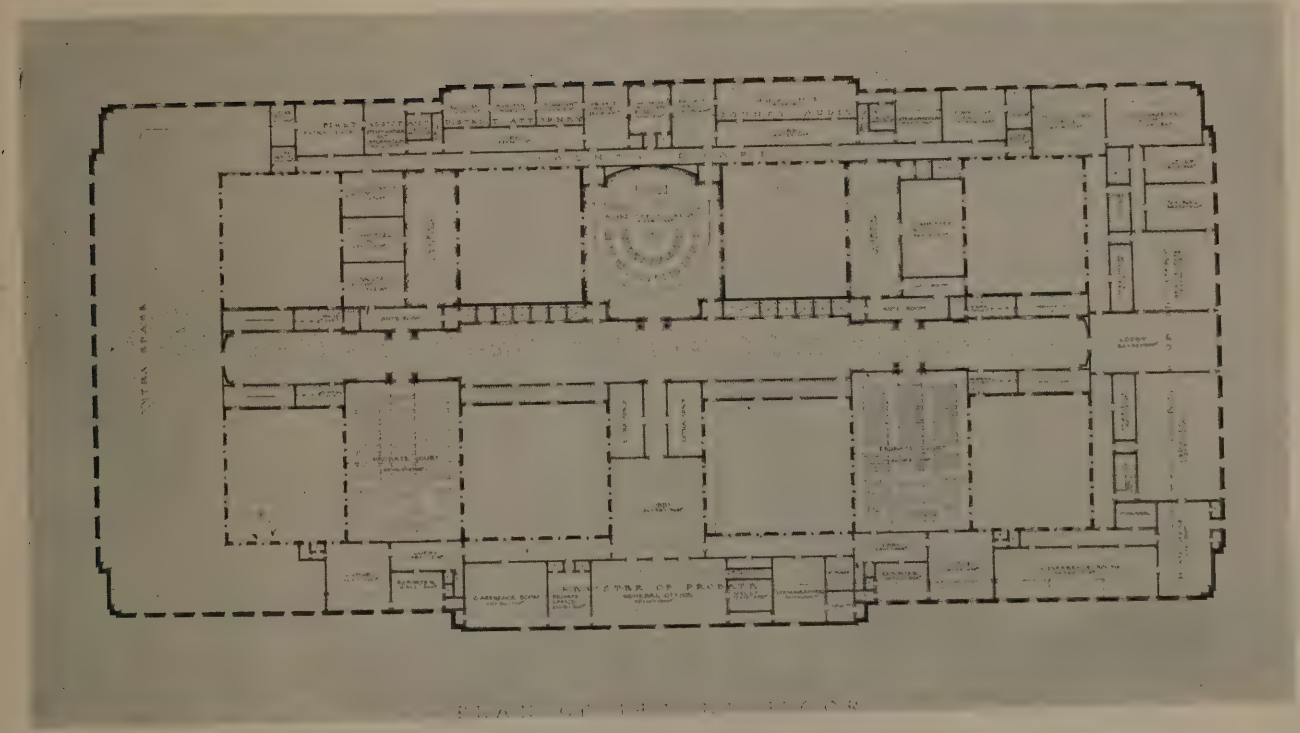
First Prize, $10,000, to Design No. 15, Albert Randolph Ross, New York; Second Prize, $7,500, to Design No. 24, W. W. Ahlschlager Inc., Chicago, Ill.; Third Prize, $5,000, to Design No. 29, Robt. Messmer & Brothers, Milwaukee, Wis.; Fourth Prize, $3,000, to Design No. 20, La Farge, Warren & Clark, New York; Fifth Prize, $2,000, to Design No. 33, Bakewell & Brown, San Francisco, Calif.



EAST ELEVATION, WINNING DESIGN IN COMPETITION FOR MILWAUKEE COUNTY COURT HOUSE
ALBERT RANDOLPH ROSS, ARCHITECT



Plan of Fourth and Fifth Floors



Plan of Second Floor

WINNING DESIGN IN COMPETITION FOR MILWAUKEE COUNTY COURT HOUSE

ALBERT RANDOLPH ROSS, ARCHITECT

THE NEW YORK ARCHITECTURAL CLUB, INC.

DURING THE SUMMER months activities in the club were pretty much at a standstill, due to the usual conditions at that time of the year, when people seek the out-of-doors as much as possible, participating in various athletic sports and vacation travels.

About that time Mr. George A. Flanagan, the president of the club, had a very brilliant idea which he put into execution at once, and that was to obtain permission from the Society of Beaux-Arts Architects to exhibit in the club rooms all of the nineteen winning designs of the Paris Prize competitions, starting with the year 1904 down to 1926, with the exception of 1915-16-17-18, in which years no competitions were held because of the World War. As no such combined exhibition of these drawings was ever held before, the Beaux-Arts Institute readily agreed to loan the drawings to the club. It required a great deal of work to clean up and re-mount the drawings, most of which work was done by Mr. Flanagan himself with the assistance of some of the boys, but he found it very much worth the effort when he saw how many people were interested in the exhibition, several thousands viewing the drawings during the two months that they were up. The drawings will be distributed by the Beaux-Arts Institute to various architectural schools, universities and ateliers throughout the country, and it is hardly possible that they will ever be exhibited in this manner again. For this reason all of the drawings, some seventy in number, were photographed, and will be issued in book form in the near future through THE PENCIL POINTS PRESS, INC. The book should prove very interesting to all students of architecture, and there will probably be a big demand for it.

The club, through its fourteen committees, has mapped out a very interesting program for the Fall, Winter and Spring, whereby the members will have the opportunity to enjoy a variety of lectures on Architecture and the various building arts, dinners and dances, as well as work in the atelier or life class, more of which will be mentioned from time to time.

The atelier numbers about twenty-five students and these are very busily at work on the season's first problems in the various classes of work. Mr. A. D. Seymour and Mr. E. L. Babbs are active as Patron and Sous-Patron, respectively.

The life class is also in session every Tuesday and Friday evenings, with Mr. Theo. B. Voyvodick in active charge. Mr. Albert Jacobson, who has studied extensively both in this country and abroad, is the very capable critic of this class.

The club rooms are acquiring a cozy and comfortable atmosphere since several large, beautiful sofas, armchairs and floor lamps have been added to the furnishings, and will soon be in tip-top condition, as complete in every detail as can reasonably be expected.

THE ARCHITECTURAL BOWLING LEAGUE OF NEW YORK

The bowling schedule of the Architectural Bowling League is now in full swing, and the "Knights of the Rolling Thunder" are at it every Thursday evening from 7 to 11 P. M., on the 4th floor of "Uncle Joe" Thum's famous recreation place at Broadway and 31st Street. It will be, without a doubt, the most interesting season ever, as considerable rivalry exists between the various teams and players and already they are reaching for the higher record scores. The game is very enthusiastically participated in and affords not only a lot of fun, but a good way to prevent curvature of the spine, due to bending too long over drafting boards, as well as to take the kinks out of draftsmen's elbow. Besides the prizes at the end of the season are very much cherished, some forty or more trophies, banners, silver cups and medals being distributed at the end of the various tournaments for five, three and two man teams. Six ladies' nights have been scheduled for this season, during which three of the eleven alleys are turned over to the ladies for their exclusive pleasure and enjoyment.

The teams this year are from the following sixteen architects' offices:

Voorhees, Gmelin & Walker, Schwartz & Gross, Peabody, Wilson & Brown, Cass Gilbert, William Whitehill, Alfred C. Bossom, Starrett & Van Vleck, J. E. R. Carpenter, James Gamble Rogers, Andrew J. Thomas, Guilbert & Betelle, Warren & Wetmore, John Eberson, Ludlow & Peabody, William H. Gompert, Thomas W. Lamb.

HENRY SASCH, *Secretary.*

A CORRECTION

THE CAPTION APPEARING under the reproduction of the interior of the "New York Telephone Company Building" on page 615 of the October issue was not correct. The iron work for this building was executed by Samuel Yellin, the bronze was done by John Polachek. Ulysses Ricci and John deCesare were the collaborators in the architectural ornament work, Mr. Ricci doing the bronze tablets and bronze work generally, and Mr. deCesare doing the plaster models. Edgar I. Williams collaborated with Mack, Jenney & Tyler to make the painted decorations a success.



"BRITANNY FISHERWOMEN"—CARTOON FOR MURAL DECORATION, BY FANNIE BAYERS.

Drawn with charcoal on detail paper.

THE T SQUARE CLUB OF PHILADELPHIA

THE FALL MEETING held on October 12th started the active Club year of the T-Square Club. This meeting was entirely successful from every view point.

The summer sketch exhibition was judged and the Dr. Paul P. Cret Prize awarded as follows:

1st Prize—Matthew Ehrlick
1st Mention—James J. Jackson
2nd Mention—Albert Kruse

At the close of the Club Dinner, Dr. Cret introduced Professor Jean Hebrard, the Patron of T Square Atelier. Professor Hebrard told us of some of his very interesting experiences and travels.

Vice-President Trautwein then introduced Mr. Chas. Z. Klauder, who delivered an inspiring and instructive address. Mr. Klauder gave us a summary of his experience along with many helpful suggestions in the study and practice of architecture.

Later, Dr. Cret spoke on the changes of design in residential architecture as pertaining to the different historical periods. This was a very complete and thorough study.

The Club now has a news bulletin known as the "Girandole". The first issue met with great general approval.

DETROIT ARCHITECTURAL BOWLING LEAGUE NOTES

WE ARE OFF to a good start again this year, and whether it is due to our new shirts and ties or the big prize list, competition and rivalry are as strong as ever.

It might be a good idea for Cleveland to adopt a few more of our brilliant ideas, and outfit the C. A. B. L.-ers with nice white shirts similar to ours. They have apparently done their best to emulate the shining example set by us, judging from their article in October PENCIL POINTS.

Incidentally, if it is instruction in bowling that our neighboring suburb wants, it may be had cheerfully and without restraint. They will hear from our matchmaker.

The standings of the teams on October 7th were as follows:

	Won	Lost
McGrath, Dohmen & Page	9	3
Donaldson & Meier	8	4
Smith, Hinchman & Grylls	7	5
Albert Kahn	7	5
Louis Kamper	7	5
Janke, Venman & Krecke	6	6
Malcomson & Higginbotham	5	7
Frank H. Nygren	4	8
Van Leyen, Schilling & Keough	4	8
Weston & Ellington	3	9

BOSTON ARCHITECTURAL CLUB

AT THE ANNUAL MEETING of the Club the following officers were elected: Millard Burr Gulick, *President*; Robert M. Blackall, *Vice-Pres.*; Charles G. Loring, *Treasurer*; Harry R. Shepley and H. Daland Chandler, *Directors*.

The classes and work in the atelier are now in full swing with one of the largest enrollments the Club has ever had. There is a very fine exhibition of summer sketches in the Great Hall, which consists of work done during the current year by Club members.



LEROY E. KIEFER

LEROY E. KIEFER has just returned from his travels as holder of the George G. Booth Travelling Fellowship in Architecture of Michigan University, which he won in 1926.

Mr. Kiefer started his architectural training at the University of Michigan in 1921 and received his bachelor's degree in June, 1925. The following year he returned for more work and took his master's degree and won the Fellowship. During his training at the University of Michigan he studied under Eliel Saarinen and Samuel Chamberlain.

While abroad Mr. Kiefer travelled and studied in France, Italy, Austria, Germany and England. One of his sketches is reproduced as a plate page in this issue and other of his drawings will be presented in future issues of PENCIL POINTS.

CINCINNATI ARCHITECTURAL SOCIETY

AT THE SEPTEMBER MEETING of the Cincinnati Architectural Society, six new Directors were elected to take the place of the retiring members of the board. There are nine Directors, three of whom have another year to serve. They are: C. O. Boyce, Wm. B. Ward, and Lawrence Tefken. The six new members are: Ted Thauwald, Oscar Freidhof, John Baker, C. B. Woodward, John Deeken, and S. N. Hannaford.

The Board of Directors elects the officers from its own membership.

The October meeting will be presided over by the new President, Ted Thauwald, assisted by the new Treasurer and Secretary, C. O. Boyce and S. N. Hannaford.

The educational work carried on by the Society has been taken up where it left off last season and six men are now busily engaged working out the latest Beaux-Arts problem. A sketch class was conducted during the summer months and at the October meeting judgment will be passed upon the various efforts and prizes awarded for the best ones.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the third of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

September 28th, 1927.

Dear George:

I may as well write about that promised subject of drafting, for there was in my mail today a letter from a young man who was starting in the architectural profession just where so many start—in the file room. The drawings are really a mystery at first and only by number of job and sheet are they kept in the right file drawer.

Later, through inquiry and study of these drawings or possibly through night school study, the file room clerk begins to see the reason for all the work which he has seen on the various drawings.

What this young man asked in his questions, as to what was necessary for him to study to become a draftsman, would seem to many successful men as unnecessary, but my answer is for him. If any of you are at all wise you will read it, maybe you will get a different idea of drafting and change your idea of being just so many "slaves", while the other fellow gets the cream of the work to do. Yes, "slaves," that is what some draftsmen call themselves.

Now, my young friend, since you first entered day school you began making marks on paper in certain forms or characters. Eventually you grouped those forms into words, then sentences, then paragraphs, and so on until you not only recognized those forms in print and writing but were able to write those forms, first slowly and with effort because it meant memorizing each one, but later that writing was automatic. Your mind then was given over to the thoughts you were writing in those characters so that it could be rounded out to convey to others just what you were thinking.

So with drafting, in school the drawing lesson to many was a bore and it is admitted, many times, it was not made interesting. You thought just drawing lines of different length and thickness and in different forms was nonsense; surely, if that is drafting you will have none of it; but if that part became automatic and the thought given to that which you wanted to convey to someone else, why then the labor changed to pleasure.

Now, if you will think carefully over those last two paragraphs you will see that there is a similarity between writing and drawing. You may say that there is not a set of forms like letters of the alphabet to group together as in writing; and that is true to some extent. You will see what I mean if you will picture to yourself what you would see if you could, with a large saw, cut through the walls just about three feet above the floor and remove the upper part. Help visualize such a condition through watching building construction from week to week. You will soon find that the window and door openings, stone, brick, walls, floors, and other details, correspond with the letter forms.

Don't think you can ever put a piece of paper on the board, and with square, angle, and pencil complete a drawing without making some change. I have known draftsmen to exaggerate the thoughtful study of the problem, drawings for which they were to make, by visualizing in its completeness the full solution of the problem before putting pencil to paper. That is impossible for the most able architect or draftsman. Do what any author does, put down with lines and curves what he would in letter forms, then shift, change, erase and redraw until the problem is solved in all three dimensions—plan, elevation and section.

When you have mastered drafting you have not mastered design for you have only mastered the means by which design is shown or conveyed to the thoughts of another. Keep clearly in mind that the work of each draftsman, whether he conveys design of the whole problem or some portion, or whether he is putting down the lines and notes regarding the mechanical trades, or whether he is making details, his work is necessary to the successful carrying out of the construction as a whole.

Each one has his part to do in constructing the building on paper just as the co-ordinated, well directed effort of the men of the different trades makes the successfully completed buildings—you have your part in that co-ordinating of effort.

Sincerely,

Your Uncle.

NEWS ITEMS FROM THE AMERICAN ACADEMY IN ROME

A NEW ACADEMIC YEAR started on October first, and the staff and new Fellows were already in residence. The latter include Homer F. Pfeiffer in architecture, Dunbar D. Beck in painting, George H. Snowden in sculpture, Michael Rapuano in landscape architecture, Alexander L. Steinert in musical composition, and Howard Comfort, Collice Henry and Mildred McConnell in Classical studies.

About the middle of September, Francis S. Bradford concluded his fourth year of residence at the Academy as Fellow in painting, and started on his return trip to America by way of France and England.

Harry P. Camden has completed the term of his Fellowship in sculpture and has returned to America to become Head of the Department of Sculpture in the University of Oregon.

A. Clemens Finley is remaining at the Academy for a limited time beyond the three-year term of his Fellowship in painting in order to complete a canvas upon which he has been working.

George Fraser, third year Fellow in architecture, is planning to draw out the recently excavated Baths at Leptis Magna in Tripolitania; he already has received permission to do this work, and has been invited by the excavators to live with them at the site itself. Fraser was expecting to start for Africa toward the middle of October, so that he might obtain his measurements before the rainy season, and, also, that he might be in Rome in January for the annual collaborative problem. The Baths at Leptis Magna are unusually good in general arrangement, and Fraser is delighted to be able to undertake the work of restoring them, even if it is only on paper.

Walker Hancock, third year Fellow in sculpture, reports from Berlin that he finds the Kaiser Frederick Museum one of the best places on earth to study Italian art—all art in fact.

Stuart Shaw, special Fellow in architecture, has been motoring through Southern France. His search for cloisters and the Romanesque was apparently successful.

Announcement of the annual competitions for the various Fellowships at the Academy will be made next month. As heretofore, applications will be received until March first.

HE PAYS, AND PAYS, AND PAYS

(Continued from Page 682)

Boy, I'm with you." Pat O'Hara's heavy fist crashed on the table, upsetting a coffee cup and spreading destruction. A roar of savage approval showed a fighting sentiment had been aroused. A Blade rose excitedly to his feet.

"Say fellows, we must be sure and adopt that catch-phrase: 'Your plans and specifications are more the foundation of your building than the concrete under it.' And then ask friend client if he would like to have a bum foundation due to a cheap set of plans. That ought to make 'em think."

"That's the stuff," enthusiastically approved another Blade. "You bet! If we get that kind of stuff going around among the building public, we'll get somewhere."

The enthusiasm of the moment was carrying the Blades off their feet. The meeting was getting boisterous. Tom Kenyon pounded the table for attention.

"Fellows, I believe this is the most profitable meeting we have had to date, and I hope the PENCIL POINTS Microphone will make the old Architectural ether sizzle. If the boys who push the pencils and the boss who pays the bills will get up in Chapter Meetings and pound the table, yelling good and loud for action all over the United States, I say unto you, we'll pry something loose—the mountain's going to move. We'll be doing more for the profession of architecture than has ever been done before. Whether the individuals be radical or reactionary, they can see our idea is going to correct a whole host of evils in the profession. While there will be a terrific howl go up from some architects, the great majority of them will sympathize with it because it means ultimately that it will put money in the pockets of everyone in the business."

"Well, we've been broadcasting for several months now, so if you fellows out there in the land of static think there is anything to this opus, tell it to the editor, because I certainly want to stand in with the old boy. You know, the friendly old cuss strongly maintains that 3,000 words of verbal therapeutics is a sufficient dose—that is in one issue. He's afraid I'll put you to sleep. Hot cats! Snore that one off if you can! Well boys, the alarm for the gas attack is sounded, so get out the old gas masks, and put them on for the next issue!"

A BUILDING ON THE BOARD

(Continued from Page 663)

and step by step was helpful in connection with the interior treatment also. It made possible the careful study of plaster texture and color, the tonality of the truss work, and the various needs of the chancel with regard to furniture.

Early in the work a committee, known as the "Arts and Gifts Committee," was appointed by the church. Its duty was to pass on all gifts and details, none being accepted until they had been unanimously approved. The architects had a voice in all the decisions of this committee. This resulted in a singular harmony of effect, which has proven of great help to the architects.



LITHOGRAPH BY VAHAN HAGOPIAN

PROPOSED CHURCH FOR MILBROOK, EWING & ALLEN, ARCHITECTS

PRATT ARCHITECTURAL CLUB

DEAR FELLOW MEMBERS:—

After a lapse of a few months, we received the Bulletin and read it fore and aft with much pleasure until we discovered that we are on the Publicity Committee again, having thought we had successfully sidestepped the job. From then on the Bulletin became more interesting, it taking our mind off our job again.

Dropping into New York we hustled over to the luncheon at the Fraternity Club and immediately felt at home, for there we met many of our fellow members. We really envy the men who are located in the metropolitan district for they sure have it nice—every Friday a wonderful friendly crowd around the Pratt Long Table. There is the place that our exalted "profs" must come down to our level and we can sass them as we please.

We found that our membership is in a healthy condition, and flourishing, but always plenty of room for more. There are many yet who have just kept putting off getting in line. It only takes a few moments to fall in and become a member.

Soon the fall dinner will be held. As we get it it will be a very snappy and peppy dinner. Ashly is lining up the talent as only he can line them up. Undoubtedly much will be expected from our profits in the way of, well everything. So come along with us and hear, for our profs are certainly different off duty. We are early with the dinner announcement but then you cannot say you were not warned. Watch out for the Committee's announcement and refuse to forget to come.

Next month we expect to be able to tell you much about the club activities and inside business, as we will do some snooping (it's national now, we believe) and we are some snoopers.

Philip Knobloch is papa to a baby girl, and has decided to keep it.

Best wishes until the next outburst.

THE COMMITTEE,
P. G. K.

THE ARCHITECTURAL AQUATINTS OF DONALD DOUGLAS

(Continued from Page 661)

all there is a notable justification of massed values.

It is interesting to compare the aquatint method and result with those of ordinary etching and, for that reason, we have included, in the illustrations shown, one of Mr. Douglas' etchings in line of the Ziegfeld Theatre. (Page 656.) This etching shows that Mr. Douglas is quite at his ease in line work. There is, however, a peculiar interest in this plate inasmuch as it illustrates something that is not commonly understood regarding etchings—and that is, the importance of the inking of the plate preparatory to printing. Compare the illustration shown on the left with that shown on the right. Different as are the two effects, both prints were made from the same copper plate. The one shows day-light; the other, night-light. The difference in effect is gained simply by the difference in the application of the ink to the copper plate. And it is proper to make note here that the proper inking of the plate—whether in line etching or aquatint—spells success to the print, as the improper inking spells something worse than defeat. Before the first satisfactory print is secured, dozens may have to be discarded. After one print is found acceptable, however, it is comparatively easy to produce others like it by following the same manner of inking and wiping.

The two processes of ordinary line etching and of aquatint may be employed sometimes to great advantage on the same copper plate. The line etching shown on the left on Page 658 was first made; then the copper plate was grounded with rosin and treated according to the aquatint process. It is interesting to compare the final result, at the right, with the line etching. The peculiar biting achieved by the aquatint process gives a striking impression of verisimilitude in the deeply pitted stone of the Gothic columns.

The aquatints shown in this article represent a small part of the work which Douglas has done in the past year. It is only recently that he has given himself devotedly to aquatint, and it is only recently, one may add, that architects have realized the importance of aquatint as a means of effective presentation of their architectural and decorative compositions.

Douglas, still young as years go, has given full evidence of his mastery of both etching and aquatint. Born in Houston, Texas, in 1899, he spent a portion of his boyhood in Chicago. Subsequently he went to Yale University and in 1922-23 he travelled and studied in Europe. In New York he has followed the profession of architecture since 1924 when he entered the office of Raymond M. Hood. The following years have been spent largely in the offices of Harvey Corbett and of Joseph Urban. Such is the brief biographical notice—introduced here because in the discussion of the work of any artist convention demands that something of his earthly pilgrimage be recorded.

For the rest—the aquatints and etchings shown tell their own story: they need no "explanation" or interpretation such as the writers of voluminous works on æsthetics delight to present to a world already wearied with words. That these aquatints are worthy of study may, I hope, be safely posited; that they are significant will, I trust, be admitted. Just what the significance may be must be decided by the student; the jury of one presides over that peculiar court which judges alike the latest popular magazine cover and the head of St. Stephen by Leonardo.

THE AUTHORS IN THIS ISSUE

RAYNE ADAMS, author of the first article in this issue, is a New York Architect now associated with the firm of Robert J. Reilly. He will be remembered as having written the article on Frederic C. Hirons in our July 1927 issue.

ALVIN MEYER, who writes on collaboration, is a young sculptor now working in New York. He was Fellow in Sculpture of The American Academy in Rome from 1923 to 1926, and before that was holder of the Cresson Traveling Scholarship and the Reinhardt Traveling Scholarship of the Peabody Institute.

HUBERT G. RIPLEY needs no introduction to the regular readers of PENCIL POINTS or to members of the profession in general. For the benefit, however, of those who are making his acquaintance for the first time through The Diminishing Glass, we present him as fifty percent of the genial firm of Ripley & LeBoutillier, Architects, Boston.

CHARLES KYSON, as many of our readers will have guessed from his breezy and ebullient style, hails from Los Angeles, California, where he divides his time between being a busy architect and President of The Architects' League of Hollywood.

ARCHITECTS AND ENGINEERS CONSULT ON NEW YORK CITY PLANNING STUDIES

In connection with the studies of the waterfront of the City of New York, being carried on by the Regional Plan of New York in connection with the Russell Sage Foundation, the second trip of inspection of the Harbor was made on Saturday, October 1st. This was one of three such all-day trips required to see the vast waterfront of the city. The purpose of these trips is to acquaint the staff of the Regional Plan with existing conditions and provide opportunity for discussion of proposed improvement of the waterfront among the City officials, members of the professional staff of the Regional Plan, and eminent Architects and Engineers, together with Representatives of Civic Organizations, the Regional Council, and others.

Commissioner of Plant and Structures, Albert Goldman, on behalf of the City, gave the use of the steamer *Riverdale* for the inspection.

The guests took great interest in the plans exhibited aboard the ship, and took part in animated discussion of the enormous map-plan of the entire Region prepared under Mr. Thomas Adams' personal direction, and of the more finite architectural city planning by Mr. Francis S. Swales of the strategic areas of Manhattan Island, upon the future of which the fate or fortunes of so much of the rest of the Region will depend.

Mr. Swales' studies were of especial interest, as they were shown by rendered plans and beautifully presented water color elevations, the latter drawn at the scale of 40 feet to the inch, and very comprehensible to the layman. The party travelled more than three and one half miles of the East Side Waterfront, and compared the proposals of the architect with the existing conditions of this vast tract of depreciated land, which borders the most highly developed property in Mid-Manhattan, extending from East 23rd Street to East 90th Street. Competent engineers in the party estimated that the cost of improvements, of raising street levels and creating an East Riverside Drive along the properly planned and planted quays proposed by Mr. Swales, would be a negligible amount compared to the enormous increase of ten to fifteen times the present land values—running to hundreds of millions of dollars—which the plans would create.

The route followed was to proceed from the Battery south, through the Narrows around Coney Island to Jamaica Bay; then back skirting the Brooklyn and Queens Waterfront, through Hell Gate as far as Riker's Island; then return to the Battery by way of the Manhattan and East River Waterfront.

Luncheon was served aboard the steamer and as arrangements for the trip were in the hands of Mr. Leslie Baker, the efficient Secretary of the Regional Plan Staff, the trip proved not only instructive but was enjoyed by all present under circumstances of beautiful weather and a schedule which operated to perfection.

ATELIER DERRICK OF DETROIT

Atelier Derrick concluded the last season of work in conjunction with the Beaux-Arts Institute of Design with a most enjoyable dinner and party. Prizes for the year's work were awarded at that time to Edgar Thompson and Albert Foster. This was the most successful of the Atelier's three years of activity.

We are now hard at work on this year's problems, with the intention of improving our record of last year. Our membership has increased a great deal and it will now be necessary to arrange for larger quarters.

At our first meeting the following officers were elected: *Massier*, Edgar Thompson; *Sous Massier*, Milton Major; *Librarian*, John I. Bergey.

Branson V. Gamber, a local architect, has again kindly consented to act as local correspondent, and in an advisory capacity for the Atelier.

Patrons for the year are Amadeo Leoni and Lancelot Sukert.

The work of the Atelier was exhibited for the first time at a recent meeting of the Detroit Chapter of the American Institute of Architects, and received much favorable comment.

BOOK NOTES

The Practical Exemplar of Architecture, being Measured Drawings and Photographs of Examples of Architectural Details, Selected by Mervyn E. Macartney, B.A., F.S.A., F.R.I.B.A. A portfolio of 110 plates, 8½" x 12¾"; price $7.50; published by The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1, London, England. This portfolio, which is in form exactly similar to the previous numbers of this series, furnishes a great deal of valuable reference material, in the form of photographs and measured drawings of interesting details of English buildings. The plates are grouped under the following headings: Almshouses; Admiralty, London; Bridges; Chimney Pieces; Cloisters; New College, Oxford; Cupolas; Doors and Doorways; Exteriors; Fanlights; Gates; Organ Cases; Overdoors; Screens; Shop Fronts; St. Mary Woolnoth, London; St. Paul's Cathedral, London; Staircases; Town Halls. The subjects are for the most part well chosen, and the information about each is given in a clear and complete manner. This work would be a very valuable addition to the library of any architectural office, or to that of any architectural draftsman.

The Architect in History, by Martin S. Briggs, F.R.I.B.A.; 387 pages, 5" x 7½"; price $3.75; published by the Oxford University Press, American Branch, New York. The average draftsman and student of architecture has acquired a knowledge of architectural history through the study of the monuments of the several great periods of his art. He can tell you that this or that building was designed by Ictinus, Bramante, Mansard, or Christopher Wren, but aside from knowing that these men were architects, he knows very little of their lives and works, and of their relations to the times which produced them.

Here is a book which goes through the architecture of Greece, Rome, the Middle Ages, the Renaissance, and the 19th Century, and which discusses the architects as figures in society, bringing out clearly, as it goes along, the gradual establishment of architecture as a profession. It can be read with profit by anyone who is connected with that profession, and can hardly fail to stimulate his appreciation of the old masters and his understanding of their works.

The author has supplied with each chapter a complete bibliography, which it is to be hoped a number of the readers of the book will take the trouble to investigate.



The Golfing Members of the Organization of Cram & Ferguson, Architects, Boston.



Paul J. Wiesler wins the prize in Class 1 of the October competition for his sketch of a "Church Tower," reproduced below. Our old friend Oong Gow has contributed an illustrated poem which takes the prize in Class 2. E. Lagershausen, a new comer to this department, is the winner in Class 3, and W. Godfrey is awarded the prize in Class 4.

We received a letter from Miss Gertrude Wagner telling us in most gratifying terms what she thinks of Pencil Points. Here it is:

Cleveland, Ohio.

Pencil Points,
Dear Sirs:—

Since reading Pencil Points I'm beginning to feel like a well-seasoned traveler, especially as I travel from "Cover to Cover".

From the view of the modern apartment on Park Avenue I get that flavor peculiar to New York City alone—from the pictured home of some fortunate owner in Connecticut I get a glimpse of the New England countryside—from a photograph of one of Chicago's, Philadelphia's or Boston's latest skyscraper I'm in that particular city and the view of a new Spanish-type school in California carries me straight to the Coast.

But the *piece de resistance* of the Pencil Points travelogue is the Color Plate section—the Grand Canyon of the book, with its beautiful red, blue, green and yellow colorings. They may not be originals, but "they satisfy", especially when framed and hung on my office wall.

(Signed) Gertrude Wagner.

Harold G. Hoeb expresses his opinion of our advertising section as follows:

Ohio Mechanics Institute,
Cincinnati, Ohio.

Pencil Points Press, Inc.,
Dear Sirs:—

Choosing the best and most interesting advertisement from your magazine is not a very difficult matter.

The best one, for rendering and architectural thought, is the "Authentic Plaster Ornament," of the Jacobson and Company.

Mr. Robert von Ezdorf has a fine style of rendering. It is impressive and its value is being profusely spread over the student who muses over these drawings. I think it altogether fitting that persons getting this Journal should pause and deliberate on this drawing.

Yours very truly,
(Signed) Harold G. Hoeb.



Sketch by Paul J. Wiesler, St. Louis, Mo.
(Prize—*Class One—October Competition*)



Sketch by J. Van der Kar, Brooklyn, N. Y.
"*Street Scene*"



"In Any Drafting Room"—By E. Lagershausen, Wilmette, Illinois

(Prize—*Class Three—October Competition*)



ILLUSTRATING OONG GOW'S POEM

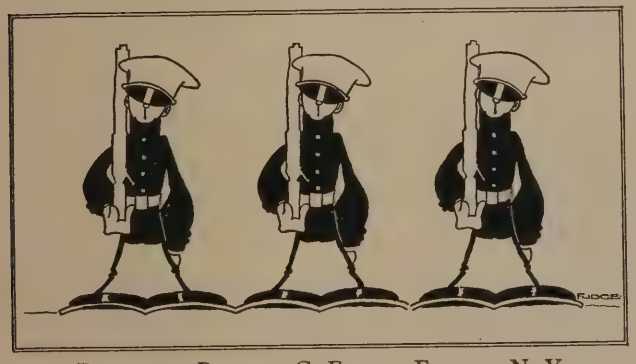
THE SPECIFICATION DESK

(PRIZE—*Class Two—October Competition*)

By Oong Gow

He said: "Specify
My mortar joint dye,"
And proffered a tin-foiled cigar;
To make himself rasher
This Sanctum gate crasher
Said: "Don't let 'or equal' debar."

When this bounder's free light
Gets it's turn to ignite,
And his product with others of par,
Are considered for mention
It's my fixed intention
To puff them for just what they are.



DRAWN BY RUSSELL C. FUDGE, ELMIRA, N. Y.

"Three Little Marine Sketches"

THE DRAFTSMAN'S PLAINT

By Goldwin Goldsmith

All day I work in an office
With a whitewashed brick wall view
To serve as an inspiration
For the charming things I do.

I dream of a noble building
Or a cottage cute and small,
And I see it rise as I visualize
My dream 'gainst that old brick wall.

Why should the Boss's office
Be lost in the City's maw
Where I find no inspiration
For the things I have to draw?

Why not a country office
Where the windows command a view
That would stir the soul of an office mole
And inspire a man to *do*.



· ROOF DETAILS ·

· SCALES AS INDICATED ·

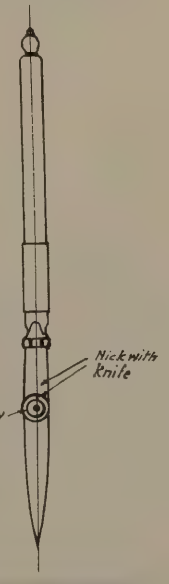
DRAWN BY PHIL COLGATE, LOS ANGELES, CAL.

A HELP IN USING YOUR RULING PEN

(PRIZE—*Class Four—October Competition*)

W. Godfrey, of Toronto, Canada, sends in this little drawing and his description of how he obtains and gauges a line of equal thickness for ruling pens:

To obtain quickly the exact thickness of line required in ruling pens a nick is made on the set screw, also on the blade of the pen at the usual working, or other convenient place. In this way the thickness of the line required may be easily obtained without having to try out various lines as is usual.

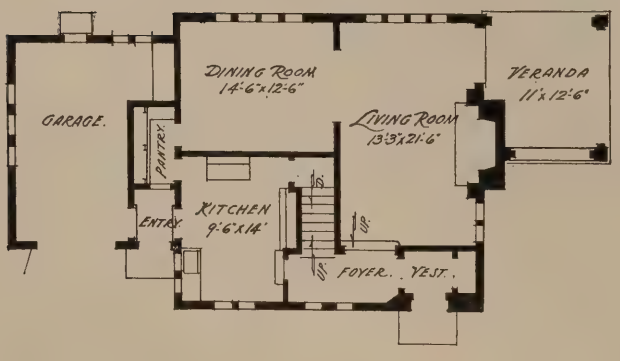




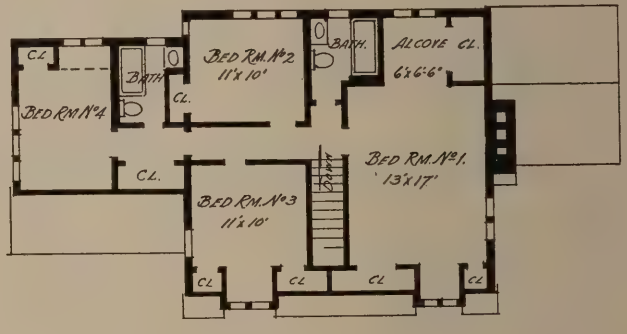
SKETCH ON CAMEO PAPER BY WM. WARD, NEW YORK



Perspective drawn on brown paper with pencil and opaque water color, by Harry C. Starr.



First Floor



Second Floor

PROPOSED HOUSE FOR DR. HOWARD STOUT NEILSON, AT DARIEN, CONN.

HARRY C. STARR, ARCHITECT

THE SPECIFICATION DESK

A Department for the Specification Writer

THE "FLIM FLAM" PAINT GAME

By Frank J. Rollins

EDITOR'S NOTE:—*This article by Mr. Rollins discusses a subject in which we believe every reader of this department will be vitally interested and it is therefore reprinted through the courtesy of "The Michigan Architect and Engineer."*

IF THERE IS any one thing more susceptible to crooked manipulation in the building industry than painting, that one thing would be hard to designate, for crooked work which amounts to absolute thievery is in fact practiced right along by some painting contractors throughout the entire United States and, for that matter, probably all over the world.

Not only that, but the system of "rushing" and "skinning" of painting work is not confined to the small jobs but goes merrily on with some of the largest, to the point that dishonest workmanship and fraudulent materials are combined to rob owners of hundreds of thousands of dollars, if not millions, annually.

The questions arise, who is to blame for the continuance of such indefensible and crooked practices and what, if anything, is the remedy?

Using just ordinary logic it is quite evident that owners who employ architects both to design and superintend the construction of buildings for them, have every right to expect their architects to protect them from substitution, fraud, and skinning work. If that is true, then architects cannot dodge the issue or shirk the responsibility for the systematic robbery of their clients by unscrupulous painting contractors.

It has been stated by those who are inside the painting game that approximately half of every dollar spent for painting is wasted, to put it mildly, because owners do not receive what is contracted for, either in labor or material. Architects, whose duty it is to safeguard their clients, in many cases stand idly by and do not lift their little finger even in protest.

Architects cannot hedge back of the excuse that they do not know what is going on, for that is no excuse at all, inasmuch as their clients pay them to know. If they accept money under such conditions and fail to live up to their obligations, then they too are accessory to the high-handed gouging of their clients. That's all there is to it.

It is not a pretty picture and it will not sound nice to members of the architectural profession who heedlessly take everything for granted and have been in the habit of permitting painting contractors to skimp, skin, rush, and substitute cheap and inferior materials on a job. But it's nothing less than the positive robbing of the owners, and architects who permit it are on a par with the painting thieves they allow on the job.

There is scarcely any need to go into details for every architect and every honest painting contractor are cognizant of just what is going on and doubtless could cite definite instances of poor workmanship, skimped coatings, and inferior materials where owners paid for good workmanship, full coatings, and superior materials.

The fact of the matter is that the cheating in painting work has reached such a brazen stage that even workmen are taking notice of the evil which has encompassed their trade, and in certain cities are starting campaigns to wipe it out.

"Rushing" as known to the trade, is doing less work, or inferior and unskilled work as compared with what the specifications and contracts call for.

"Skinning" means the putting on of fewer coats or in other ways cheating in both workmanship and materials.

"Substitution" is, of course, using cheaper and inferior materials than those specified and contracted for.

By these three methods the dishonest painting contractor flim flams the public, and if an architect is in charge of the job, he is at least morally a party to the paint game robbery.

True, it is exceedingly doubtful if, after a paint job is completed, even an expert can tell whether it actually consists of two or three coats and whether or not the materials specified have been really used.

It is because of these facts that there is more chance for deception and fraud in painting than in any other detail of building contract work, and therefore more reason for the closest supervision and inspection from the start to the finish of painting contracts.

On one of the largest commercial jobs in Detroit during the past year, a certain brand of high-grade fillers, paints, and varnishes was specified by name and written in the contract, but the manufacturers of that brand of materials have been unable to trace a single drop of any of their products to that job.

The contractor, through the architect's certificates, received compensation for the highest known grade of materials money can buy. This was what the owners wanted and were willing to pay for, yet the contractor did not buy those materials and the owner was presumably defrauded,—the architect issuing the certificates, to be charitable, was unworthy of the trust imposed in him.

That is only one of hundreds of cases of fraudulent painting contract work, but it serves to illustrate the many and to show the need of immediate action upon the part of conscientious architects, honorable contractors, and honest workmen to stop that type of crooked work.

The first step must be taken by supervising architects who should have a clause written into painting contract

specifications, providing that invoices or other satisfactory evidence proving that the exact kind, brand, and quality of materials specified was purchased for the job, must be presented before certificates will be issued.

But that is not all. Due to the ease with which rushing and skinning in painting work can be done and the practical impossibility of detecting such fraud after the job is finished, architects should have trustworthy superintendents to see that the materials specified are delivered and used, and to follow the job through from the start to finish.

That will put a crimp in the flim flam paint game which will go a long way, where supervising architects have charge, to correct the present evil. To adopt these or other adequate protective measures is clearly the duty of every decent, honorable architect. The others are unworthy of the name and a disgrace to the profession.

It is the passive attitude of many architects to this and other dishonest practices which have crept into contract construction work in the building industry, that is rapidly undermining public confidence in the practice of architecture and creating a doubt as to the real value of an architect, except as to his ability as a designer.

It is strictly up to the architectural profession to purge the building industry of crooked contractors. It *can* be done, and it *must* be done wherever an architect's jurisdiction for his clients extends to superintendency.

Once let it be known that architects have banded together to protect their clients, and that they have efficient ways and means of forcing contractors to live up to specifications, to prevent substitutions, to eliminate skinning in workmanship and materials, just that soon will there be a better public understanding of the true value and right appreciation of an architect's services.

But how "in the name of Jehovah and the Continental Congress" can architects ever expect to demonstrate to clients that they actually earn superintendency fees when they stand meekly by with folded arms, and permit the great contract painting fraud in the building industry to flourish as a green bay tree!

AMERICAN INSTITUTE OF STEEL CONSTRUCTION, INC.

The American Institute of Steel Construction held its fifth Annual Convention from October 25th to 29th at Pinehurst, N. C. With President W. M. Wood at the head of the Institute it was pointed out that five tangible achievements have been accomplished during the past year.

Through its Field Engineers, the Institute for the first time has been able to establish much needed personal contact with large numbers of architects, engineers, public officials and others in a position to influence the use of structural steel.

Last February, the Institute initiated the first national advertising campaign on behalf of structural steel. The advertisements have appeared at regular intervals in sixteen publications with a national circulation.

A closer cooperative relationship has been formed with the largest steel producing organization in the United States. This relationship has resulted in a financial contribution to the Institute's educational fund.

A Fire-proofing Specification has been prepared by Lee H. Miller, the Institute's Chief Engineer, and a committee of technical experts selected by the Institute. This specification will place steel in a more favorable position as regards competitive materials.

New data for the *Institute's Standard Handbook* has been compiled. The *Handbook* includes the Standard Specification for the Design, Fabrication and Erection of Structural Steel, the Code of Standard Practice, the Fireproofing Specification, and Allowable Load Tables.

Throughout the year the Institute has also carried on a wide variety of other activities, all aimed at the wider and more intelligent use of structural steel for the benefit of all concerned.

Among those who addressed the convention were Karl E. Vogel, of the Omaha Steel Works; Rudolph P. Miller, Consulting Engineer of New York City; C. R. Young, Professor of Structural Engineering at the University of Toronto; Robert D. Kohn, Architect, New York.

Alfred E. Linden spoke on "Reinforced Concrete Construction." Other speakers were Professor Clyde T. Morris, of the Ohio State University; Robert Tappan, Architect; W. R. Basset, of Miller, Franklin, Basset & Company, New York; W. C. Clark, Economist, of S. W. Straus & Co.

The Executive Offices of the Institute are at 285 Madison Avenue, New York.

DIRECTORY OF SHEET STEEL PRODUCTS

The Sheet Steel Trade Extension Committee, Oliver Building, Pittsburgh, Pa., has just brought out a *Directory of Sheet Steel Products and Fabricators*—the first publication of the kind that has ever been issued.

The volume will prove of great value to all having to do with the steel industry. It contains approximately five thousand names—listing all of the manufacturers of sheet steel, all of the fabricators of products and the names of these products.

A brief history of iron and steel introduces the work, which may be had from the publishers for $3.00.



Monument to Plainsmen near Columbus, Nebraska
Fred R. Kimball, Sculptor

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

Wanted and for Sale

H. S. White, c/o Geo. E. Savage, Witherspoon Bldg., Philadelphia, Pa., wants copies of February and April 1925.

H. S. Deiser, 85 Water St., Paterson, N. J., has all of the issues from June 1920 to May 1927 for sale. All are in good condition and will be sold to the one giving the best offer for the complete set.

The Kansas City Cut Stone Co., Fifth & Cheyenne Sts., Kansas City, Kansas, wants a copy of June 1920.

Louis Spelman, c/o Silver Bay School, Silver-Bay-on-Lake George, N. Y., has the following copies for sale: June, July, August, September, October, December, 1920; all copies for 1921 except September and October; all copies for 1922 except April and July; all copies for 1923 except June; and January, February, March, April, June, and July, 1924.

Brentano's, 218 So. Wabash Ave., Chicago, Ill., have for sale copies of July and August 1927.

Minneapolis Public Library, Minneapolis, Minn., Att. Miss Foster, wants a copy of November 1926.

Mrs. Florence Morey, Notchland, Bemis, N. H., has the following books for sale: *Folio of Views of Ancient Monuments in Central America, Chiapas & Yucatan,* by F. Catherwood, London, 1844. This work contains 25 Plates, 11" x 15½", of work done on stone, description of each plate and of the country, also maps, printed in browns and greens. *Encyclopedia of Cottage, Farm & Villa, Architecture & Furniture,* by G. C. Loudon, London, 1833; *Builders Pocket Manual,* by A. C. Smeaton, London, 1836; *Treatise on the Theory & Practice of Landscape Gardening Adapted to North America,* by A. G. Downing, London, 1844; *School Architecture,* by Barnard Henry, New York, 1849; *Glossary of Terms used in Grecian, Roman, Italian & Gothic Architecture,* 2 Vols., 3 parts, Oxford 1830.

PERSONALS

Frank C. Walter, Architect, has moved to 401 Wilcox Bldg., Tulsa, Okla.

Robert B. Coleman, Jr., has opened an office for the practice of architecture at 316 Story Bldg., Los Angeles, Calif., and wants manufacturers' samples and catalogues.

Walter P. Crabtree, Architect, has taken his son, Walter P. Crabtree, Jr., into partnership under the firm name of Walter P. Crabtree & Son with offices in the Capitol Bldg., 410 Asylum St., Hartford, Conn.

Harold Adelsohn, architectural student and draftsman, 1177 West 25th Place, Los Angeles, Calif., would like to receive manufacturers' samples and catalogues.

John P. Schooley, Architect, has opened an office at 305 Masonic Temple, Zanesville, Ohio, and would like to receive manufacturers' samples and catalogues.

Glenn C. Wilson and R. H. H. Hugman have formed a partnership for the practice of architecture and have opened offices in the Texas Bank Bldg., San Antonio, Texas, and would like to receive manufacturers' samples and catalogues.

Robert H. Ainsworth, Architect, has opened an office at 314 Braley Bldg., 35 So. Raymond Ave., Pasadena, Calif.

Richard W. Ware, Structural Engineer, has opened an office at 314 Braley Bldg., 35 So. Raymond Ave., Pasadena, Calif.

Alex M. Linn, Architect, has moved from Sunnyside, Long Island, and is opening an office for the practice of architecture at 900 S. & L. Bldg., Des Moines, Iowa.

Alex Umansky, 1410 Myrtle St., Sioux City, Iowa, is an architectural student and draftsman and wants manufacturers' samples and catalogues.

J. W. Zawosky, architectural designer, has moved from 408 E. 74th St., New York, to Front St., (R. F. D. 1, Box 1) East Meadow, Hempstead, L. I., N. Y., and desires manufacturers' samples and catalogues.

Joseph Humbert Messineo, Architect, has opened an office at 160 Palisade Ave., Garfield, N. J. His main office is in Passaic, N. J.

PERSONALS (CONTINUED)

ELLERBE & CO., ARCHITECTS, St. Paul, Minn., have opened an office at 510 Essex Bldg., Minneapolis, Minn., and desire manufacturers' samples and catalogues.

HAROLD J. THOMPSON, ARCHITECT, has opened an office at The Roosevelt, County St., New Bedford, Mass., and would like manufacturers' samples and catalogues.

KARL A. HAUSER, ARCHITECT, has opened an office at Kenwood Ave., Catonsville Knolls, Cantonsville, Md.

ELMER F. LINDBLOM, 768 W. Central Ave., St. Paul, Minn., an architectural student, is maintaining an A. I. A. file and wants manufacturers' samples and catalogues.

DAVID KOSVICH AND I. HERMAN KANNER have become associated and will practice architecture under the firm name of Kosvich & Kanner, at 214 Peninsular Bldg., Jacksonville, Fla.

JOHN L. MURRAY, 1025 N. Olden Ave., Trenton, N. J., is an architectural draftsman and is starting an A. I. A. file and wants manufacturers' samples and catalogues.

CLIFFORD LECOURTOUR, 4162 Flora Blvd., St. Louis, Mo., is starting an A. I. A. file and would appreciate manufacturers' samples and catalogues.

CLIFFORD MELVILLE SWAN has severed his connections with The Johns-Manville Corporation to devote his time to his consulting practice in the field of architectural acoustics, with offices at 271 Madison Ave., New York.

CITY BUILDING CORP. BUILDERS' EXCHANGE, 6th & Franklin Sts., Richmond, Va., would like to receive manufacturers' samples and catalogues.

WM. W. SLACK & SON are now located in the Trenton Trust Bldg., Trenton, N. J. The members of the firm are Wm. W. Slack and Leon W. Slack.

THOLE & LEGEMAN, ARCHITECTS, have moved to 307 American Trust Bldg., Evansville, Ind.

QUERIES AND ANSWERS

Query: Where can I get an impartial and scientific comparison between the various types of insulating materials used in buildings?

Answer: The Bureau of Standards, Department of Commerce, Washington, D. C., has made an extensive investigation of this subject and has published the results of its tests in Letter Circular 227, which can be obtained by simply writing the Bureau. The title of the report is "Thermal Insulation" and it is dated April 19, 1927, so that the information is pretty well up-to-date.

FREE EMPLOYMENT SERVICE

(Other Items on Pages 122 and 124 of the Advertising)

POSITION WANTED: Architect and graduate civil engineer, 10 years' experience making sketches, working drawings and field supervision of office buildings, hotels, apartments, etc. Expert knowledge of New York City codes and regulations. Box A-325, care of PENCIL POINTS.

POSITION WANTED: Young man, 22 years old, 6 years' architectural study, wishes position as Junior or tracer. Salary secondary. 3½ years' experience. Box A-326, care of PENCIL POINTS.

POSITION WANTED: With concern handling development work in or around New York. Age 29, American Protestant. Construction, drafting and landscape experience. Box A-329, care of PENCIL POINTS.

POSITION WANTED: First class superintendent and draftsman, 15 years' experience. Neat, accurate and practical. Can carry plans from sketches to working drawings; thoroughly experienced in field work. Box A-320, care of PENCIL POINTS.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

1-4 Concrete Inserts.—Pamphlet illustrating and describing this product. Midwest Steel & Supply Co., Bradford, Pa.

Redwood Sales Manual.—Twelve new pages to be added to the Redwood Sales Manual. California Redwood Association, Exposition Bldg., San Francisco, Calif.

The Story of Wood.—Interesting booklet on the subject of wood which also contains rules for the prize lumber slogan contest. National Lumber Mfrs. Assn., Transportation Bldg., Washington, D. C.

Webster Drip Trap.—A.I.A. File No. 30-c-2. Pamphlet illustrating and describing this type of drain trap. Tables, sectional drawings, etc. Warren Webster & Co., Camden, N. J.

Stewart's Hand Wrought Iron and Bronze.—Catalog No. 11 illustrates and describes many notable examples of hand wrought iron and bronze. Prices. 48 pp. 7 x 9. The Stewart Iron Works Company, Inc., Covington, Ky.

Celestialite Lighting Glass.—A.I.A. File No. 31-f-23. Engineering data on the subject. Celestialite Division, Gleason Tiebout Glass Co., 200 Fifth Ave., New York, N. Y.

Lupton Casement Windows.—Attractive Catalog No. 217 illustrating and describing steel casements, developed with respect for the best traditions of the past and a regard for the practical requirements of the modern home. Full size vertical sections, horizontal sections, specifications, hardware, details of installations, etc. 20 pp. 8½ x 11. David Lupton's Sons Co., Philadelphia, Pa.

Wooster Safety Treads and Security Nosings.—A.I.A. Folder File No. 14-d-1 containing much information on this subject. Illustrated and described. Data sheets. The Safety Stair Tread Co., Wooster, Ohio.

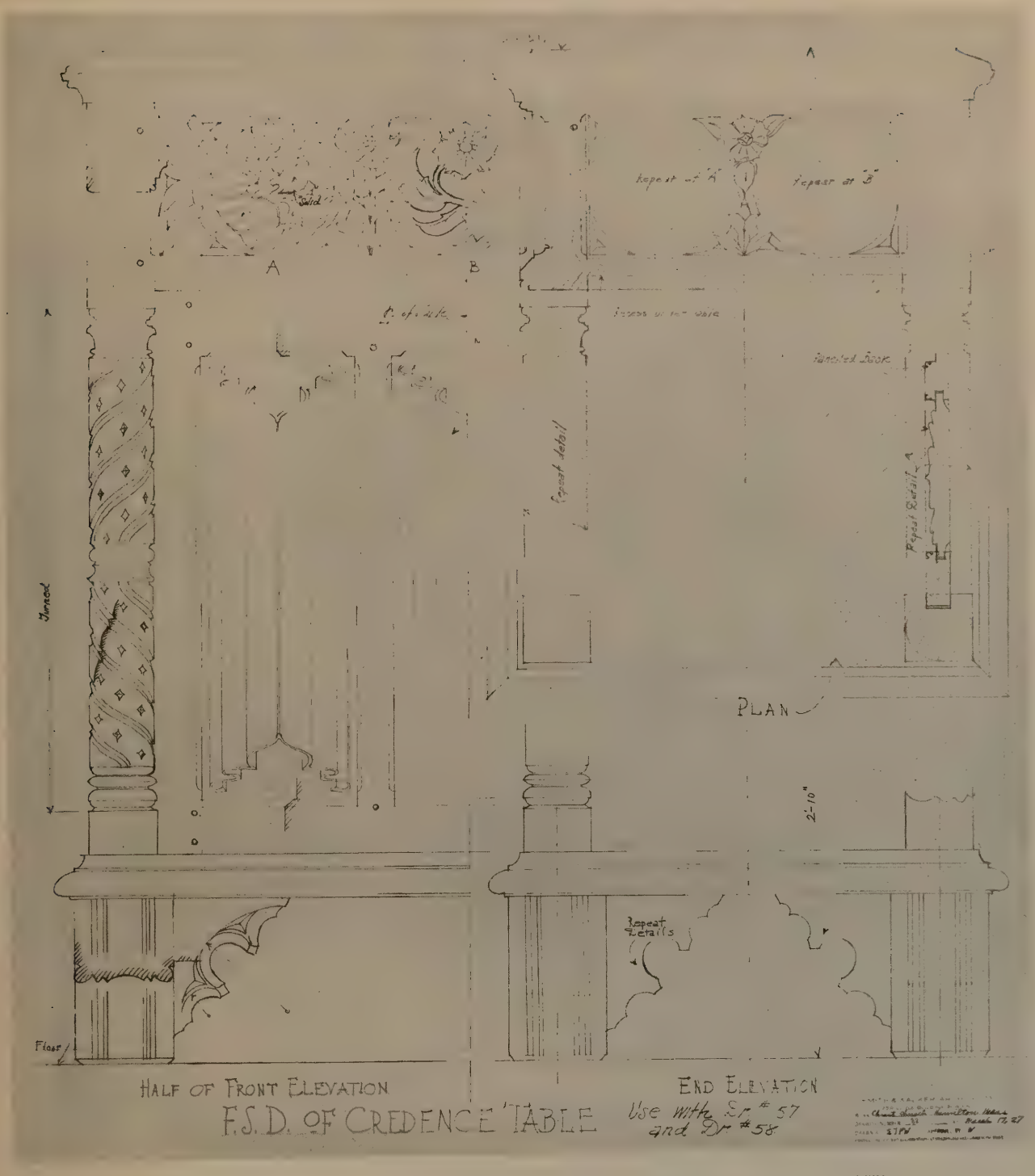
Standard Specifications for Sheet Steel.—(Cornices) A.I.A. File No. 12-I-2. This document prepared by a Committee representing 70% of the sheet steel making capacity of the U. S. is presented as a practical and up-to-date specification covering the work designated. Detail drawings, together with a group of specification clauses covering other trades closely allied with the work under consideration. 8½ x 11. Standard filing folder. Sheet Steel Trade Extension Committee, Oliver Bldg., Pittsburgh, Pa.

Better Windows for Your Home.—Attractive booklet illustrating and describing Upton Casement Windows. Tables of stock sizes. David Lupton's Sons Co., Philadelphia, Pa.

Zenitherm Floors.—A.I.A. File No. 23-g-2. Attractive brochure telling the story of Zenitherm and its general desirability as a material for floors. Beautifully illustrated, tables of standard sizes, color sheets showing standard colors and Zenitherm Art Floors, all contained in standard filing folder. Zenitherm Co., Inc., 390 Frelinghuysen Ave., Newark, N. J.

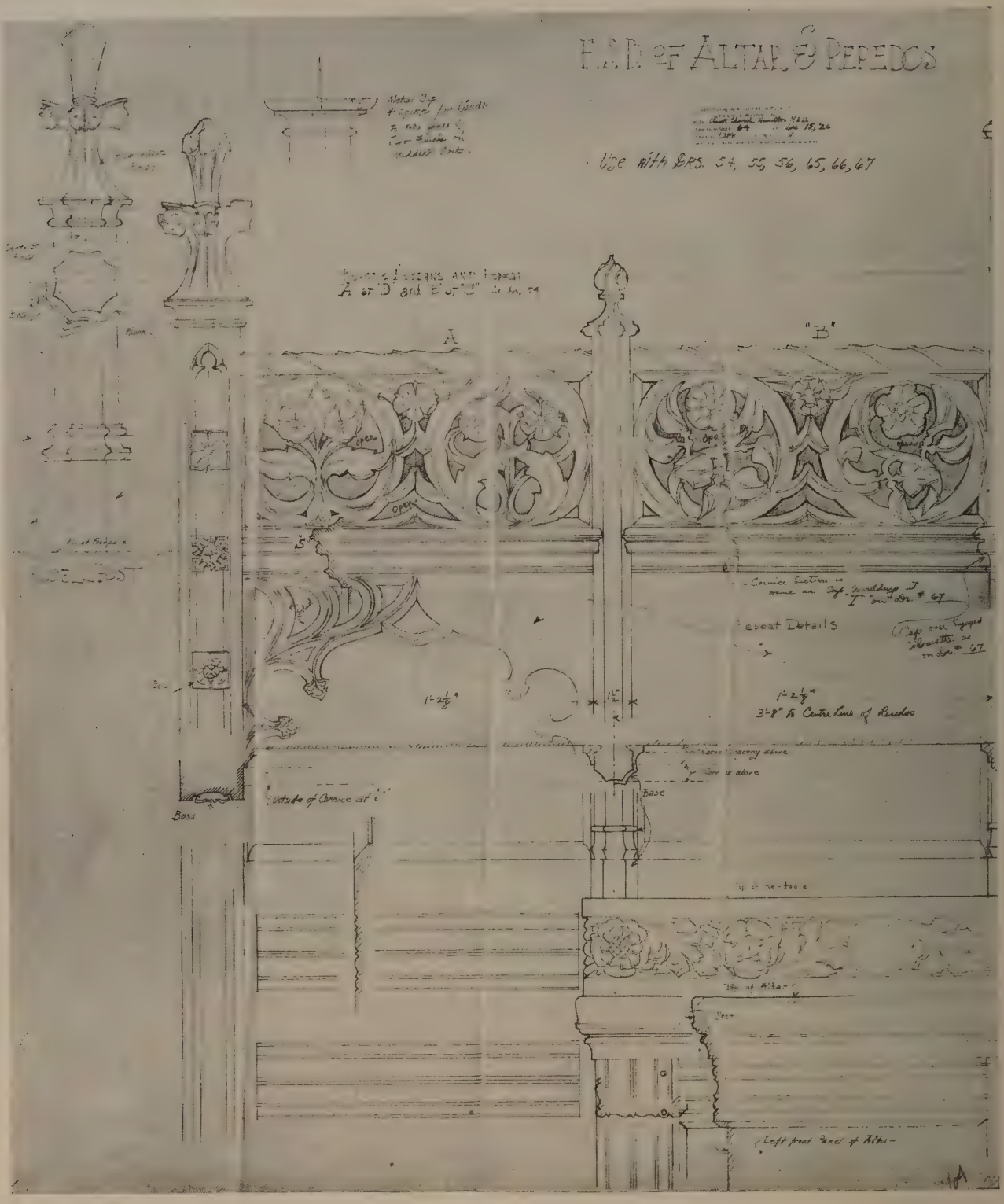
Published by the same firm, "Zenitherm Walls", "Contractors' Handbook" and A.I.A. Folder of "Architectural and Decorative Ornaments".

(Continued an page 714)



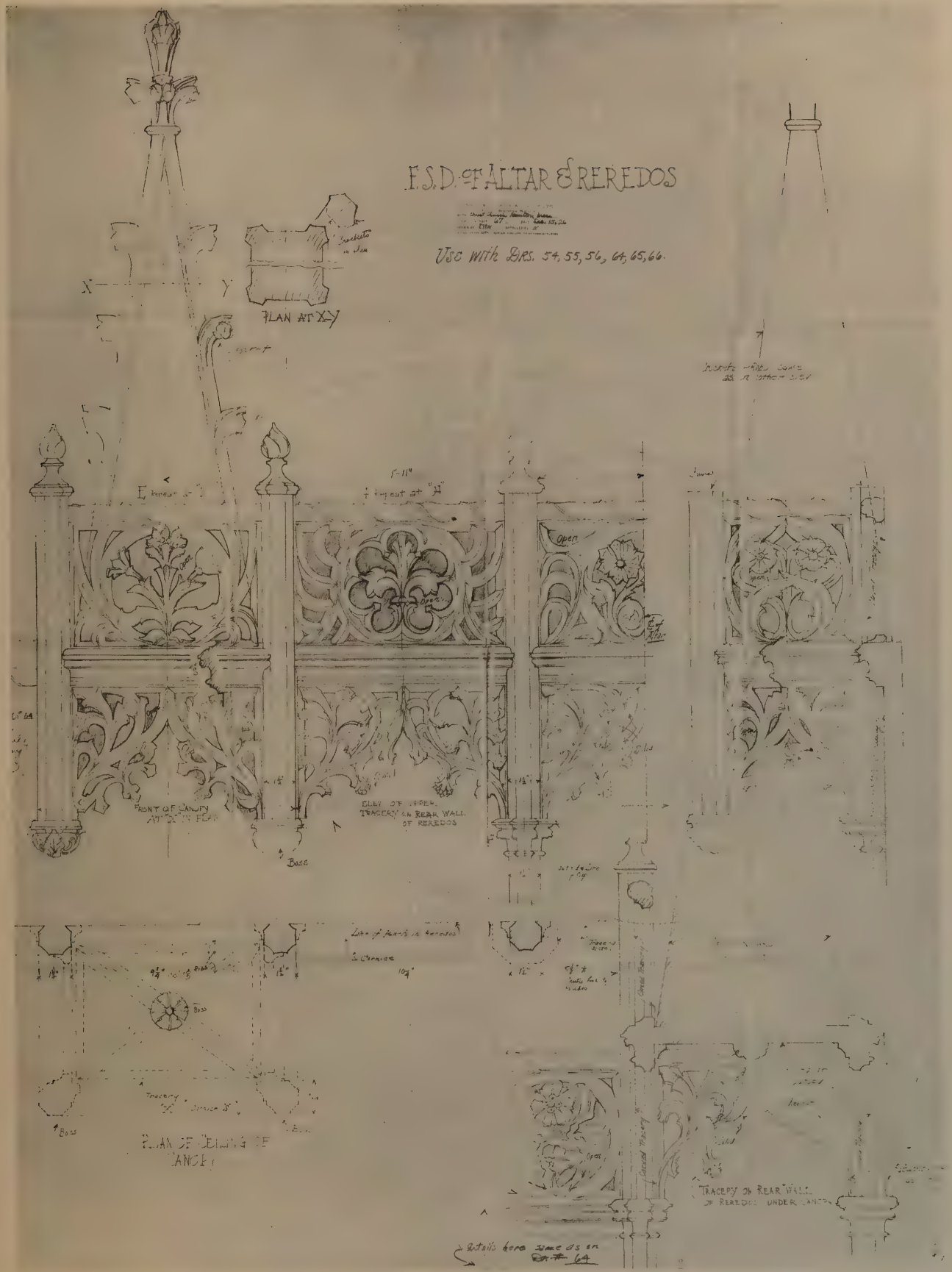
DETAIL OF CREDENCE TABLE—CHRIST CHURCH, HAMILTON, MASSACHUSETTS

SMITH AND WALKER, BOSTON, ARCHITECTS



DETAIL OF ALTAR AND REREDOS—CHRIST CHURCH, HAMILTON, MASSACHUSETTS

SMITH AND WALKER, BOSTON, ARCHITECTS



DETAIL OF ALTAR AND REREDOS—CHRIST CHURCH, HAMILTON, MASSACHUSETTS

SMITH AND WALKER, BOSTON, ARCHITECTS

PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER

(Other Items on Page 710)

Catalog of School Products.—Sterling lifelong blackboards, old Reliable hyloplate blackboards, globes, erasers, wall maps and other school products. Illustrated and described. Weber Costello Co., Chicago Heights, Ill.

YPS Oval.—Interesting little booklet concerning Youngstown Pressed Steel. Youngstown Pressed Steel Co., Warren, Ohio.

1-2-9 Cold Weather Mortar.—Interesting data and recent test of Lime-Cement Mortar. National Lime Assn., 918 G St., NW., Washington, D. C.

Published by the same firm, "The Binder in Your Wall", "The Fallacy of Unnecessary Strength", "Whitewash and Cold Water Paint" and "Watertight Concrete".

Sylphon Heating Specialties.—Catalog No. 200 contains heating and temperature regulating specialties, fully illustrated and described. Price lists, tables of dimensions, specifications, cross sections, etc. Very handy and useful booklet. 192 pp. 4 x 7, stiff cover. The Fulton Sylphon Co., Knoxville, Tenn.

Electrical Specification Data for Architects.—A.I.A. File No. 31-c. Simplified electrical specifications covering five groups of homes in various price classes; profusely illustrated with complete information for specifying. 36 pp. 8 x 10½. General Electric Co., Merchandise Dept., Bridgeport, Conn.

The Venturafin Method of Heating.—Booklet illustrating and describing this method of heating for plants and factories. Charts, details and specifications, piping details, dimensions. 16 pp. 8½ x 11. American Blower Co., Detroit, Mich.

Lakeside Ventilating Systems.—A.I.A. File No. 30-D. Folder illustrating and describing this type of ventilating systems. Specifications. Lakeside Co., Hermansville, Michigan.

Corrosion in Kitchen Waste Systems.—A.I.A. Folder No. 29-b-8, containing preliminary report to the Research Committee of the American Society of Sanitary Engineers. The Duriron Co., Inc., Dayton, Ohio.

Armstrong's Corkboard Insulation for the Walls and Roofs of Buildings.—Contains complete information for architect, specification writer and draftsman. Armstrong Cork & Insulation Co., 201 24th Street, Pittsburgh, Pa.

Sectional Unit Steel Dressers.—Three blueprints presenting details of the Whitehouse line. Valuable in the drafting room. Janes & Kirtland, Inc., 101 Park Ave., New York.

Porcelain and Electrical Supplies.—Catalog No. 28, contains full information regarding the P & S line of specialties. Price list. Pass & Seymour, Inc., Solvay Station, Syracuse, N. Y.

Royal Brass Plumbing Products.—Catalog No. 8, just off the press, illustrates and describes this line of plumbing fixtures. 158 pp. 8 x 11. Stiff cover. The Royal Brass Mfg. Co., Cleveland, Ohio.

Standard Seam Horse Head Zinc Roofing.—Booklet illustrating and describing this type of roofing. Details and instructions for laying. New Jersey Zinc Co., 160 Front St., New York.

Electrol—Heating—Oil Burners.—A.I.A. No. 30-g-1. Folder explaining the Electrol Oil Burner and its uses. Plans, elevations, details, specifications, diagrams, etc. 29 pp. 8½ x 11. Electrol Inc. of Missouri, St. Louis, Mo.

Cinder Concrete Building Units.—Booklet illustrating and describing this product. Specifications, blue prints, etc. 36 pp. 8½ x 11. National Building Units Corporation, 1600 Arch St., Philadelphia, Pa.

Mid-West Destructors.—A.I.A. File No. 35-j-41. Booklet illustrating and describing this type of incinerators, tables of dimensions, details, typical installations, layouts, etc. 11 pp. 8½ x 11. Mid-West Incinerator Corp., 154 East Erie St., Chicago, Ill.

The Buffalo Breezo Wall Box.—Leaflet illustrating and describing this type of ventilator for all purposes. Specifications and prices. Buffalo Forge Co., Buffalo, N. Y.

The Hamilton Calumet Blue Print File.—Folder illustrating and describing this type of equipment. Hamilton Mfg. Co., Two Rivers, Wis.

Weisteel Compartments.—Catalog No. 12 describing compartments of all types. Blue prints showing construction and method of erection. Specifications, including hardware. A useful book to all in any way interested in industrial buildings, public buildings, schools, hospitals, etc. 32 pp. 8½ x 11. Henry Weis Mfg. Co., Elkhart, Ind.

Ornamental Iron, Bronze and Wire Work.—Reference book for architects fully illustrated, with an introduction written by Harvey Wiley Corbett. Full page photos of actual work executed by members of the Association with details and specifications. Attractively printed and well arranged. A valuable addition to any architect's library. National Association of Ornamental Iron & Bronze Mfrs., 622-626 Broadway, Cincinnati, Ohio.

Houses of Wood for Lovers of Homes.—New brochure in which is published a selection of the drawings submitted in the competition conducted by PENCIL POINTS for the Arkansas Soft Pine Bureau. In addition to the drawings there is a section devoted to the important details of construction of the small house. Also a glossary of building terms and other valuable information. 48 pp. 9 x 12. Arkansas Soft Pine Bureau, Little Rock, Arkansas.

Standard Electric Ranges.—Catalog No. 15-B illustrates and describes this line of electric ranges and accessories. Price lists, etc. 32 pp. 8½ x 11. Standard Electric Stove Co., Toledo, Ohio.

The Eddy Sink.—Pamphlet illustrating and describing this type of kitchen sink. Measurements, dimensions, etc. D. A. Ebinger Sanitary Mfg. Co., Columbus, Ohio.

Concrete and Permanence.—Circular, A.I.A. File No. 7-B-21, discussing the function of waterproofing in connection with concrete exposed to the weather. Minwax Co., 270 Madison Ave., New York City.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of PENCIL POINTS published monthly at Stamford, Connecticut, for October 1, 1927.

State of New York)
County of New York) ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. V. Montgomery, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Corporation publishing PENCIL POINTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.

Editor, R. F. Whitehead, 150 East 61st St., New York City.

Managing Editor, None.

Business Manager, W. V. Montgomery, 419 Fourth Avenue, New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.
Ralph Reinhold, 419 Fourth Avenue, New York City.
E. G. Nellis, 419 Fourth Avenue, New York City.
Marion S. Carpenter, 920 Fifth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

W. V. MONTGOMERY,
Business Manager.

Sworn to and subscribed before me this sixth day of Sept., 1927.
CURVILLE C. ROBINSON,
Notary Public.
My commission expires March 30, 1928.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.

Ralph Reinhold, *President*, Edward G. Nellis, *Vice-President*, W. V. Montgomery, *Secretary*

MERRY CHRISTMAS!

JUST A FEW YEARS AGO when we said "Merry Christmas" to the PENCIL POINTS' family the number included in this greeting was a few hundred only—the group of Charter Subscribers who came with us when PENCIL POINTS was started and who have proved to be such staunch and loyal friends ever since.

But now our Christmas greeting reaches nearly 18,000 individuals, by far the largest group identified with the profession of architecture reached by any periodical whatsoever. Perhaps mere size and numbers should not be taken as the most important indices of our development, but surely with our larger audience we are in a position to accomplish much more today than was formerly the case.

And we have spread geographically as well as numerically. Today the more progressive draftsmen in all parts of the world are reading PENCIL POINTS. Not only do we cover the offices of the United States and Canada, but throughout the British Empire the number of our subscribers is constantly increasing. This is also the case in all other countries where architecture is counted among the live arts.

So at this Christmas Season, in the Year of Our Lord 1927, our greetings go not only to the largest group ever brought together under a common banner within the ranks of the architectural profession, but also, we believe, to one which in the years to come is bound to exercise a tremendous and far-reaching influence for better things. Let us all strive during the coming year to get a little more fun out of our daily tasks as well as to do just a little better job than we have ever done before. Let us take things seriously, but not *too* seriously. Let there be an occasional brief spell in between the more strenuous activities of our job for the cultivation of some of those interests not concerned with the making of money or any other material thing.

Let us all make a sketch once in a while just for the joy of it.

Let us all go out into the country occasionally for a bit of recreation and a fresh point of view.

Let us all cultivate a sense of humor.

Let us, beyond all else, hold fast to those ideals of honor and decency which have been so notably connected with the practice of architecture for so many centuries, even where no written contract exists.

PENCIL POINTS and every member of its organization wishes you and yours a very Merry Christmas and a full measure of all good things for the year 1928!

Contents

Indicating Parts of Buildings *By Arthur L. Guptill*	717
An Architect's Hobby *By Gerald Lynton Kaufman*	731
Color Block Printing *By Ernest W. Watson*	735
The Diminishing Glass, IX *By Hubert G. Ripley*	737
The Architectural Three Shell Game *By Charles Kyson*	743
Color Plates	*Insert*
Plates	747-754
Whittlings	755
Here & There & This & That	763
The Specification Desk	769
Service Departments	773

EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK

PENCIL POINTS—*Yearly subscription, payable in advance, $8.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach us before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive manuscripts, drawings, etc. We will use due care with material in our hands, but cannot be responsible for damages.* *Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.*



CAMERA STUDY BY PAUL HERMANN

SMALL CHAPEL IN FIESOLE, NEAR FLORENCE

PENCIL POINTS

Volume VIII December, 1927 Number 12

INDICATING PARTS OF BUILDINGS

ANOTHER CHAPTER FROM THE BOOK ON PEN-AND-INK RENDERING

By Arthur L. Guptill

THE IMPORTANCE OF SKILL on the part of the artist to delineate architecture pleasingly and correctly, is undeniable, yet it is true, also, that architectural representation is a subject which ordinarily receives far too little attention in the art schools, and sometimes even among artists themselves.

This neglect is probably due to the primary importance of other subjects, for in many drawings and paintings architecture does not enter at all, and when it is shown it frequently takes a subordinate position. This subordination, however, should be no excuse for such faulty work as is frequently seen. Especially should illustrators and commercial artists strive for skill in the representation of buildings, as these are subjects which they are quite sure to be called upon to do, sooner or later.

If such work is important to them, however, to the architect and his assistants it is indispensable. For the architect not only makes many plans and elevations and sections and details which are instrumentally drawn, thus being outside the scope of this volume, but he also does numerous freehand sketches and studies, some for his own benefit and some to make his schemes clearly understood by his clients. Some are even done to help him to get new clients. Naturally, then, his manner of handling his architecture will of necessity be more detailed and exact than the artist would care to emulate, yet the artist would often benefit if he, too, would do enough of these complete and accurate drawings to safeguard him against the making of certain common errors, among which we might particularly mention those of linear perspective. For this subject of perspective is often a troubling one to artists who have ordinarily confined their efforts to some such work as figure drawing, where rounded forms predominate.

As this implies, a knowledge of the fundamental principles at least of freehand perspective is essential to one who hopes to draw architecture correctly. Such a book as "Freehand Perspective and Sketching" by Dora Miriam Norton, would be most helpful to the student at this point. The architectural student, and those artists who wish to draw architecture in detail, should be well grounded in instrumental perspective, also, for most large perspectives of buildings are completed in a freehand manner over instrumentally constructed layouts. There are good books on this subject, too, such as "Principles of Architectural Perspective" by William H. Lawrence.

As a rule the easiest method of learning to render the architectural subject in its entirety is first to become familiar with ways of indicating the smaller component parts. One should learn to suggest such materials as bricks, stones, shingles, slates, and clapboards;— he should acquire skill in the delineation of details like chimneys, doors, windows, and cornices. There can be no one correct way of doing such things, however. In the first place, a method of representation which would do for a building close at hand would not do at all, without great simplification, for a building some distance away, and a structure in the extreme distance would require even broader and simpler treatment. In the second place, if a detail such as a window is made the subject of a sketch it can be treated with more elaboration than would be advisable if it was shown as merely a part of a building the whole of which was being drawn. In turning, then, to the details which we show as illustrations, one should bear in mind that they represent things close at hand, and that each, with few exceptions, has been used here as the subject for a complete sketch. Therefore the treatment in some cases is more complex than would otherwise be necessary. In every later problem where the representation of an entire building is being considered the student must realize that each detail should be so subordinated as to take its place nicely in the entire composition.

Now let us see what the student can learn concerning the indication of some of the various materials which commonly go to make up buildings. In this experimentation let him turn for help to actual buildings, to photographs and to drawings by other artists.

Stonework. Let us suppose that he decides to start with stonework as found in exterior walls. His first step, before seeking methods for its representation, is to consider some of the many effects which such walls have. He knows that walls are sometimes in sunlight and sometimes in shade, and so do not always look the same. He knows that some are nearby and some in the distance, and that this changes their appearance.

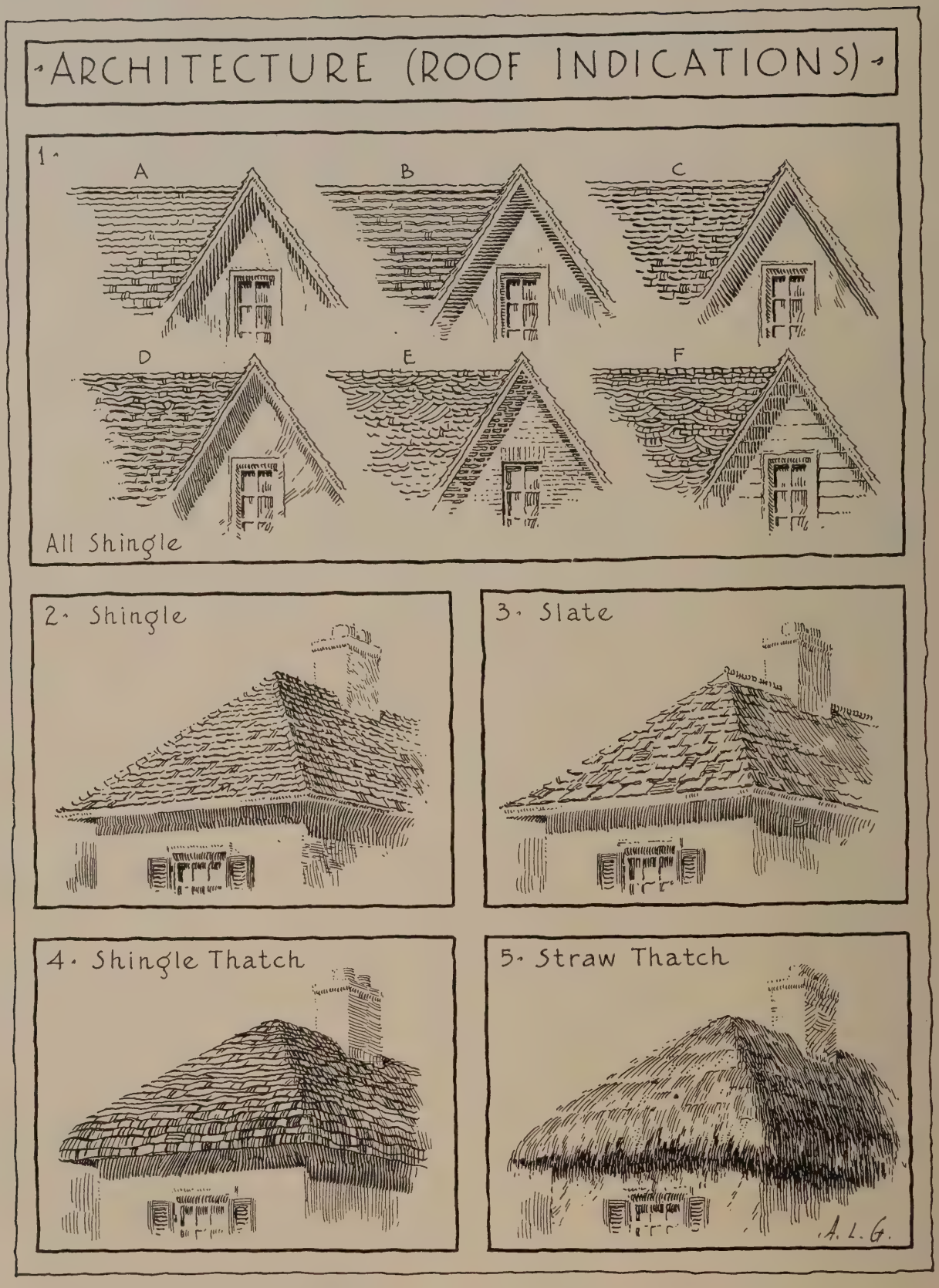
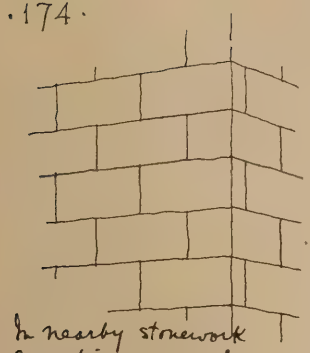


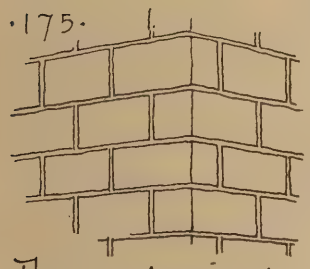
PLATE 1. ROOFS ARE IMPORTANT DETAILS REQUIRING CONSIDERABLE VERSATILITY.

·174·



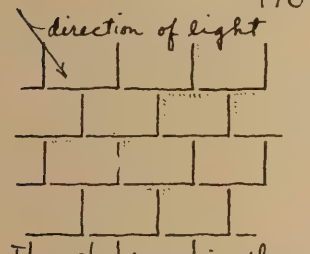
In nearby stonework sometimes each joint line is drawn.

·175·



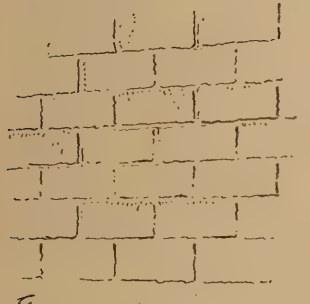
The mortar joints are often wide and expressed by double lines.

·176·



The shadows in the joints are frequently enough to express the stonework.

·177·



Even a faint suggestion of the shadows is often sufficient.

He knows that some are viewed from almost at right angles, thus appearing practically in direct elevation, while others are so turned as to be greatly foreshortened. He understands, too, that stones themselves vary in tone individually, some being light and others dark. They vary in texture, also, from extreme smoothness to extreme roughness, the rough stones appearing darker than they are, because of their many small areas of shade and shadow. Then they vary in size, too, and in shape, and there are many ways of finishing them and laying them into walls. Some are laid just as they are picked up from the fields or brought from the quarries, for instance, with wide joints of different depths. Some, on the other hand, are carefully dressed and laid up with joints which scarcely show, giving a wall which in its smoothness appears almost like plaster. Sometimes there is no mortar at all in the joints, sometimes it fully fills the joints, and sometimes it is raked out to a considerable depth. Or the joints may be "struck" in any one of a number of ways, with special tools made for the purpose. The mortar itself may be lighter or darker than the stones.

Though this is far from being a description of all the types of walls, it serves its purpose in making clear that there can be no single way of representing such varied effects. The important thing to keep in mind, however, is that it is generally not the method of drawing each individual stone that counts, especially when large areas are considered, but rather the effect of the entire wall. In working for this effect it is seldom necessary to draw all the stones; often a few patches here and there are sufficient to convey the desired impression. If the scale is large, however, more detail is needed.

In our Marginal Sketches Nos. 174 to 191 we have shown a group of fairly large scale indications of stonework, in which many individual stones have been drawn. The sketches are largely self-explanatory, yet a few words concerning them may be helpful. First, if the joints between stones are narrow, and are finished flush with the surface of the stones themselves, they are sometimes scarcely visible or show as uniform lines. They may be drawn as in Marginal Sketch 174, or represented with delicate dotted lines, or some of them may be omitted and the rest dotted. If the joints are sunk beneath the surface of the stones, however, there will be tiny shadows cast into each joint, which will make the joints somewhat more conspicuous. In representing such stones it is first necessary to note the direction in which the light is falling, in order to correctly locate these little shadows. Sometimes the shadows themselves are all that is needed to express such stonework. They may be definitely drawn as in Marginal Sketch 176 or merely suggested as in Marginal Sketch 177.

Even though stonework may actually be gray in value, it often looks better in many places if left white. Large surfaces may remain perfectly plain,

·178·



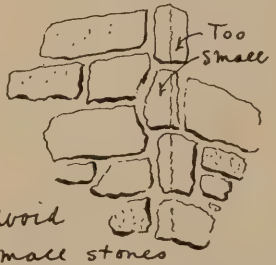
A typical corner

·179·



WRONG - Stones do not match.

·180·



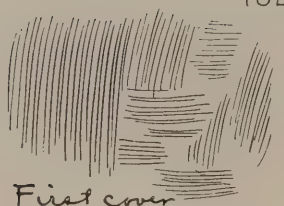
Avoid small stones on corners.

·181·



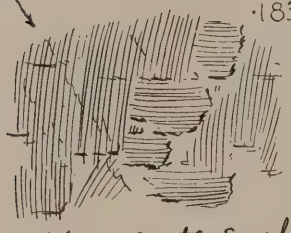
Avoid long vertical joints like these.

·182·



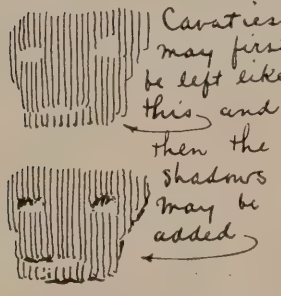
First cover the desired area with tone like this and then

·183·



add accents such as shadows in the joints

·184·

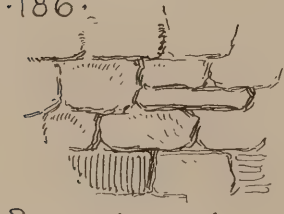


·185·



Joints are often left white. Some individual stones are drawn.

·186·



Sometimes the joints themselves are made dark. instead.

or simply have a few joints here and there indicated by dots. Sometimes, however, it proves necessary to use a darker value for a part or all of the stone. Marginal Sketch 190 shows a darker rendering of a similar sort of stone to that shown in Marginal Sketch 174. This stone, like all the examples to which we have so far referred, is smooth or nearly so. Rough stone is perhaps harder to indicate; at any rate it requires more modelling or shading, as in Marginal Sketch 189, and the joints between the stones may show greater variety of width and depth, with accompanying variety of shadow. In the case of rough stonework, individual stones often show different textures and so require diversity of treatment; —see Marginal Sketch 188. It is by no means necessary, however, even when drawing rough and irregularly coursed stone, to always draw each stone separately. If the areas of stone are large, and if a medium gray effect is desired, the area may be first covered with patches of tone similar to that in Marginal Sketch 182. Then, with the direction of light in mind, accents such as the shadows in the joints may be added, and a few lines may be dragged across the surface, as in Marginal Sketch 183. Not only do joint shadows play an important part in stone wall representation but so, likewise, do those in small depressions or cavities. In Marginal Sketch 184 we show one way of treating these small pits. The sketch explains itself. It can be readily understood, too, that the same trick may be applied to many things besides stone indication.

We have mentioned that joints may be lighter or darker than the stones themselves. They are often left white, therefore, as in Marginal Sketch 185, though if they are deep and consequently dark with shadow, or if they are of dark mortar they may be rendered dark, as in Sketch 186. Frequently some appear light and some dark,—an effect which has been recorded in Marginal Sketch 187.

Now turn to Marginal Sketch 191. In this example lines have been added to a group of completed stones, to simplify them or tone them together, producing cross-hatch. Often when too many individual stones have been drawn on some surface, especially a large one, the surface looks restless and spotty. In such a case a little cross-hatch, judiciously used, sometimes does wonders towards unifying the whole.

Before turning from our discussion of stonework we wish to emphasize the fact that if one wishes to draw it well he must know it well. It is suggested that the reader who is not sufficiently familiar with it turn to Part 1 of "Building Construction and Superintendence", by F. E. Kidder and study there what is said about stone walls (and brick walls too, for that matter). Then he may avoid some of the mistakes which are often made by the artist who lacks a knowledge of the fundamentals of construction;—mistakes such as we have shown in some of our marginal sketches. Sketch 178, for instance, shows a typical

·187·



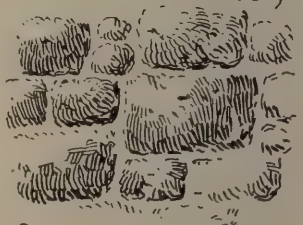
Some joints light; some dark

·188·



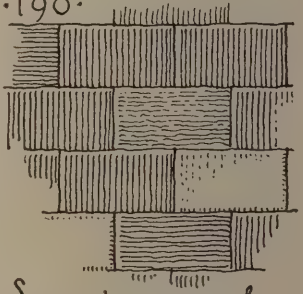
Variety in texture and value.

·189·



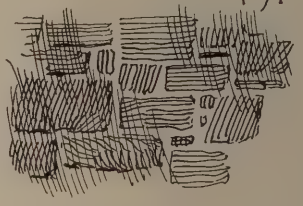
Some stone is highly modelled.

·190·



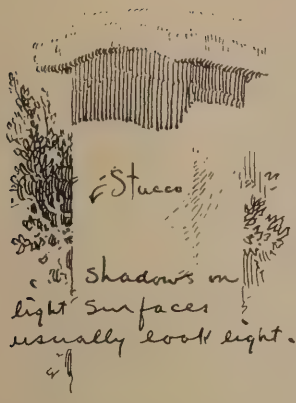
Some is smooth. or nearly so. (Note light at top and left)

·191·

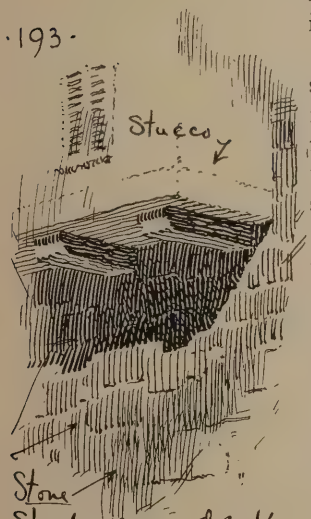


Cross hatch added to completed stones.

·192·



·193·



·194·



outside corner of a stone building. The stones making up the corner itself are large and substantial as they should be. Too often the artist uses small stones on such corners and around window and door openings,—stones which have no structural significance, as in Marginal Sketch 180. Beginners not only make this mistake but, what is worse, sometimes do as we have illustrated in Marginal Sketch 179, designing a corner with each wall face absolutely independent of the other. A less obvious mistake, but a common one, is pictured in Sketch 181. Here the stones are not well lapped, which results in long joints almost vertical in direction. This not only prevents good bonding of the wall, but permits the rain water to flow down the joints themselves rather freely, causing a gradual disintegration of the mortar, and with it a weakening and disfiguring of the entire structure.

Now with all these facts fresh in mind, one should study the various drawings showing stone indication. There are several on the nearby pages; the chimney on Plate 3 at "5", for instance. It would be well, also, for the reader to try a few sketches of small areas of stonework before passing on.

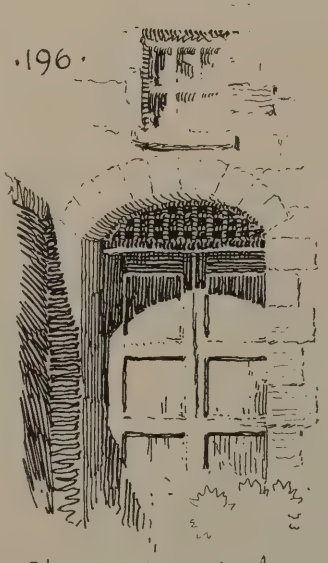
Brickwork. Much that we have said concerning the representation of stonework applies to brickwork also. The main difference is in the smallness of the units in the latter and the greater regularity of their spacing. There are, too, various bonds used in brickwork, such as the Dutch and Flemish, concerning which the curious reader is again referred to the above-mentioned volume of Kidder, or to some similar source of reference.

This smallness of unit, the average brick showing on its face a rectangle about two inches high and eight inches long, means that it is not practical to draw all of the bricks on any large wall surface. Usually, then, some effective method of indication is adopted, and often a simple one. Plate 3, to which we have just called attention, illustrates a number of these methods. Often it is advisable to vary the method of indication in different parts of the same drawing, in order to avoid monotony. In some drawings of a rather formal type a direct and highly conventional style of suggestion which better harmonizes with the character of the whole should be selected. As a particularly fine example of brick representation the reader is referred to the drawing by Schell Lewis on page 722. In this drawing not only is there great variety in the way in which the individual bricks are treated in different places (note particularly the wall by the sidewalk), but the entire tone of the brickwork as a whole is handled very skillfully so that though practically all of the brick areas have been filled with lines the lines themselves vary in weight, spacing and character in such a way that the tones formed by them contribute very nicely to the fine effect of the values of the whole composition. See how light the end of the house has been kept, for instance, in comparison with the front. Note, too, that the front wall starts

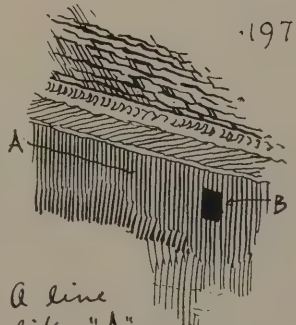
·195·

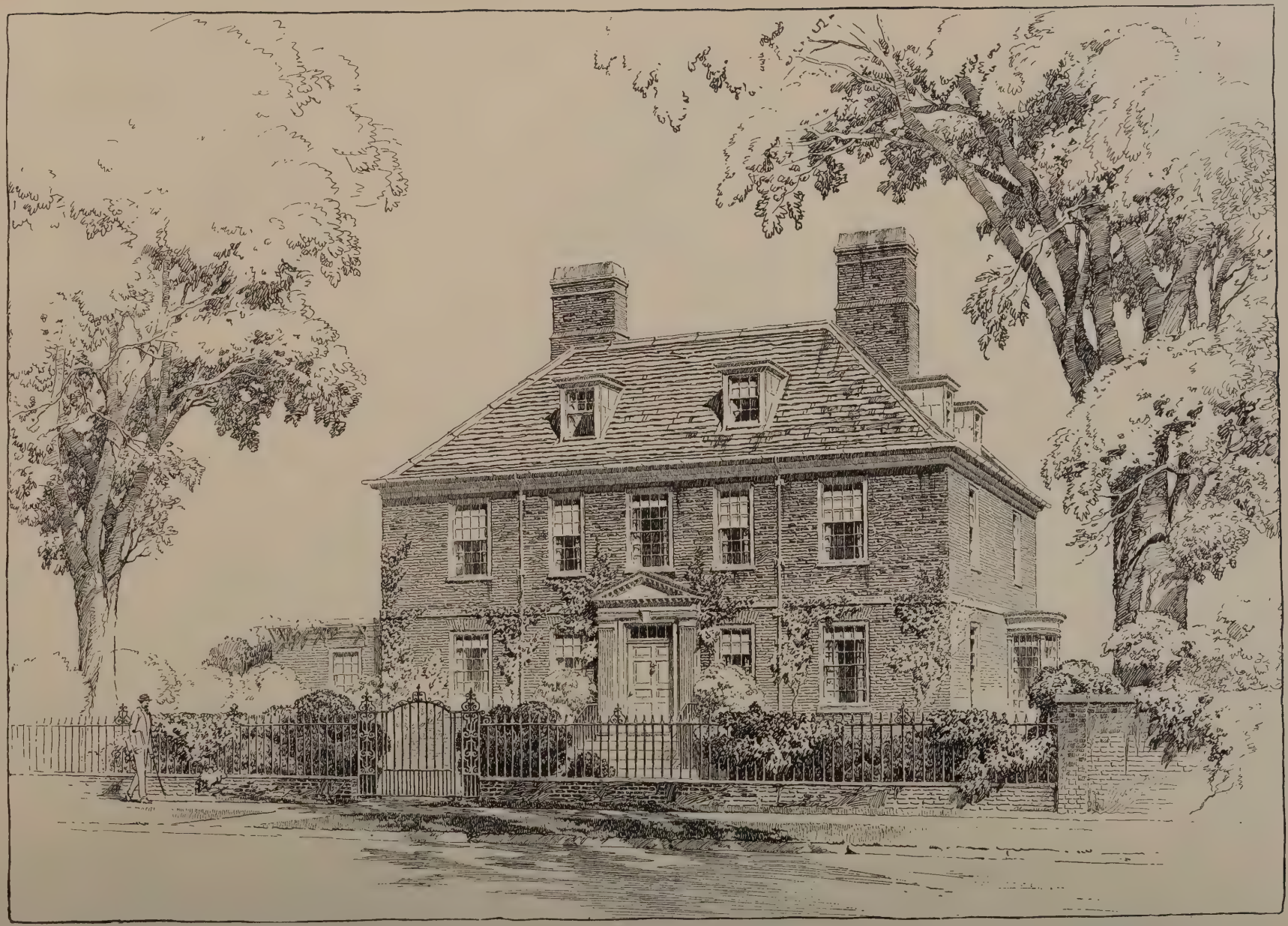


·196·



·197·





Size of original 15½" x 21½"

Rendered by Schell Lewis

SUGGESTION FOR A SUBURBAN HOME BY ALFRED COOKMAN CASS, ARCHITECT

rather dark at the top and grades down to light as it (together with the light bushes) goes behind the dark fence and its accompanying dark bushes. By this carefully arranged contrast a splendid sense of depth and detachment has been secured.

Stucco or concrete. There is nothing in the way of wall surfaces easier to suggest in pen than those of smooth plaster or concrete. Often a little stippling or a few groups of sketchy short strokes here and there are all that is needed. The white paper itself generally does for the representation of the light surfaces. In shade almost any simple arrangement of strokes is good. It is perhaps better for one not to draw them horizontally, however, for if he does they may be taken for brick courses. Vertical lines are good. The chimney at "1", Plate 3, gives a suggestion of rather rough stucco; the sketch at "4" shows a combination of rough stucco plastered over brick, the latter showing through in places. The Marginal Sketches 192, 193, 194 and 195 offer other examples.

Clapboards. These are also easy to draw. Usually nothing is needed but the shadow lines under each one. Sometimes, especially if the clapboards are above the eye, and the drawing large in scale, a double line is used. If such lines are too conspicuous, however, as they sometimes are, particularly in the sunlit areas, dots may be substituted for parts of them. Many times the shadows cast on the clapboards by a shutter, the door or window trim, a corner board or some such feature, help to express the surface on which they fall.

Shingles. In representing shingles on walls almost the same indications will do as for clapboards (and this is true, also, for the typical kinds of drop and novelty siding). A few vertical lines will add to their character. Naturally all these details should be so shown as to appear at about the proper scale, with the right exposure to the weather.

Roof indications. When shingles and other similar materials such as tiles and slates appear on roofs their representation is most important, yet it is hard to give anything approaching definite instructions. This is mainly because roof planes as a rule are so much foreshortened in appearance, especially when viewed from the ground, that they vary greatly in effect. To represent here every course at its proper scale would often be out of the question, as to do so would make the roof too complicated and black in tone. The lines which are most prominently drawn usually represent the butts of the slates or shingles, and just enough of them are employed to look well and to bring the roof tone to the proper value in relation to the building as a whole;—often not more than a third or half of the actual courses are indicated. The less the amount of foreshortening on the roof the more lines may be added. The lines which are drawn should suggest the materials in an interesting and a convincing way.

Plate 1 is given over to roof indications. At "1" are six different shingle treatments in elevation. The type of treatment chosen for any building depends on many things, including its nearness, the kind of shingles used, their age and the method of laying. Old shingles curl and so demand a different line from those which are new. Smooth, even slate looks almost the same as shingle and so must be represented in much the same way. Thick slate, or slate irregularly laid or of variegated color must have appropriate treatment. In Plate 1 at "2" is a small roof represented as shingle; at "3" is the same covered with rough and unevenly spaced slate. At "4" is an imitation thatch made of shingles, while at "5" is a true thatch of straw. For slate at large scale study the sheet of chimneys, Plate 3.

Treatment of cornices and eaves. We should not leave the subject of roof indication without reference to the treatment of eaves and cornices, and the shadows which are so many times cast by them, as they play a most important part in the appearance of buildings.

Inasmuch as cornices project from the walls, as a usual thing, it is necessary to try to suggest this projection. This is done partly through correct delineation of form in the outline layout, but we have in mind here more the light and shade application. Considering that roof tones are often rather dark and that cornice shadows are practically always so, generally the most natural treatment is to leave the projecting members of the cornice such as crown mould and fascia, or gutter if there is one, light in value so as to create the contrast which is necessary for the attainment of the desired effect. As illustration of this it will be seen in Sketch 1, Plate 1, that the projecting overhang of the roof is left light, while the roof and shadow tones are both darker. In Sketches 2 and 3 the cornice is left even more noticeably white. Plate 2 shows several other similar examples. Not only do cornice shadows act as an aid in bringing about this effect of projection but the shadow width gives an idea of the amount of overhang.

So far as the methods of building up these shadows are concerned there is no fixed rule. In the sketch at "1", Plate 1, six methods are shown. In "A" the shadow lines are vertical, in "B" horizontal and in "C" slanting in a direction parallel to one of the roof pitches. In all three of these the strokes making up the shadow tones are accented towards the end so as to bring about a crisp contrast with the walls as well as a sense of reflected light beneath the cornice, a point which will be more fully covered in a moment. In "D" the shadow tone is handled with more freedom, —such a tone would be excellent were the shadow falling on a smooth wall such as one of stucco. On a wall of brick the shadow tone is often made expressive of the bricks themselves as in "E", while a shadow falling on clapboard may in similar way be made to suggest that material as in "F".

We have illustrated some of these points more fully in Plate 2, feeling that they are of the greatest



PLATE 2. SHOWING A NUMBER OF REPRESENTATIONS OF CORNICES AND THEIR SHADOWS

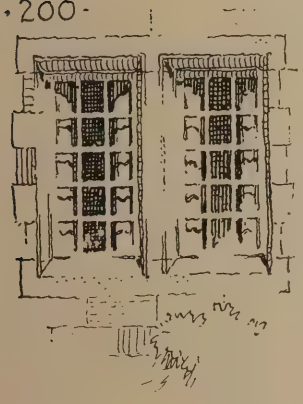
·198·



·199·



·200·





·201·

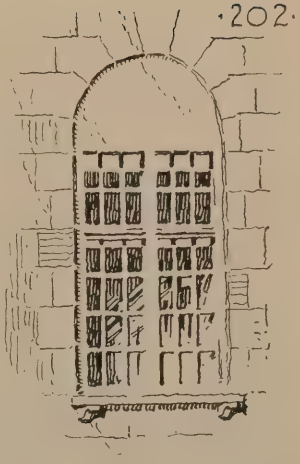
importance. Here the cornices in all of the sketches but "6" and "7" are in perspective as seen from below; in most of them the soffits are visible, and the shadows are rather dark, especially towards the bottom. This leaving of a light soffit is a natural thing to do in many cases, for it is often true that reflected light is thrown under a cornice in this way. Sometimes the thought is even exaggerated a bit, soffits being left pure white. It is, however, no uncommon thing, as one may verify by studying actual buildings, for reflected light to be so strong as to not only make soffits light and shadows more transparent in effect but also to actually cast reversed shadows within those directly cast. The darkening of the lower edge of a shadow tone is also a natural thing to do, for a shadow when seen in contrast with a sunlit wall often seems to grade dark as it comes against it; as the white of the paper is never light enough to fully express the brilliancy of a sunlit surface, the shadow is purposely forced darker in order to make that surface itself seem all the brighter through contrast.

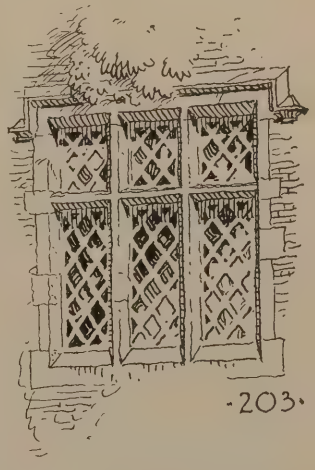
These sketches on Plate 2, like those on Plate 1, show various ways of suggesting different materials within the shadows. The only one of these needing additional explanation, perhaps, is that at "7", where the noteworthy point is that the glass of the upper part of the window, though in shadow, has been left white. This again is to illustrate a common natural condition, for glass within shadow often reflects so much light, acting like a mirror, that it seems white or practically so.

Chimney representation. There is perhaps no one detail more interesting or worthwhile for early study than the chimney, taken together with the parts of the building adjacent to it, for no other class of subject offers greater chance for the student to test his skill in the representation of various materials as they appear side by side. In Plate 3 we have shown a number of typical examples, and the reader is earnestly urged to try similar bits, as a preliminary to the later rendering of complete buildings. The first drawings may be done from photographs or even from other drawings; these should be followed by some from actual buildings. Subjects such as offer an interesting variety of materials are best.

Shadows. We have previously had something to say about the drawing of shadows, but there are a few important points which we have not as yet touched upon. One of these concerns the values of shadows. We have already spoken of forcing or darkening the edge of a shadow tone in order to make the adjacent sunlit surfaces seem relatively brighter by contrast, a point which we have still further illustrated in Marginal Sketch 195. What we wish to point out now is that though this is a logical thing to do and a thing which is done very often, even when the shadow is falling on a light surface such as plaster or clapboards, it is nevertheless true that ordinarily shadows vary to quite an extent in tone because of the local

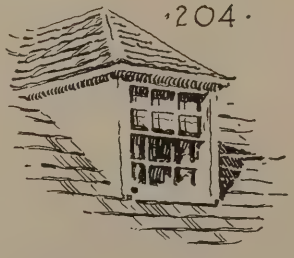
·202·





·203·

·204·



·205·



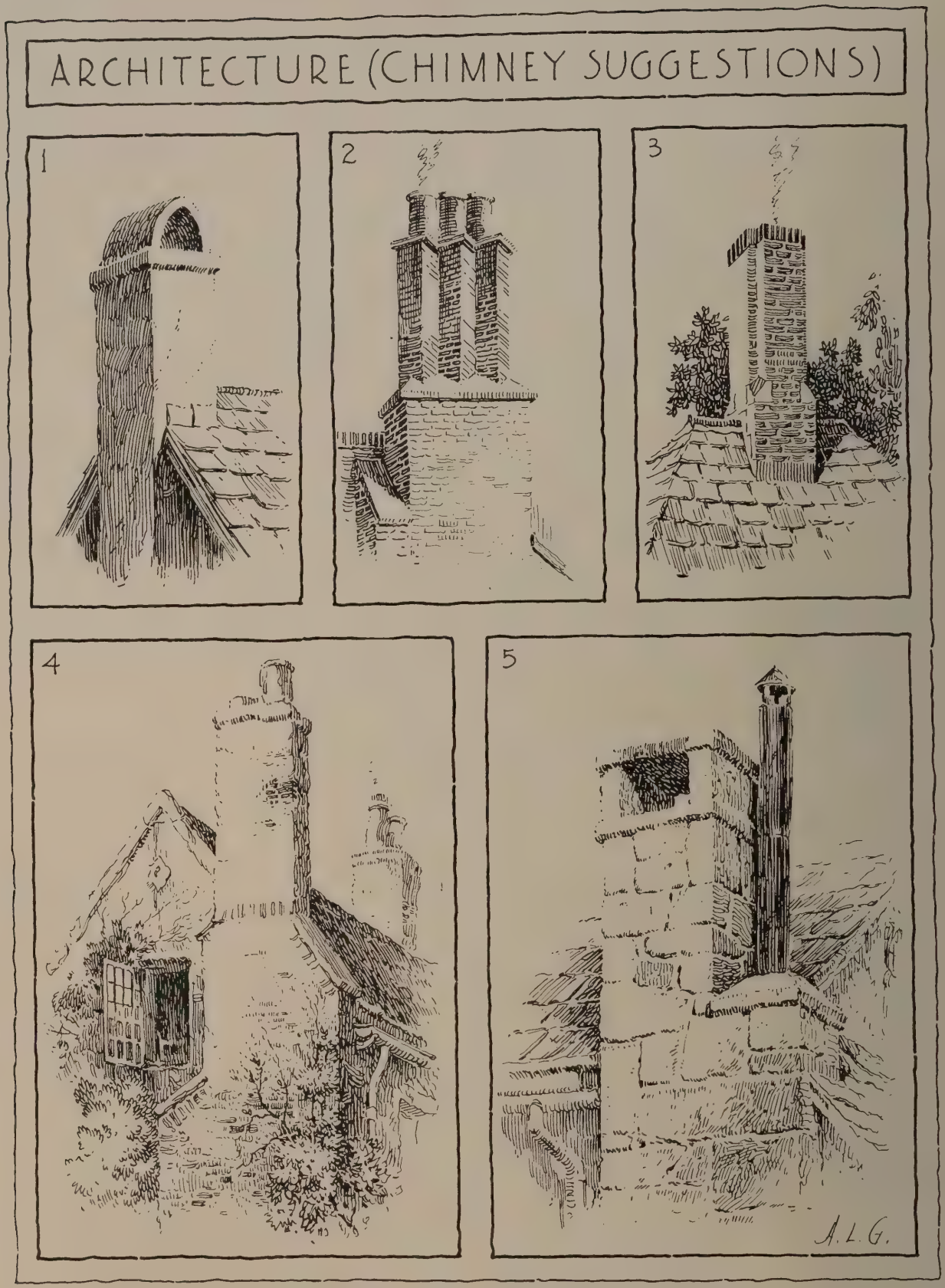


PLATE 3. CHIMNEYS OFFER AN ALMOST UNLIMITED VARIETY OF DIFFERENT MATERIALS.

·206·



·207·





·208·

tones of the surfaces on which they fall. Shadows on light surfaces generally look lighter than shadows on darker surfaces, for instance, a fact which we have fully illustrated in Marginal Sketches 192, 193 and 194. In this latter sketch it will be noted that the shadow is dark on the dark window trim and light on the stucco, a point which has been similarly illustrated in Sketch "6", Plate 2, at "A", where the half-timber work has been made darker than the stucco. The introduction within a shadow tone of some darker areas like this half-timber makes the rest of the tone seem more transparent by contrast; one must be careful of his treatment, however, for a dark line or spot within a shadow tone will often appear more conspicuous than one would think, a fact made evident by Marginal Sketch 197. If, on the other hand, a shadow tone seems rather too heavy and over-dark, the intelligent introduction of a few black touches within it, logically placed, will make the whole seem lighter and more transparent through contrast.

We should not leave our consideration of shadows without pointing out that in architecture as in other subjects they help to a great extent in the expression of form. We have already touched on this in connection with the drawing of clapboards. In Marginal Sketch 196 we have another example, for here the arch shadows break across the panels of the door in such a way as to express their depth clearly.

Windows. Windows or glazed doors or any objects containing large areas of glass are, on the whole, a bit more difficult to draw than most details, for glazed surfaces are so complex in light and shade and changeable in their appearance as to demand full understanding of them as well as special care and skill in their delineation. It is not hard, to be sure, for one to learn to draw a typical window or two, especially if shown at small scale, but if the scale is so large as to make any considerable amount of detail necessary it is no easy task for the beginner to do even this much well, while it is still more difficult for him to so render a number of adjacent windows as to give them the best effect in relation to one another and to the remainder of the building. If they are made too dark or too light, they may, even though good in themselves, attract more than their proper share of attention, and if all are drawn in the same way the result will probably prove monotonous, while if, instead, too much variety is shown, the breadth of effect of the whole drawing is almost sure to be destroyed. Before attempting finished renderings of windows the student should, therefore, acquaint himself through observation and study with the appearance of glass under different circumstances and conditions, for it is only by so doing that he can represent it to the best advantage in any given problem. Let him walk along the street and study any windows that he sees—not only those near at hand but those in the distance as well. Let him compare those on the sunny side with those in the shade, and those in the

·209·



·210·





·211·

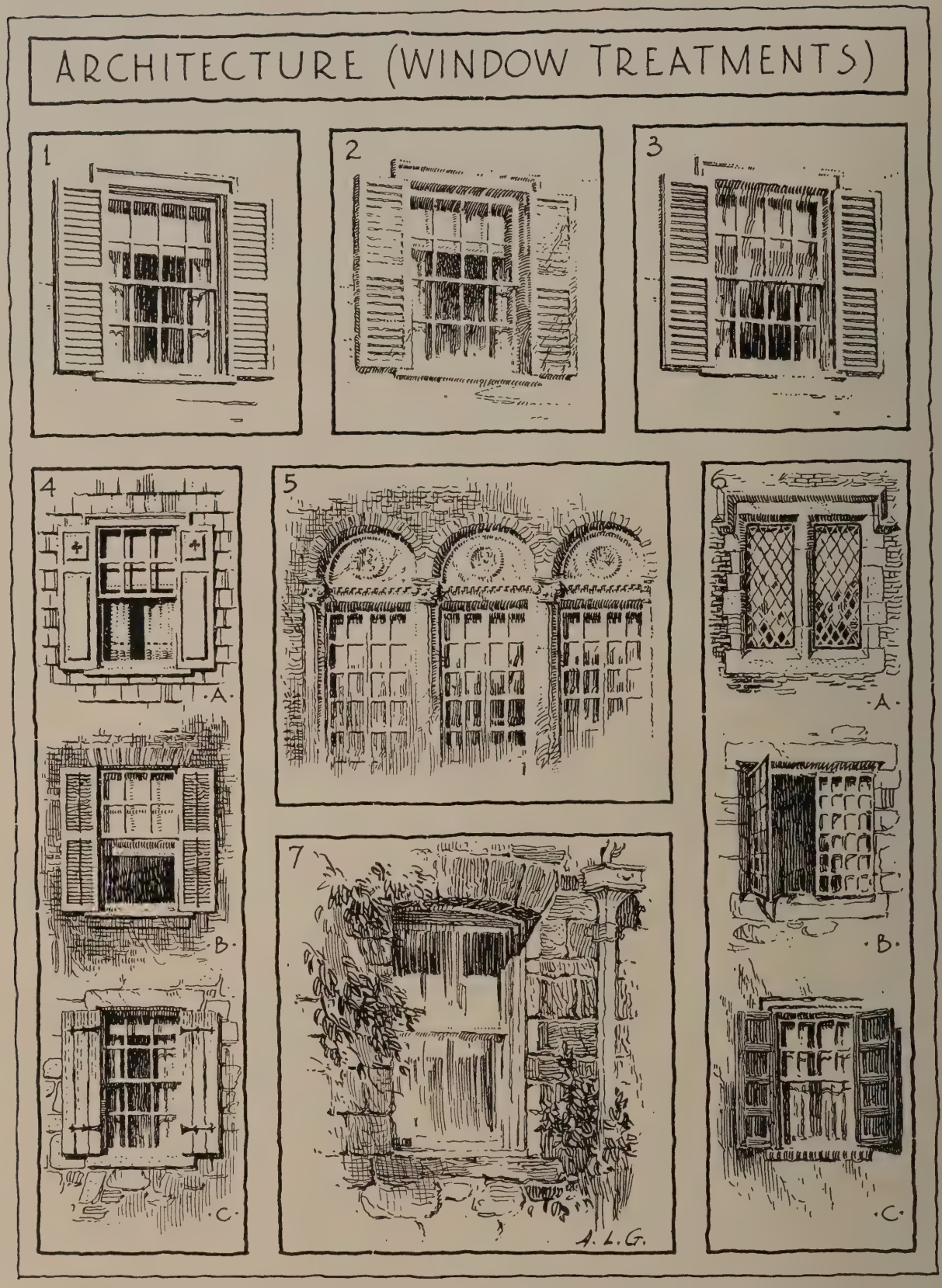
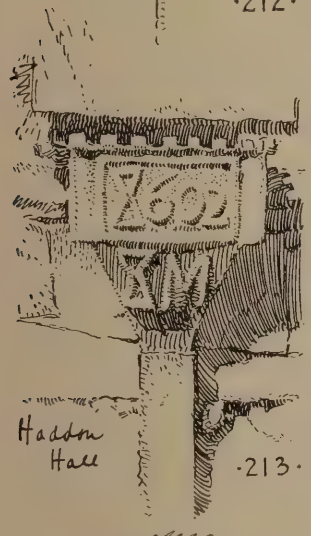


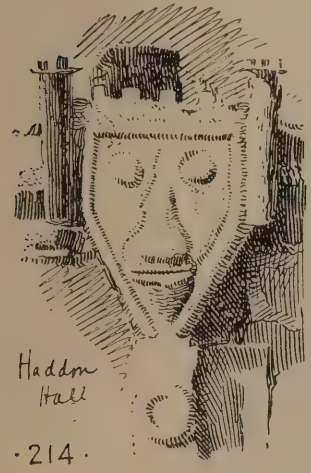
PLATE 4. PICTURING A FEW OF MANY POSSIBLE WAYS OF INDICATING WINDOWS.



·212·



·213·

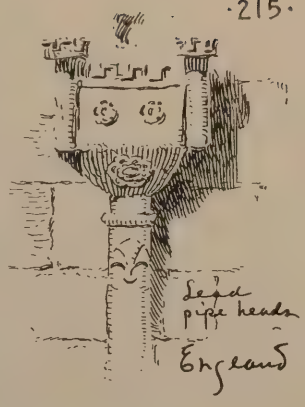


·214·

upper stories with those in the lower. As he makes these comparisons he should ask himself such questions as the following. What is the difference in the appearance of glass in sunlight and in shade? Do windows in the upper stories have the same general effect as those in the lower? How do windows in the distance compare with those near at hand? Can one see the curtains or shades distinctly in all the windows? How much of the interiors of the rooms does one see as he passes? Is the glass always plainly visible? Is it hard to tell if panes have been broken from a sash? Is it easy to distinguish plate glass when seen? If so, why? Do all the lights of glass in one window look the same? Does the glass usually seem lighter or darker than the sashes? Does one see images reflected in the glass? If so, are they sufficiently definite to permit him to tell trees from buildings? Does his own image appear in the windows as he passes? Are images more distinct in glass in shade than in glass in sunlight? Are reflections as clear on a rainy day as when the sun is shining?

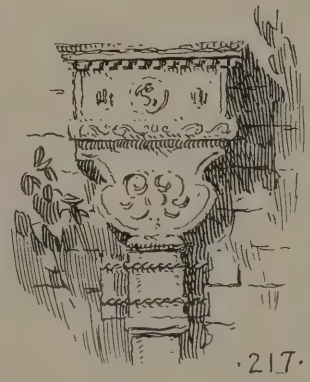
A little observation will answer such questions as these and make it evident that ordinary window glass has two leading characteristics which relate especially to its appearance, and which are, therefore of the greatest importance to the student. First comes its transparency. Under certain conditions glass seems practically invisible. This is especially true of clean plate glass favorably lighted. We are sometimes able then, in our representation of windows, to neglect the glazing and treat the sashes just as though the panes were non-existent, showing distinctly the shades and hangings within. The other characteristic, and the one which causes most of the trouble of the beginner, is the power that glass has to act as a reflector or mirror, giving, very often, a shiny effect to the window, and usually images of objects as well, which in some cases are almost as distinct as the objects themselves. One of the difficulties confronting the student who tries sketching directly from buildings is the complication in the effect of glass resulting from these reflections, for sometimes trees and buildings and skies and clouds and people are all pictured in the windows, showing so plainly as to prove confusing. It is not easy, therefore, for one to know what to put in and what to leave out, so considerable experience will be necessary to teach what really is essential and what should be subordinated or omitted. It is worth remembering that as a rule the two characteristics of glass which we have mentioned appear in combination, the glass seems sufficiently transparent to enable one to see through it quite easily yet has enough reflection to give it a shiny appearance. Sometimes, however, this power to reflect neutralizes the effect of transparency to such an extent that we find it impossible to look through the panes at all. This is especially true in windows near the top of a building where the reflection of sunlight or bright sky is frequently so strong as to make the curtains within either

·215·





·216·


·217·

invisible or very indistinct. Such windows, and particularly those of the upper stories of very tall buildings, often take on much the same color and tone as the sky, and if the sun itself is reflected the windows become dazzling in their brilliancy. A reflected light cloud may make the glass almost white, while a blue sky may cause a blue reflection of a value similar to that of the sky itself. If we observe the windows nearer the street level we find as a rule that most of them seem darker than those above, for in place of the sky reflections we now have those of buildings and perhaps trees. It is useful to bear in mind, then, that when rendering tall buildings, (as more fully described in a coming chapter), the general tone of the glass, taken as a whole, may often be correctly shown lighter in the upper than in the lower stories. It is true, too, that glass within shadow, or on the shady side of a building, usually seems much lighter than we would expect (a point which we touched on in referring to Sketch 7, Plate 2), so it is by no means necessary to represent it by a dark tone simply because it is within shade or shadow. Its light appearance is generally due to the fact that it mirrors the brightness of the sky or some nearby building in sunlight.

This may all be rather confusing to the beginner: surely this last concerning tall buildings seems something of a digression to the trend of a chapter on detail representation. What we are anxious to emphasize among other things, however, is that this very complexity in the appearance of windows in different positions and under varying conditions, really reacts, in a way, to the artist's advantage. For although most other details of buildings, such as chimneys and steps and doors, are fixed in tone, being either light or dark, and so demanding interpretation in more or less that way, windows may be suggested in almost any value which will give the best effect to a drawing taken as a whole. If walls are dark, and light accents are needed to break the dark tone, the windows may be left light; if, contrarily, dark accents are needed in light walls the windows may be made to furnish them. If little contrast is wanted, however, light windows may be drawn in light walls or dark ones in dark walls.

It is not enough, then, for one to be able to do simply a few typical windows of customary values; he must learn to draw some light and some dark. He must have skill to handle some in which the characteristic of transparency which we have mentioned is prominent, some which act as reflectors, and some which combine these effects. He must know how windows look both when closed and open, in sunlight and in shadow. He should not, therefore, be content with drawing a few examples of individual windows, but should try many.

The illustrations which we show on Plate 4 and as Marginal Sketches 198 to 205, inclusive, show some typical window suggestions in sunlit walls. In this particular group most of the muntins or sash bars have been left white so with the dark behind them in places, and a judicious use of shadow, the desired effect of sunlight has been obtained. In most architectural rendering, buildings are shown in sunlight so the draftsman usually learns to handle windows in this way first. The artist, however, especially if he is an illustrator, needs to gain familiarity with the greatest possible variety of effects. He should study many drawings and photographs and, above all, should sketch frequently from actual windows.

In Plate 4 we might especially mention the drawings of the same window at "1", "2" and "3". The first of these is a crisp, clean-cut delineation such as is quite common to architectural work. The second is less mechanical, and more suggestive. The third is much like the first, or perhaps more a combination of the first two. The principal difference between this and the first is in the placing of the largest dark accent, which at "1" is immediately below the window shade while at "2" it has been dropped to give contrast with the lower sash. The student in his sketching should sometimes thus try different suggestions of the same subject.

Doors. There is really little that need be said about doors. In Marginal Sketches 206 to 211 we have shown a number of typical examples, two or three of which incidentally, were based on photographs. The student is advised to try a number of sketches of this general type, either at this size or larger.

Miscellaneous details. There are of course materials which we have not touched upon in this chapter, including logs and slabs of wood, corrugated iron, and many others. There are even numerous kinds of roofing materials such as tiles, asphalt and asbestos shingles, tin, copper and tar and gravel. Aside from such materials taken by themselves there are numerous details which we have found no space to include, too, some of which the reader should search out and practice. Not only are there larger things like porches, bay windows, and similar features, but there are also various odds and ends of similar interest. Hardware offers some fine subjects, then we have weather vanes and the like. As examples of one of these smaller types of detail we show a group of old rain-water leaders and heads from England in Marginal Sketches 212 to 217. These particular sketches were done from photograph; we might add that there is no better way for the architectural student to learn a little architecture than by picking and drawing subjects of this type, arranging sheets of sketches of them for comparison.

Once one has gained a fair degree of skill in doing such portions of buildings as we have pictured and described in this chapter, he should be qualified to go on with the representation of complete buildings.



AN ARCHITECT'S HOBBY

THE DESIGN OF BOOKPLATES

By Gerald Lynton Kaufman

EDITOR'S NOTE:—*The illustrations for this article are all bookplate designs by the author who, as an architect, has found pleasure and profit in the cultivation of the hobby he describes.*

JUST WHAT IS THE fascination of bookplate design which has caused so many architects to take hours upon hours of their all-too-little spare time, for the preparation of "ex-libris"? Aside from the obvious pleasure derived through the creation of something artistic, bookplates have a unique lure and charm for the architectural profession; a fascination which is lacking in nearly all other hobbies connected with the pen or the brush.

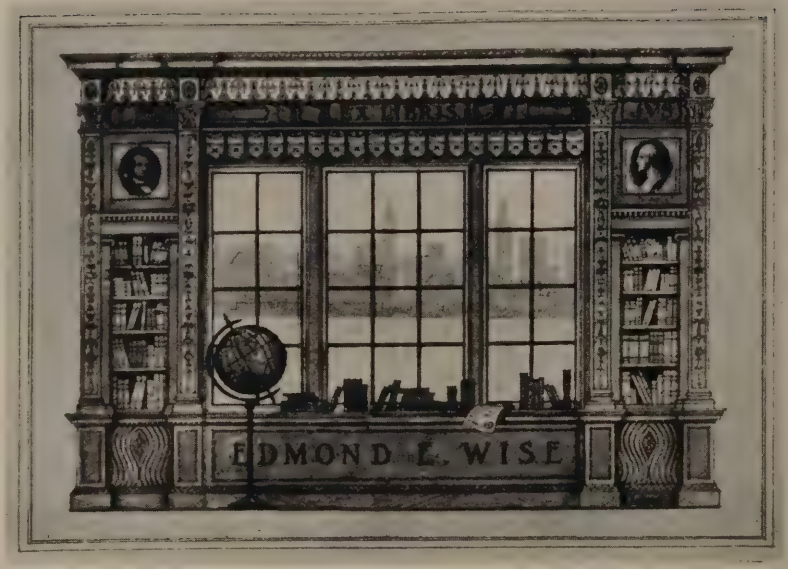
The secret of this fascination may be found by a consideration of the steps taken by the designer from the time of meeting his bookplate client until the completion of finished plates, and the comparison of the path followed with the very similar path along the route to a home or a building. The bookplate designer must first find his client;—even if, in starting out, the first client be himself or some member of his immediate family. He must then have a "preliminary conference;" he must make up, mentally at least, a program,—the character of his client, his likes and dislikes, his taste, the amount he wishes to spend, and the finished product that can be produced for this amount.

Preliminary sketches must be prepared and submitted for approval; sketches made at small scale, rendered in pencil. A second "conference" must be held over these sketches, before the preparation of "working drawings." Then a final design must be drawn up at large scale, to be submitted to a "contractor,"—in this case a printing contractor,—for estimates. The estimates are shown to the client, the contract is awarded, and finally the completed work is turned over to the Owner as per the approved design.

The entire process is practically a duplication of the work of an architect, but reduced to a small scale. Herein lies one of the main reasons for the fascination this hobby holds for members of the profession. Yet this is by no means the only fascination.

The art of the bookplate is a special art unto itself, and an intimate art. Of the three things in life which must be fashioned to fit a man most intimately, book-

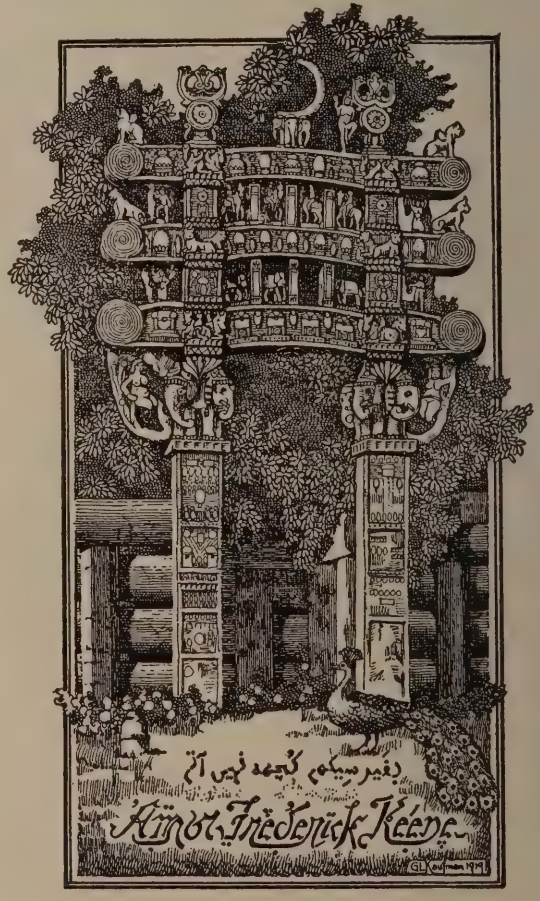
plates require the closest study of their owner's personality. *Clothes*, in spite of the philosophy of Carlyle's professor in *Sartor Resartus*, are rarely more than twenty-five per cent the mental, spiritual, or artistic expression of the wearer; *Country Houses*, in spite of the treatises of Aymar Embury, Lawrence Weaver, and other architect-literati, must be at least fifty per cent a material expression of their owners, and cannot be more than the remaining fifty per cent their mental, spiritual, or artistic expression. But *Bookplates*, small and unusual as they are, should be fashioned to express most intimately of all, the very personality and character of the man for whom they are designed, and should be completely adapted to his taste, his interests, his hobbies, or his character. A bookplate



can no longer be judged separately from its owner, than can a building be judged separately from its requirements, its plan, its period, and its owner.

"Show me a man's library, and I will tell you his character," is a statement proclaiming the obvious. But when a man takes pride both in his library and in his character, the inside cover of one of his books should be enough to do justice to both; it is upon this theory that modern bookplate design is based, and incidentally, it is upon this theory that the old-fashioned use of coats-of-arms is no longer in vogue. A coat-of-arms with "ex libris" and a name below is no more than a decorative method of saying "X—his mark." It denotes possession alone. Where it shows the least pride on the part of the owner, the pride relates to the fam-



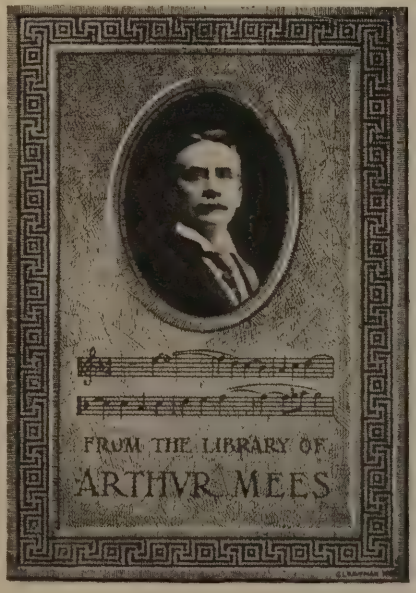






ily tree only, and not to the tree of knowledge. Bookplates are not for families, they are for individuals.

It is due to this latter fact that it is often quite difficult to criticize a bookplate belonging to a person whom we do not know, from any point of view except the purely æsthetic. Its appropriateness to the individual cannot, of course, be judged with the slightest degree of accuracy. But its appropriateness to the idea it seeks to express can be gauged; therefore this idea should be simple, direct, and clear in its meaning. Where simplicity, directness, and clearness of meaning cannot be found in an abstract idea—as in the Philip Wells Warner example illustrated—a more material idea should be chosen, illustrative of the owner's profession, hobbies, or interests in reading matter, such as in the Edmond E. Wise example, for a lawyer's library (not, however, in his *law library*), or in the example of the writer, for an architectural library.



Coming to æsthetic considerations, one cannot do better than to bear in mind the rules laid down by Frank Chouteau Brown in an essay in *The Craftsman* for March, 1904, in which he says, after laying stress upon simplicity of conception, that a bookplate should be reserved, powerful in composition, classical (in the broader sense), restrained in proportions and design, and effective through unity of parts, conservatism, and the quietness and refinement of its ornament and detail. The aptness of these remarks is only too apparent in many cases, where both designer and owner seem to have racked their brains to find a way to cram every whim and hobby imaginable into a space measuring about four by five inches. Such designs frequently show an elaborate border made up of fishing-rods, guns, musical instruments, canoes, tennis rackets, and occasional quill pens and books to fill up empty spaces; the only restraint in such examples seems to be the omission of a stein, a pair of dice, spats and cane, and a stock ticker.

It is wise, when considering the representation of either an abstract idea or a very material hobby, to remember that a book-

plate is liable to be a more permanent thing than any of the passing whims or fancies of its owner. It is in this respect that such non-committal subjects as landscapes, boats or ship models (with a motto expressing the voyages of the imagination), and decorative designs featuring books, or featuring the name itself, are safest. Yet here, as in life itself, it is well to note that what is safest is apt to be the least interesting. Consequently it is frequently better to impress upon a bookplate client that while the permanency of the design or the idea is desirable, it should not be achieved by resorting to non-committal or commonplace subjects if others are more directly applicable.



From the strictly architectural viewpoint, the design of bookplates has one further recommendation for adoption as a hobby, wherein it reigns supreme over all other allied arts. This consists in the very phase of bookplate design which was touched upon in the beginning of this article; the parallelism with the design of a building. For the similarity of procedure in the handling of a bookplate client and the relationship with an actual client for a building, is something that cannot fail to be noted, even if unconsciously, by the people one meets and makes designs for. A few "conferences" on bookplate design, with the submission of sketches for approval, cannot fail to make an impression; one that may possibly be recalled later on, when something more important is desired. A young architect, seeking to establish a clientele, may make water-colors, pencil sketches, and charcoal life-class drawings for years; his friends and "prospects" may look at them and say he is clever, has talent, or does nice work;—makes pretty pictures. But through bookplate design the actual feeling of the architect-client relationship may be set up; a personal service is performed in a professional way, a dignified way, and, let us hope, an artistic way. Perhaps it will prove to be bread, cast upon the waters. . . . .

As a final consideration but a highly important one, comes the question of compensation. It is a poor policy to establish a bad precedent; and no worse precedent can be established than the placing of a low value upon creative work. If bookplates must be designed free, design one for yourself and one for a member of your immediate family; then stop; these are samples enough. Your friends or relatives may be later architectural clients; treat them as clients from the start, if they wish your services. Remember that there is no better way to have your work respected, than to have your fees respected as well. Bookplates often have mottoes; so should bookplate designers; a good one to start with is this; *"S'il vaut bien la peine, il vaut bien le prix."*



COLOR BLOCK PRINTING

By Ernest W. Watson

EDITOR'S NOTE:—*The author of this article is represented by two color plates in this issue, showing, though somewhat imperfectly, two prints secured by following the method he outlines here. He is among the first to employ linoleum in the making of block-printed pictures in color.*

A BLOCK PRINT is a picture printed from relief blocks so engraved that the lines and masses of the subject are left in relief by the cutting away of the background areas. When the surface of the block thus prepared is treated with color and put in contact with paper under pressure the imprint is made.

Wood-blocks have been employed in the printing of pictures for five hundred years. The use of linoleum for this purpose is of course, of very recent origin.

The principles involved in printing from wood and from linoleum blocks are identical, but the results are quite different. Every medium has its possibilities and its limitations. The technique of the wood-block is distinctive and peculiar to that material. This is likewise true of the linoleum-block. Neither will serve as a substitute for the other. An artist about to choose between the two mediums should decide his preference solely upon the character of the result desired. It is as though he were to choose between oil and water color: as a matter of fact that is exactly what the choice would imply, as the selection of linoleum would practically preclude the employment of water color.

A print made in black or in single color requires the use of but one block. In making color prints it is necessary to provide several blocks, the number required depending upon the complexity of the color scheme. In simple color printing a separate block is prepared for each color to appear in the picture, although the artist can count upon additional colors resulting from the printing of one color over another. In "block painting"—a term sometimes applied to the method I have used—each of the several blocks for a given subject may be treated with a number of colors. Thus ten or twelve colors may be applied to a print by means of but five or six blocks.

The principle of this method of printing is similar to the Japanese, although the technique is quite different. The Japanese print was made from wood blocks to which color—water color mixed with rice paste—was applied freely with brushes, so that the impression made from a single block showed gradations of color. The combination of a number of such blocks in the printing of a picture naturally resulted in quite a full color effect. I employ oil paint instead of color, and secure gradations by the application of the color to the blocks with rollers so manipulated that free inking results.

In this block painting method there can be nothing mechanical about the process at any point. The making of prints in this manner is essentially a painter's performance. As the colors are applied to the blocks freely, much as the painter applies his color to canvas, the printer's creative effort must be continuously in full play in the making of every print.

Battleship linoleum having a very smooth surface should be selected. Considerable variation of surface texture is presented by the different linoleums. Mounting ⅛ inch linoleum on heavy cardboard (by glueing) will produce an excellent block for this work. Carving tools such as are used by wood-carvers are suitable. A set of five tools of fine quality and especially designed for the purpose may be secured from Moritz Loeffler, 99 Liberty Street, Bloomfield, N. J. The paper should be absorbent in order that the successive blocks may be printed without waiting for the first imprint to dry. A soft white printing paper may be selected from the large stock of the Japan Paper Company, 109 East 31st Street, New York City.

It is obviously an error to associate the block print with the facsimile reproduction of a picture. The latter is produced by photo-mechanical means. No matter how faithfully the original may thus be copied, the prints are mechanical reproductions none the less.

The owner of a block print is in possession of an original work of art which comes direct from the hand of the artist. Every proof pulled from the set of wood blocks for a given subject is an original. The artist may or may not make a complete color study for the print in oil or water color. I make my preliminary studies in charcoal only. No matter how complete a preliminary study is made, such a study is not the original: it is merely the preliminary study. The print will look quite unlike it.

Prints of all descriptions are made in limited editions. An edition of prints is the entire number of proofs pulled from a set of blocks. My color prints are usually issued in editions of one hundred, although some of the more complicated subjects are limited to seventy-five or fifty impressions.

The artist will not put his signature to an impression unless it fully measures up to his standard of attainment. Many prints are discarded during the printing of an edition because they fail in some particular to fully express the artist's ideal of technical charm.



MONTE CHIPOLATA—VIEW FROM THE ORANGERY, VILLA FLACCUS

FROM THE DRAWING BY HUBERT G. RIPLEY



THE OPEN AIR THEATER OF CALDALLESSE—VILLA FLACCUS—DRAWING BY HUBERT G. RIPLEY

THE DIMINISHING GLASS, IX

THE VILLA FLACCUS

"L'amore è un trastullo;
Non è composto di legno nè d'osso;
E a molta gente fa rompere il dosso:"
Andrea Arcagnuolo di Cione

By Hubert G. Ripley

"THE SPIRIT OF GALLANTRY is born of the female sex," according to writers and historians of every age. This postulatum has been claimed not only as the cause of convulsions in the realm of politics, but likewise in the domain of art. The opprobrious Contessa Melissinda Bambianetta*, of scandalous memory, always maintained a keen sense of æstheticism befitting her exalted station, as was but natural in an age when a knowledge of the Fine Arts was an essential of good manners, and a work of art was esteemed for its artistic rather than for its commercial value.

Born in the *Villa Flaccus* in 1704, she would have been a fit subject for the *Rispetti* of Angelo Poliziano. Indeed it is related that on more than one occasion, disguised in boy's clothing, the young Contessa joined hands with a *Pulci* or a *Pico*, and girls from the workshop and attic, in joyous dance beneath the stars of the marketplace, to the music of lute and cithern; and when the dance was over, gathered with the rest in close harmony "in matches of improvised melody with the unknown rhymesters of the people." Unconventional from early youth, she travelled extensively during her long and notorious career, retaining the while

**See view of the Fountain of the Amorosi della Contessa at end of Part I in issue of April, 1927 "Pencil Points."*



THE VENERE CALLIPIGE, IN THE VALLI DI ANTIPASTI, VILLA FLACCUS

FROM THE PEN-AND-INK DRAWING BY HUBERT G. RIPLEY

a strong affection for the place of her birth. The last decades of her long life were passed in the quiet and seclusion of her ancestral estates, little deeds of charity interspersed with violent paroxysms of rage, accompanying the desinence of her declining years.

An intimate account of her many peccadillos and illaudable drolleries may be found by those interested in researches of this nature in the memoirs of the Chevallier Scarparetto, Conti de Lugano (vid. Vol. II, folio 16, et seq. Milano, privately printed for Antonio Piselli, 1793). The long unpublished poem in LXXXVIII cantos, by Gian Malatesta has four episodes devoted to the Contessa, and in the celebrated anagram of the Hymenoptera, *circa* 1730, the allusions are unmistakable.

The landscape and climate of Italy have for centuries exercised a profound influence on the world's civilization and culture; the inspiration of poet and mystic, as well as of artist and philosopher. Walter Scott sang no less feelingly of "the moon that danced on Monan's rill," than Aristo and Orcagna of the grottoes and snowy slopes of Pelligrini and Lunigiana. With an inborn love of beauty, the heritage of centuries of her race, the Contessa found time, even in the midst of some *pirouette d'amour* of the moment, to add many touches to the somewhat formal Villa that her grandfather had left her, his sole remaining heir.

Located in a countryside far removed from the influence of the grandiose style of the *cinquecento*, indeed constructed at a period when the rising cost of building in Italy made simplicity of mass and detail imperative, the *Villa Flaccus* partakes, as its name would seem to indicate, rather more of the pastoral quality of Horace's Odes, than of the *barocco* of the period.

The word *barocco* is misleading. Critics of the fine arts who cannot see anything apparently but what is poisonous in the slightest deviation from the hard and fast rules of the classicist, have by their euphuisms and minauderies imposed an erroneous significance to the term. In our student days we were taught that the word *barocco*, was a hissing, an unpleasant stench to the nostrils of our tender youth, and that we should eschew all commerce with the painted lady. Now the Italians of the 17th and 18th centuries did not consider the matter thuswise. They regarded *barocco* as a development of the classic suited to the changed conditions of the time. They called it also *Classicismo* or *Decadenza*, which to the student of the arcana of æsthetics, is quite another matter from the crass and illfitting interpretation given it by the neoclassicists. The attitude of these *Egregii* is summed up by Nathan Bailey in his well-known definition of the Rolling Stone proverb:

> "There are a Set of People in the World of fo unfettled and reftlefs a Temper, and fuch Admirers of Novelty, that they can never be long pleafed with one way of Living, no more than to continue long in one Habitation; but before they are well enter'd upon one Bufinnefs, dip into another, and before they are well fettled in one Habitation, remove to another, fo that they are always bufily beginning to live, but by Reafon of Ficklenefs and Impatience, never arrive at a way of Living; fuch Perfons fall under the doom of this Proverb, which is defign'd to fix the Volatility of their Tempers, by laying before them the ill confequences of fuch Ficklenefs and Inconftancy."

While we hold no special brief for the Rolling Stone, we cannot help but feel that the world would be a sorry place were it not for this same "set of people," who by their very dissatisfaction with the established order, seek to change and improve the dull monotony, the stodgy self complacency of their fellow beings. The great thinkers, the inspired artists of all ages, have been Rolling Stones, perhaps not in a physical sense, but surely in a spiritual one.

So with such masters of the *barocco* as Carlo Maderno, Dominico Fontana, Martino Lunghi, Francesco Boromini, Alessandro Galilei, Guiseppe Bernoni, Allessandro Tremignan, and, perhaps the greatest of all, Lorenzo Bernini, no less noted in architecture than in sculpture. One hardly knows whether to associate Bernini *in principio*, with the great colonnade enclosing the *Piazza di S. Pietro*, or the *Rape of Prosperine* in the *Villa Ludovisi*, and *Daphne Fleeing from Apollo* in the *Villa Borghese*. Lubké speaks of his statue of St. Theresa in *S. Maria della Vittoria* as representing a condition of convulsive insensibility, and verging on refined sensuousness. This needs no apologia, for did not the great masters of Greece portray emotion in the frieze of the Temple of Nike Apteros, of Apollo Epicurius at Phigalia, the great altar at Pergamos, and even supremely in the Laocoon* group. The loss to the world would have been irreparable had these artists been content to be "long pleased with one way of Living."

Myron of Eleutherai, pupil of Hagelaidas, was the leader of the Secessionist school of his day; the Bœotian Brancusi, in a manner of speaking. He is best known for his *bucula* (heifer) and *canis* (whippet)

**The Laocoon Group is the most remarkable piece of marble statuary that the world has ever known. It has been pretty well established by Pliny, Furtwangler and others that it was wrought during the 175th Olympiad (82-74 B. C.) It belongs to the Rhodian School, (considered by some authorities as the equal if not the superior to the Athenian School), and is the joint product of three noted statuarys, Hagesander, Polydorus, and Athanodorus. The family of Hagesander achieved renown as artists. The elder had two sons, both statuarys, and one, Athanodorus, was the father of the three brothers who chiselled the Laocoon out of a single block of purest Parian marble. It was brought to Rome where it excited universal admiration and set up in the Palace of Titus. From the ruins of that noble building, the Baths of Caracalla, (whence it had apparently been moved), it was dug up January 14, 1506, in a state of complete preservation. It is now in the Vatican Museum, Rome.*

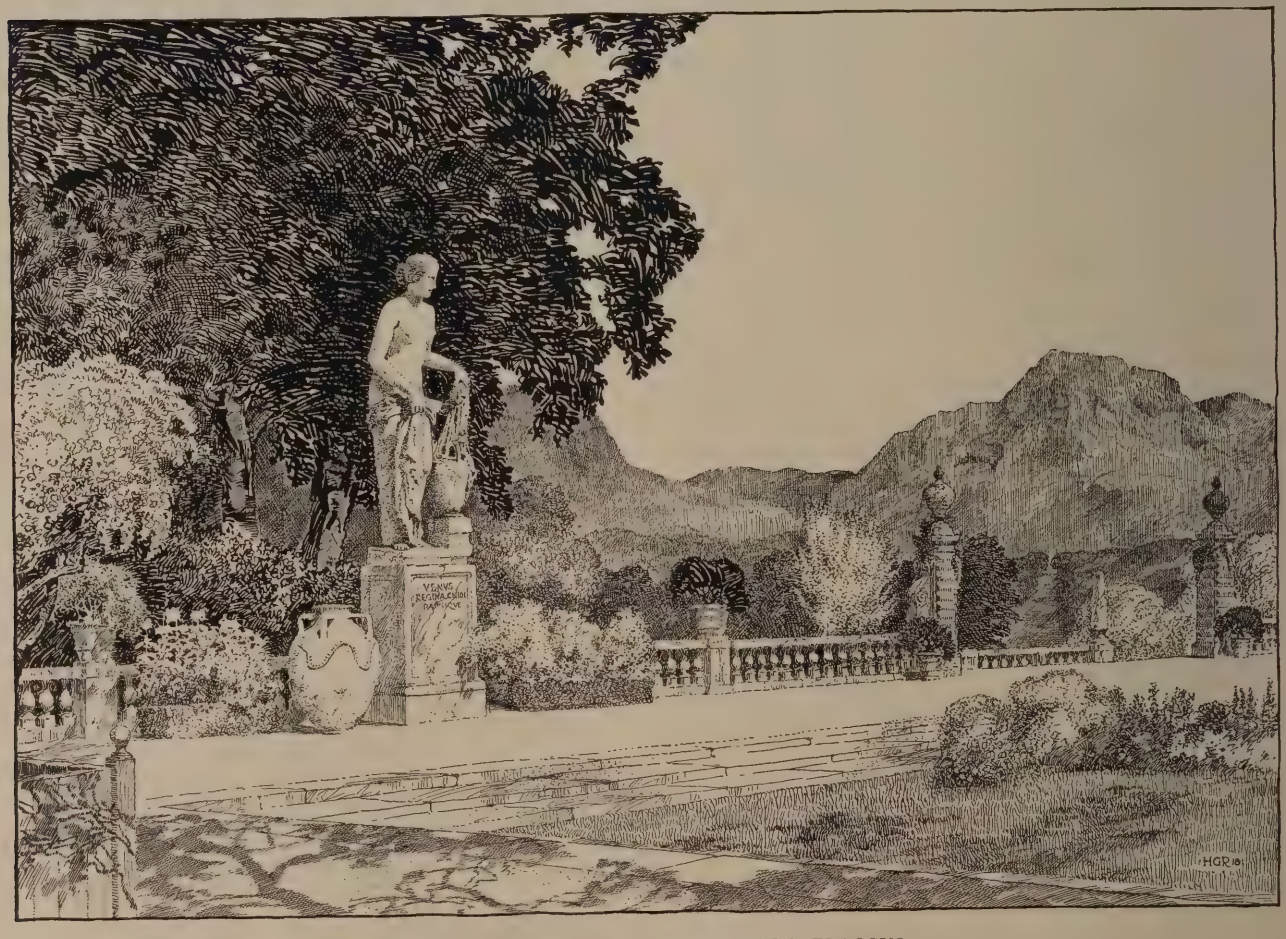
made for the Acropolis, but later brought to Rome and set up there. His *Discobolon* is known only by copies, (the best of these is in the *Palazzo Lancellotti*) but here is the essence of physical action. He did not disdain to make a cicada and a locust as well as a statue of an intoxicated old woman (his only known work in marble) at Smyrna.

Pythagoras of Rhegium went further than Myron for he, in his statuaries, portrayed the sensations of the mind. Pliny says that in viewing his statue of a man limping from the effects of a stone bruise, the spectator seems actually to feel the pain of his hurt. The *Drunken Flute Player* of Lysippos, and the *Boy Blowing a Dying Fire* by Lykios, are only examples that are manifold in this branch of the art. Polyclitos is said to have employed the bronze of Delos, to which iron had been added for its sombre tint to enhance the effect of sorrow in certain of his works.

The highly emotional nature of the Contessa Melissinda, exercised a profound influence on all with whom she came in contact. It was but natural that Caldallesse, young, active, and ambitious, who by his work at the *Casa Bagatello* in Stuzzicadenti was already well and favorably known, should have entered on the job of restoration at the *Villa Flaccus* with the utmost enthusiasm. This enthusiasm was augmented at the conclusion of his first interview with the dazzling Contessa at which he parried her rapier-like shafts of wit with riposte and retort courteous. Here was a commission, the successful conclusion of which would make his name famous throughout the province.

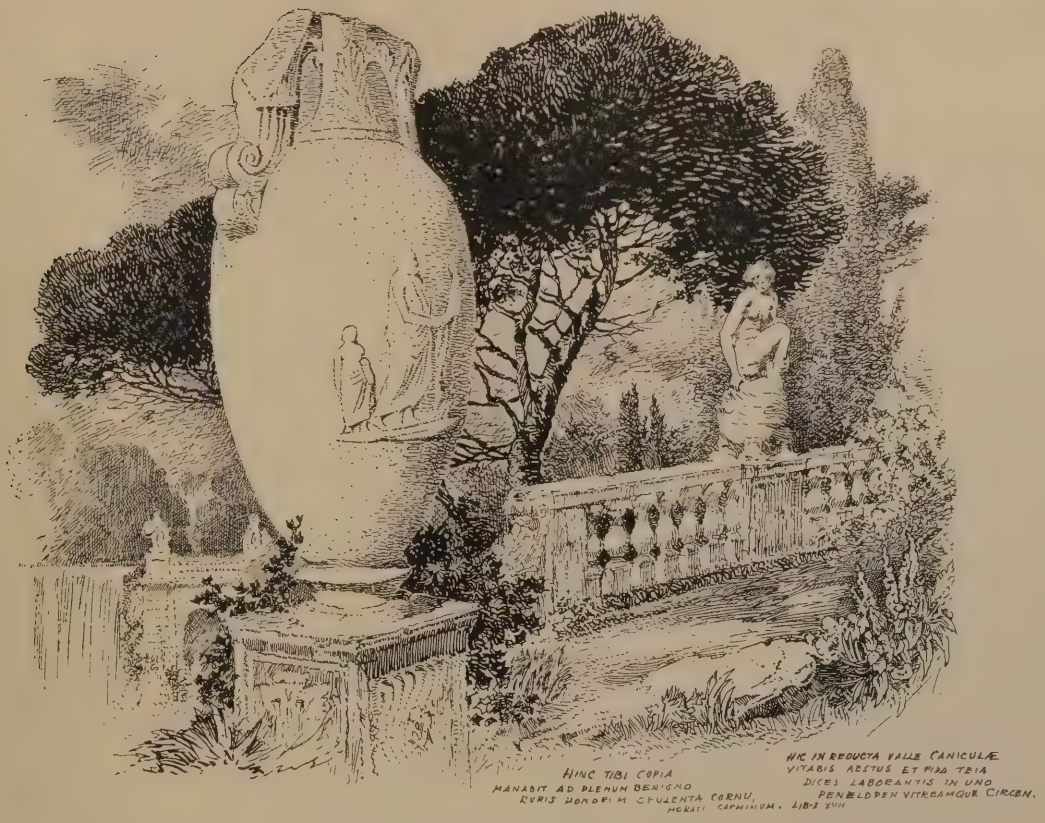
Castagna Lucchese, as Caldallesse was familiarly called in his later years (his birthplace was at Piccaloragazzo near Boscotrecasa, just outside Livorno), had a fund of spicy epigram and sprightly gossip concerning the Quality and his native wit and shrewd induction stood him well, so that he was able to converse with ease and assurance with whomsoever he came in contact, from the highest *nobile* to the lowly *contadino*. The Contessa quickly saw that he was a man whose judgment and sympathetic understanding could be relied upon. To test the extent of Caldallesse's inventive genius, the first commission was the little *Fontana degli Amorosi*.

The view all along the *Via Fiammiferi*, built originally by Vincenzo Stracchino, fifth *Conti di Bambianetta*, to command an easy approach to his Villa from *San Staccato*, in recognition of his recovery from



THE TERRAZZA DELLA CORDA, VILLA FLACCUS

It was above this terrace that Rissotto hung suspended for over half an hour; hence his nickname "Il Funámbulo." The gay companions of the Contessa used to play Lampone on the tapetto verde.



THE AMPHORA AND CIRCE, VILLA FLACCUS—DRAWING BY HUBERT G. RIPLEY

an aneurism (as he laughingly remarked to a group of friends seated round the table one evening at the Lido-Venice), is unmatched in the *Valli di Antipasti*. Caldallesse suggested a fountain at one of the focal points of the highway overlooking the ravine of the Sbirri. This idea met the approval of his exacting client, and work was commenced forthwith. The influence of Niebolo Chieregato*, the illustrious though ill-fated architect of the *Duca di Squillace*, was in great vogue at the time, and it was only natural that young Caldallesse should have studied his works for his model; in the arrangement of the water hazards this is especially to be observed.

By the employment of considerable ingenuity, the designer introduced certain details here and there that were particularly appreciated by the Contessa. Some of these need no explanation, others are obscure, their former significance lost to all save the trained observer. As the fountain stands today, the aura of romance still sheds its glamour over its babbling basins, the lowly bullock insensibly sighs as he quenches his noonday thirst, the swarthy yeoman smiles unconsciously at the festive cupids, and the trailing *rosa bianca* nods its fragrant welcome as the snowy petals carpet the highway.

The upper terrace of the Orangery was constructed with special reference to the view of *Monte Chipolata* from whence, at tea time in the rays of the dying sun, it seems to glow like a pearl-tinted peach blossom. It is related by Madre Polenta, the old caretaker who shows the estate to the infrequent visitor, that the balusters were designed by the Contessa herself.

"Ah, *dio mio!* what a woman! Would you believe is possible, signore, with the tip of her dainty *mazza con pomo d'argento* (silver headed walking stick) that the *nobilità* (nobility) always carried, she traced the outline of a *balusta* (baluster) on *la neve* (the snow) that had fallen that morning on the *terrazza* (terrace).*

We had been talking about Caldallesse with Madre Polenta, who seemed to possess a fund of information on the gossip of the time, and the russet cheeks of the

This unfortunate artist was struck down in his prime as the result of a practical joke. Entrusted with the commission to model a commemorative fountain to the poet Panirostini, he gave such a ludicrous twist to the features of the satirist as to excite unbounded mirth in all who beheld the group. Incensed beyond measure at this slight to their master, the partisans of Panirostini waylaid the unlucky architect as he was returning from the monthly meeting of the Lombardy Chapter of the Accademia degli Antiquari di Milano (of which distinguished body Niebolo was a socio), and gave him a severe cudgeling. He was found in a fainting condition, half in and half out of one of the basins of his unfortunate work, and while he mended from the effects of the beating, he contracted a pleurisy from which he never recovered. A similar fate befell Anthermus and Bupales of Chios, sculptors of the statue to the poet Hipponax. (B. C. 540)

*It is related of H. H. Richardson that he frequently made his full size details on the spot with whatever implement was near to his hand, a piece of red chalk and a shingle, a lump of coal on a pine board, and even scratched with a lath in the sandy floor of the construction shanty.

old *guardia* wrinkled into an autumnal smile at the mention of his name.

"*'n bel garzone*" *(beau garçon)*, she called him, "*gran' architetto*" (great architect).

It will be noted that each baluster has a pedestal all its own, and that the usual curbing is omitted, or rather it is depressed level with the pavement.†

Every year when the blueberries were in season the Contessa gave a great *fiesta*, at which were assembled the young gallants, the wealth and fashion of the neighborhood. Not long after Caldallesse took entire charge of the reconstruction under the direction of his distinguished patroness, the open-air theatre was built as a setting for these scenes. The *bel' garzone* had visited the *Villa Gori* near Vicobello and had seen the stage there "peopled with sylvan figures of the *Aminta* and the *Pastor Fido*," the brilliant assemblage in satins and Spanish lace, strolling in the bosky alleys of pleached ilex, the *nobile donne* leaning on the arms of their gay *cavalieri*. It was for him a sympathetic task to construct a not dissimilar arrangement for the Contessa once the location had been chosen and the parti decided upon.

In the setting for the *Càllipigian Venus*, Caldallesse was not in his happiest vein. It came at a time when he, as well as everybody connected with the Bambianetta family, was completely upset over the Rissotto affair, the details of which need not be alluded to here, as they are told at considerable length in the Conti di Lugano's Memoirs. Madre Polenta points out the very window, and shows the visitor the knotted rope at the end of which, it is claimed, the Duca hung for over half an hour while the Contessa scrambled eggs over the glowing coals in the great copper brazier.

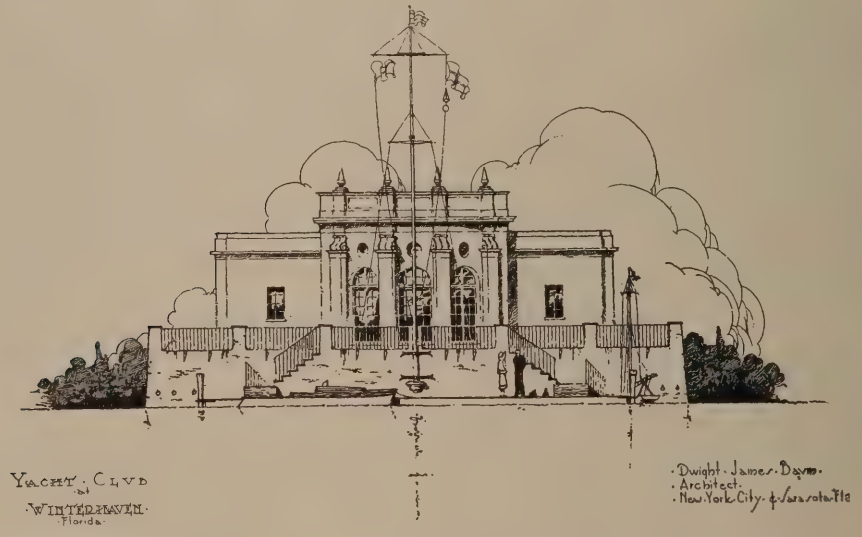
The colonnade is of course only a bit of scenery, arranged, after the fashion of the time, in the form of a classic ruin. The waterfall and cupidon are somewhat awkwardly placed, showing that the designer was in a highly nervous state, which under the circumstances, is not to be wondered at.

The remaining views, taken at random here and there, will perhaps give an idea of the extent to which the Italians carried their love of nature when embellished with discernment and understanding by the hand of man.

"Beauty," says Wren, "is a Harmony of Objects, begetting Pleasure by the Eye." Neglect and disintegration, as Mrs. Wharton remarks, cannot wholly mar the effect that the Italian Garden Architects were skilled in creating. "Effects due to such a fine sense of proportion, to so exquisite a perception of the relation between architecture and landscape, between verdure and marble, that while a trace of their plan remains, one feels the spell of the whole."

Perhaps this does not apply with such force to the *Villa Flaccus*, which after all is only a minor villa, as to the works of such masters as Borromini, Buontalenti, Carlo Castelli, Fra Giovanni Montorsoli, and Carlo Fontana, but the work of Caldallesse has a homely intimate quality, due in no small measure to the sympathetic understanding of his noble client.

†*This treatment is not at all uncommon in Italian gardens, the reason being that these masters of the garden craft seem to appreciate the intimate rapport that exists between art and nature, when blended to a nicety.*



PEN-AND-INK DRAWING BY J. H. FINN—DWIGHT JAMES BAUM, ARCHITECT

(for plan of this building see page 761)

THE ARCHITECTURAL THREE SHELL GAME

By Charles Kyson

"IF WE ARCHITECTS must gamble let's get out of the sucker's class and get a fair run for our money, which all leads up to the subject of our verbal disportation for this evening, ye dizzy Fellow Blades, and that is FREE SKETCHES."

Tom Kenyon looked out over the sea of faces. The friendly hospitable dining room of the old café, *Au Point du Crayon,* was crowded to its utmost capacity. Arcades were being opened up into secondary dining rooms. The "Blades of Razz" were becoming a going and popular concern. New faces were appearing all over the room. This informal architectural forum was arousing widespread interest.

K. M. Browne, a conservative of the old school, rose to his feet. "Mr. President:" Tom Kenyon bowed his acknowledgment of the speaker's right to proceed.

"It seems to me we have a subject for discussion tonight which has already been fairly covered. We have been told by the American Institute of Architects of the inadvisability of submitting free or promiscuous sketches. They have found by years of experience that it is inadvisable to do this and they, therefore, pronounce it unprofessional. This being the conclusion of so experienced and able body of men, it seems to me we are merely wasting time in going over ground they have so well covered."

Before the speaker had seated himself, Henry Johnson rose quickly to his feet. "Mr. President, I am going to invoke the protection of the motto of the Blades: 'With razz to all and malice to none.' This in deference to the former speaker. Now, I ask you—aren't Friend Browne's remarks typical of the ponderous voice of the A.I.A. which he so ardently champions? We hear the rumbling voices of the gods of hoary tradition thundering down from the sublimely inaccessible Olympian heights, telling the faithful where to head in; the Gods of the Things That Have Been boom forth their irrevocable pronouncements. Perhaps we should take it for granted, but is it sacrilege to ask why? Take Humble Me, for instance: I've just decorated the front door of a new office with some gold leaf announcing that another architect has been hatched, and it's up to me to skirmish around and get some business. It's all right for the boys who belong to the A.I.A., who have made, married, or inherited their roll, to sit back and tell us youngsters we shouldn't make any promotion sketches, but how am I going to get started, I'd like to know, unless I snap out some sheiky-looking sketches showing Friend Client what a hot little 'artichoke' I am? I'd like to have you wise lads tell how anyone like me is going to shove off otherwise."

"Well, as one Brother Elk to another," Pat O'Hara drolly surveyed the speaker, "I'll give your vocal organs credit for exhaling quite a solo. The trouble with you is, you're shy on the finale. As Colonel Lindbergh might be quoted as saying: 'It's up to you to make a snappy three-point landing.' You're like all the rest of the callow architectural birds who flop out of the downy nest of a good salary and start trying your wings,—you don't know where you're going but you commence to soar. If you're not careful, you'll do a tail spin and bump on the cold clammy hard-pan of unsympathetic fact and your soaring will be spelled 'soreing'."

This genial kidding by Pat caused a chuckle to ripple around among the Blades. Henry Johnson's face flushed.

"Is that so? Well, Pat, as long as you've gone in for this big-time philosophy stuff, maybe you can gurgle forth a few enlightening words. I'm on the heavy listening end and any high power vaporizings of wisdom you mental heavyweights want to shoot onto the ether, I'm all tuned in to get,—I'm immune to both static and halitosis."

The crowd rocked with mirth to see Pat O'Hara paid so richly in the currency of the kidder. Pat regarded the former speaker in a comically scandalized manner at this unexpected and stinging come-back. "Why, the fresh chicken just hopped out of the egg and listen to him vocalize! There's nothing stale about your vitamines—and, kid, you're assuredly booked for an education, I'll announce to the breathless universe."

George Clarkson laughed. "That's one on you, Pat—there's nothing slow about Henry Johnson. The kid's all right; I've worked with him in an office and he can turn out some mean sketches, and when it comes to designing he can put the finale on the courthouse all right. As long as he's asking for information, let's quit razzing him and give him the dope. He wants it, so let's go.

"Henry Johnson's problem is one which faces every young architect starting out in business, and it takes courage and nerve to solve it. But if he's going to succeed in his business, as he will, he's got to face it out. There's nothing like getting started right."

Henry looked at George Clarkson with a whimsical grin. "The preliminary vocal bouts are all right. But, George, can't you cut out the 'prelims' and ring the gong on the main event so we can get some action?"

"All right, young fellow," Clarkson laughed, "I'll call the 'big event' as you term it, and it's Kid Johnson versus Old Dragon Overhead and, believe me, boy, you watch your foot-work or the scaly old 'Pork and Beaner' will knock you clean through the ropes and chase you up some dark alley and make you hock your last tee square. Let me ask you, Henry, have

you been initiated yet?" He directed the question at Henry Johnson.

"Well, I can't say—I've been initiated to a lot of conversation and that's all as far as I can see as yet."

"Have you sent for a copy of that booklet 'Your Profit, Friend Architect, How About It?' as emoted by the Architects' League of Hollywood?" George Clarkson questioned.

"Yes, I did, but I haven't had time to read the thing yet," answered Henry Johnson. "I've been out hunting up an office location and buying some furniture and equipment,—took all my time."

"Suffering Saplings!" George Clarkson looked at the ceiling in mock despair. "The boy is greener than St. Patrick's door mat."

"George, you ought to take him under your wing," Tom Kenyon laughed. "I reckon you have about memorized that epic from Hollywood."

"Now, fellows," Tom continued seriously, "here's a typical case—a clever young chap starting out in business with unquestioned ability, launches forth, as most of us have done, without chart or compass and right ahead of him the dark waters are snarling over the most dangerous reef in his professional voyage and the weedy, old, moss-encrusted lighthouse, established by the A.I.A., is trying to flicker forth a feeble ineffective warning, but, as usual, they're shy on candle power. We know that disaster lurks there, but how are we to convince this peppy voyager that such is the case and how are we going to teach him to steer away from these menacing rocks?"

"Henry," George Clarkson spoke up, "—supposing you were going to make a sketch of an apartment house—floor plans, and a snappy perspective with an estimate of cost—how long would it take you?"

Henry Johnson thought a minute. "Oh, probably three to four days."

"All right, that would cost you from $7.00 to $8.00 per hour for your time without any profit and if you spent four days on it, you'd be in about $225 or $250. Can you afford to donate that much to practically anyone that comes along and thinks he wants to build?"

"Of course I can't—I'm not married to a bank roll—but where do you get all that stuff about it costing me that much money?"

"Just remember, son, the good old Boss isn't paying you a salary of $75.00 or $100.00 a week any longer. Old Henry Johnson has got to dig that up because you're working for him now. You've got approximately 2,000 hours per year to make your expenses and pay yourself a salary, and it's going to cost you about $14,000 a year to run your snappy little office and pay our mutual friend, Henry Johnson, that necessary hundred per week, so your time is costing you at least $7.00 per hour, or about 11¾c. a minute. That's the tribute the venerable Dragon Overhead exacts from you, Old Innocence—quite a fact when you give it the once-over, isn't it?"

Henry Johnson was beginning to lose his cocky look. "By Jove, that is a stop-look-and-listen sign, all right." His brows were furrowed with the effort of intense thought, then a smile lighted his face. "Well, big wise mans—tell little Henry where he gets off."

"Ready for a little draught of wisdom are you, kid?" George smiled.

"Yep, I'll bite if you'll give me something beside hot air to chew on."

"All right, boy, now that you are in a receptive mood, I'll give you a few shovelfuls of the pearls of priceless wisdom.

"Henry, have you a yen to specialize in any particular kind of building design?"

"Yeah,—I know the apartment house and hotel game. I worked for the old established firm of 'Flutter, Fuss & Piffle' for three years and they did mostly apartment houses and hotels, so I know my stuff pretty well."

"K.O.—that's fine." George Clarkson nodded approvingly. "Now, that's the kind of business you want to go after, is it? All right—this is the way to do it without making a fool of yourself—or busting yourself wide open financially and becoming little In-Bad the Wailer. Of course, you have a stenographer (just starting out in business, you would, whether you have any business or not). Well, you toddle back to your office and dictate into her shell-like ear all you know about apartment houses,—the best methods of planning and financing them—how much they cost per square foot and cubic foot, and every blame thing you can think of or that you have ever heard about them. Also read up the ordinances and incorporate a resumé of them in your booklet. Have this typed up in a clean-cut snappy manner, put it in a spiffy folder and label it something like this: 'Notes on Apartment House Requirements, Planning, Ordinances, Finance, Costs, Etc.' Now, it so happens that the planning of apartment houses and hotels is largely a standard proposition. Take a sheet of paper and draw up a typical apartment showing all the latest tricky things in built-in stuff used in apartments; then sketch up two or three standard plans, which fit the average apartment house lot.

"Now, Henry, they tell me you can make perspective sketches in color that will make a client swim the Hudson to get at 'em. Fine! Go to it! Make a half dozen of these perspectives of typical apartment house layouts, make them in a uniform size and put them in a nippy looking folder and you've got a sample case of goods and are ready to commence selling the services of that 'World Beater,' Henry Johnson. You are now ready to 'beat the bushes' and find Friend Client. When you flush the Old Bird and get him in a corner, go over your stuff with him and, if you have prepared it carefully, he is bound to be impressed with the fact you know what you're talking about because you have given him concrete evidence

of what you can do, and the experience you have had. Now comes up the question of your qualifications as to experience, and you have a rather awkward bridge to cross, but you can tell him you have worked for that illustrious firm of 'Flutter, Fuss & Piffle' and show him a letter from your old firm in which they tell the world how good you are. Of course, the argument you will have to use to offset his obection to your lack of experience will be that you can give his building a lot of personal attention, which Friend Flutter, or dear old Piffle can't possibly do, and if you pack an engaging smile, a conservative necktie, and some well-pressed clothes, you can probably get away with it. When Friend Client unpacks the free sketch racket, just inform him you are a business man and if he wants some sketches and cost estimates especially made for his job tell him you will furnish them to him with an investment report, showing how much his building will earn and then charge him for your services, such-and-such an amount of money.

"He may come back at you and say: 'Why, Mr. Johnson, the firm of Boob & Sapp won't charge me anything for their sketches so why should you?' Now here's your chance to convince him that in addition to being a technician and an artist, you are a business man as well, and just bear in mind Friend Client isn't always a fool. He didn't make his money that way and he may have the sagacity to see by your line of argument that you have some business sense. He can draw his own conclusions about Boob & Sapp, which he will do if you present your argument in a straightforward and business-like manner. Now, don't make the mistake of 'knocking' anyone and, if you don't, you will have built up in Friend Client's mind a rather high opinion of the architectural ability of one Henry Johnson. Then, oh wise and peerless youth, have a written agreement ready and a nice new fountain pen (be sure there's some ink in it) so that Friend Client can sign on the sacred dotted line."

George Clarkson smiled and looked around at the admiring Blades. A burst of applause greeted these pertinent and whimsical remarks. Henry Johnson nodded a grinning approval.

"All right, Uncle George,—as a conversationalist you'd have made a fine barber, though I'm sold at that old dear. I believe you're gloriously right, and I'll bet I can put it over, too."

"Sic 'em, Henry," a Blade sung out. "I'll wager you can, and that's the kind of competition we're all proud to meet—competing on ability and not just the unintelligent bone-headed competition of *Price.*"

"That's what I call sensible straight-from-the-shoulder advice," Tom Kenyon contributed, "and those of you fellows who are young in the practice of our business and profession can well afford to heed George Clarkson's remarks and if you follow them, you'll save yourself a lot of grief and financial loss. One other thing, though, which George didn't mention, and it is a practice you can well afford to put in operation in your business, is the matter of having photographs made of the buildings you have designed and also of the floor plans. These are valuable to you in two ways—you can use them for publicity purposes in getting them into various magazines, and you can use them in a scrap book to show your prospective clients the work you have actually done. Thus when you tell Friend Client how good you are, you have concrete evidence to back it up. Another idea mighty well worth while, is to get letters from your clients expressing the appreciation of the efficient and business-like manner in which you have executed the commissions which they have entrusted to you. This puts your selling talk outside of the class of 'vaporizings of ye toreador who throweth the conversational bull.'"

The applause of the Blades showed this sensible advice was sinking home.

"Mr. President." A middle-aged, quiet-speaking Blade rose to his feet. "As long as we are feeding strong milk to the architectural suckling, here's something they can ponder over with profit, that is the question of demanding a retaining fee. That insistent, convincing little devil, the God of Fear, is so prone to whisper in the ear of the young architect: 'Retaining fee, why you can't get away with it—the public won't stand for it.' The interesting fact remains, however, that you can't get very far in employing the services of some of the wide-awake professions, such as our legal friends, without anteing a retaining fee, to put the wheel of justice in motion. Attorneys recognize the fairness of asking a retaining fee—they have educated the public into expecting it and our lawyer friends have the courage and business ability to get it. The irresponsible person who contemplates building and the fly-by-night promoter has as much use for retaining fees as the devil has with a cake of ice—it is anathema to them. Looking back over the losses I have sustained in the practice of my business over many years, I have come to the firm conviction that practically every one of these losses could have been prevented if I had acquired the sense and courage to demand a retaining fee—the reputable, legitimate owner contemplating building readily sees the fairness of this demand. If he has the money and sufficient confidence in you to entrust his building to your hands, he can be easily persuaded to pay a retaining fee. If he refuses to do so, you can bet 10-to-1 he is an individual with whom you are going to have trouble and his job will result in no profit to you. It's sometimes well to remember," the Blade smiled grimly, "the jobs out of which you make the most money are the jobs you never get. In order to eliminate many of the existing evils in the profession of architecture, it is going to require a lot more intelligent organization work than we architects have indulged in during the past."

"That's mighty true," Pat O'Hara contributed, "which reminds me of a story I heard the other day

which might apply to organization work among architects. A friend of mine once visited an insane asylum—he always had a horror of meeting or having anything to do with the insane and, consequently, he confessed to being a bit nervous—a rather hard-boiled guide was to take him through the institution. They came to a big door, which the guide very nonchalantly opened and bade my friend enter. He did so and suddenly found himself surrounded by a lot of insane patients, grimacing and making faces at him. He edged close to the side of the guide and finally asked in a low voice: 'Say, aren't you afraid these people will get together and organize and do you some damage?' The guide looked at him in disdainful surprise. 'Organize?' he snorted. 'Hell—they can't organize, they're crazy.' "

A howl of mirth went up from the Blades who applauded long and loud.

"Pat," Tom Kenyon laughingly commented, "that's a warm package to hand our beloved profession and I'm afraid it's going to take a strong sense of humor on the part of your fellow architects to digest that one. Fortunately, it exaggerates conditions. However, I will say I think we architects are inclined to be feeble-minded in selecting the activities to which we devote our organization effort.

"It is interesting to note in studying the lives of men of great accomplishment, that in the majority of cases they have had that rare mental ability enabling them to separate the essential from the great mass of distracting non-essentials; therein lies the key to their success. There are three great vital problems facing the architects of today. The first is to build up in the mind of the public the necessity of employing an architect and convincing it of the great service which the architect can render it. The second is to convince the architects of the necessity of rendering to the Building Public the service it should have, in thoroughly prepared and studied plans and specifications and adequate supervision. The third is to educate both the architect and the public as to the cost of rendering this service. It must be made clear to the public, that when it pays for a capable architect, it is spending the most vital, necessary, and productive money which will enter into its entire building operation, and, I am frank to say, I think to date our architectural organizations have failed sadly and miserably in these essential activities.

"Well, Fellow Blades, I see the genial and portly proprietor of Ye Old *Au Point du Crayon* is creeping up on us with the hook. The old boy insistently maintains that 3000 words of our verbal chatter is enough to give the sleeping sickness to an intelligent and sophisticated audience. He says if we don't cut our running up to three grand of words he's going to upset a can of cayenne pepper in the potage and then we will have something to really cry about. We have handed the dear old Profesh a handful of massage in this effusion. Some of its worthy practitioners may feel like saying, 'Here's your hat and there's the alley.' I presume at that some back-alley investigations might prove interesting and enlightening. As a philosophical garbage collector once remarked: 'By their swill shall ye know them!'

"Well, time called at the end of the sixth round. Omigosh! will there be a knockout in the seventh? Some people are superstitious about seven—ask Dempsey! And, listen fellows, if you like this junk and think these articles are doing any good don't be bashful about writing in to the editor and telling him so. His job is to run his magazine and make it profitable—and he wants to give you the stuff you like—I'm not so particular. Still, take me for instance. I've lost a lot of illusion about the high-hatted and illustrious profession of architecture. I don't think collectively as a profession, we have shown very much intelligence in the way we have gone about advancing the cause of architecture, or of ourselves individually. What we have ever done to justify an increase in the size of our hats is a mystery to me and yet we all seem to think mighty well of ourselves. If we can ever build a structure and make it as fire-proof as our egotism, then we'd have something to be puffed up about. It's not so much in my cherubic existence to go on panning or boosting the old architectural game, so if you fellows want some more, write the editor or drop me a line. Otherwise, between us, we are sure going to cut off the gas. Well, if you have a yen for punishment sufficient to enable you to go another round, and if our good friend the editor will consent to stage another bout, we'll have a whack at it next month. Our moans shall be *Oh! What is an ethic?* All this talk about ethics is a mighty fine throat exercise and good ammunition for the cannons, we'll admit, but how about a little practice of such? Something is sure going to pop in the next issue."

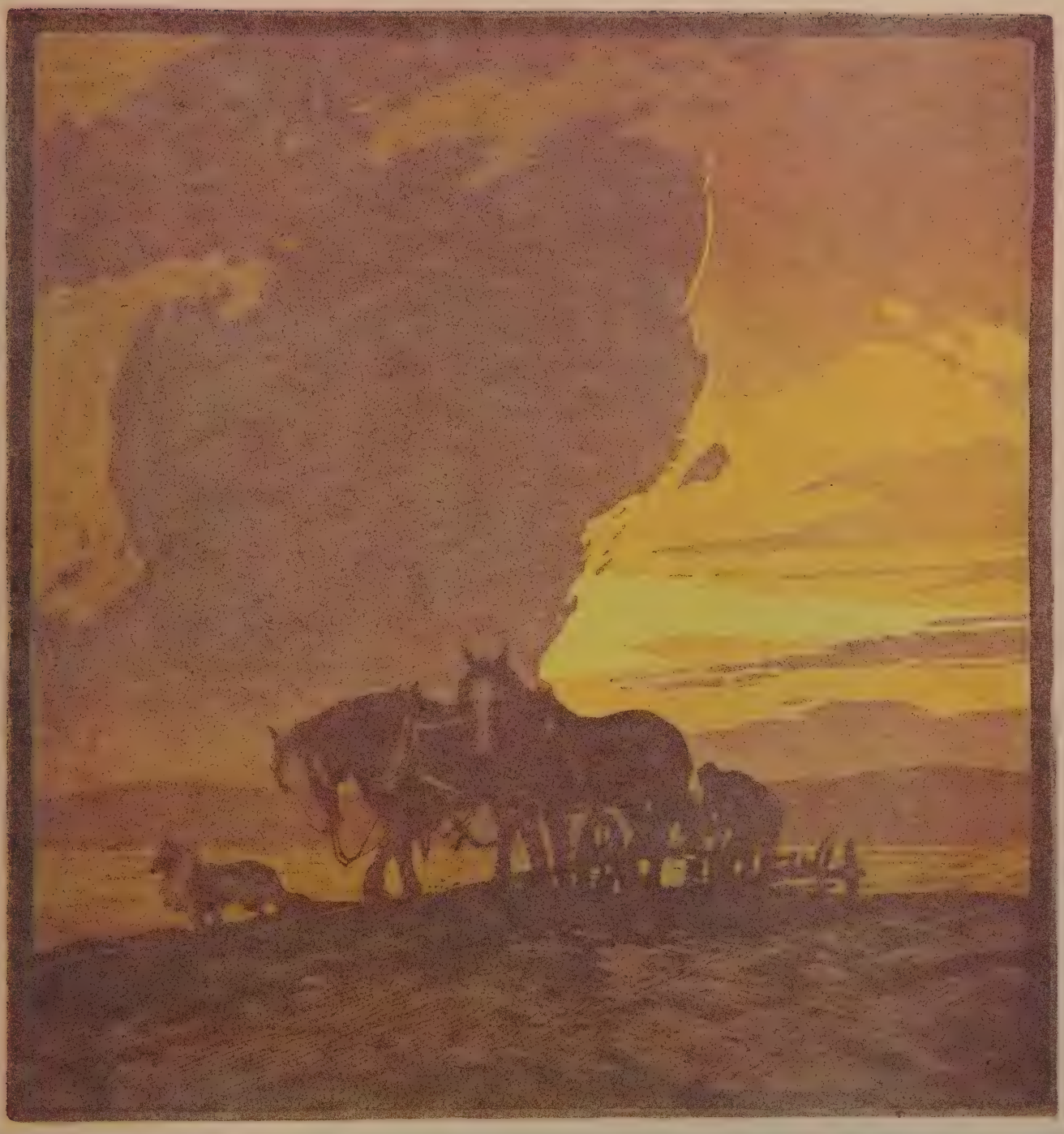
PENCIL POINTS SERIES
of
COLOR PLATES

We have reproduced here, by the mezzograph four-color process, a linoleum block print in color by Ernest W. Watson. The original was printed by hand from separate blocks for each color on soft, white, Japanese silk paper and measured 9" x 9½". The colors used for printing were artists' oil colors. The reproduction fails to give a perfect idea of the beauty of the original print since the subtle gradations in color could not be held by any mechanical process of printing at our command.



"MISTY MORNING"

LINOLEUM BLOCK PRINT BY ERNEST W. WATSON

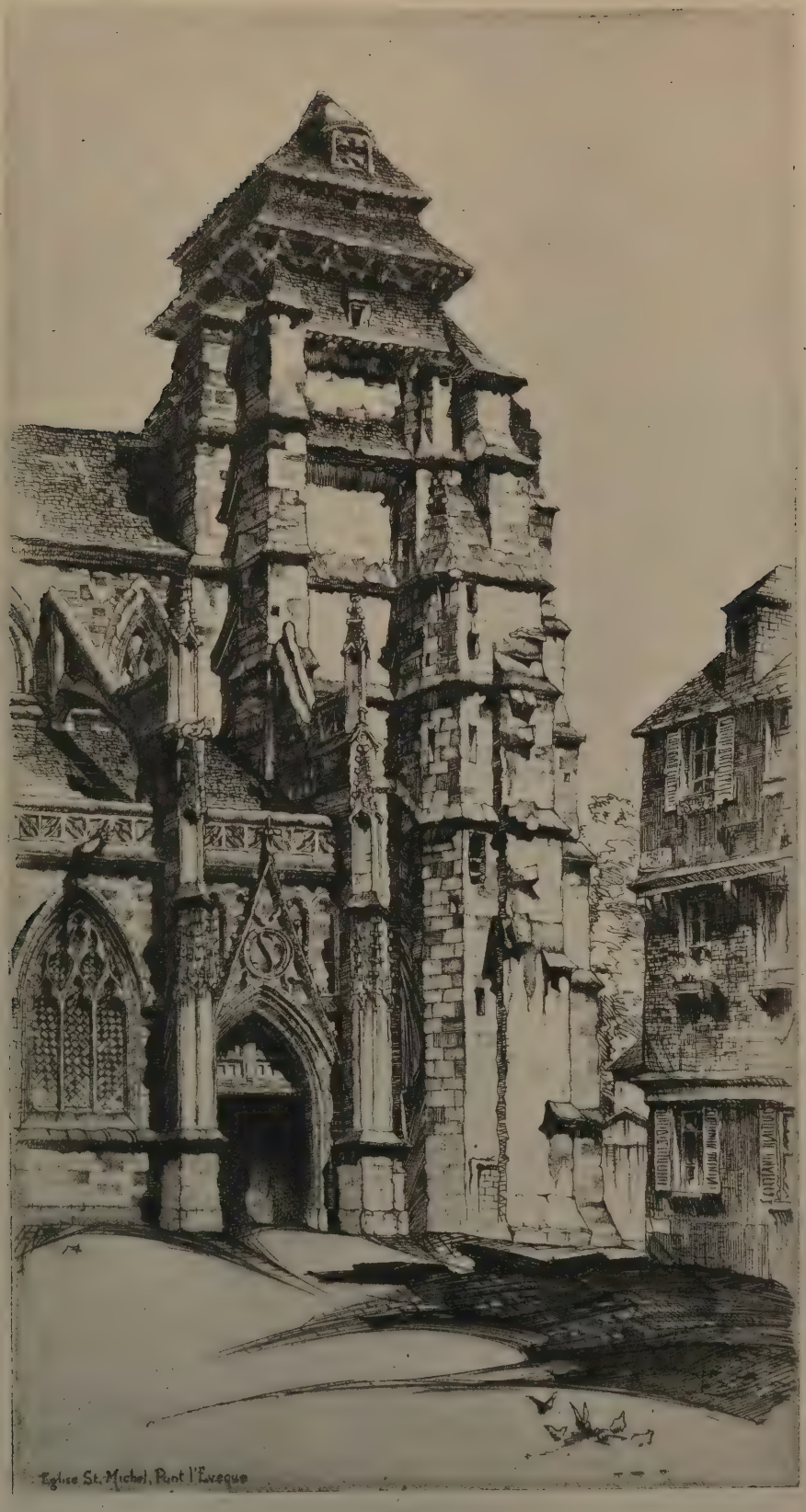


"DAY'S END"

LINOLEUM BLOCK PRINT BY ERNEST W. WATSON

PENCIL POINTS SERIES
of
COLOR PLATES

This color plate, like its companion in this issue, was reproduced from one of Ernest W. Watson's linoleum color block prints. The original measured 9" x 9½". A brief account of the method followed by Mr. Watson in producing his color block prints will be found elsewhere in this issue. We regret the inability of the mechanical process of reproduction to bring out adequately the remarkable qualities of the original print, but we feel that the result, imperfect as it is, is not without value to the student of color rendering.



Courtesy Kennedy and Company

FROM THE ETCHING BY JOHN TAYLOR ARMS

"EGLISE ST. MICHEL, PONT L'EVEQUE"

PLATE XLIV

VOLUME VIII NUMBER 12

We present here a recent etching by John Taylor Arms, whose work has brought him recognition as one of the leading etchers and aquatinters in this country. His sympathetic handling of subjects such as the one shown here is undoubtedly due to his training as an architect. The original measures 4⅞" x 9¼".



EGG TEMPERA PAINTING BY FRANK SCHWARZ

"A MADONNA OF THE HILLS"

PLATE XLV

VOLUME VIII NUMBER 12

Frank Schwarz, who was Fellow in Painting of The American Academy in Rome from 1921 to 1924, has recently returned from Italy, where he has been pursuing his studies as holder of a Guggenheim fellowship. He brought back with him the painting shown here which he executed during the past year. The splendid types he has used for models were drawn from an Italian hill village and the village itself appears in the background.



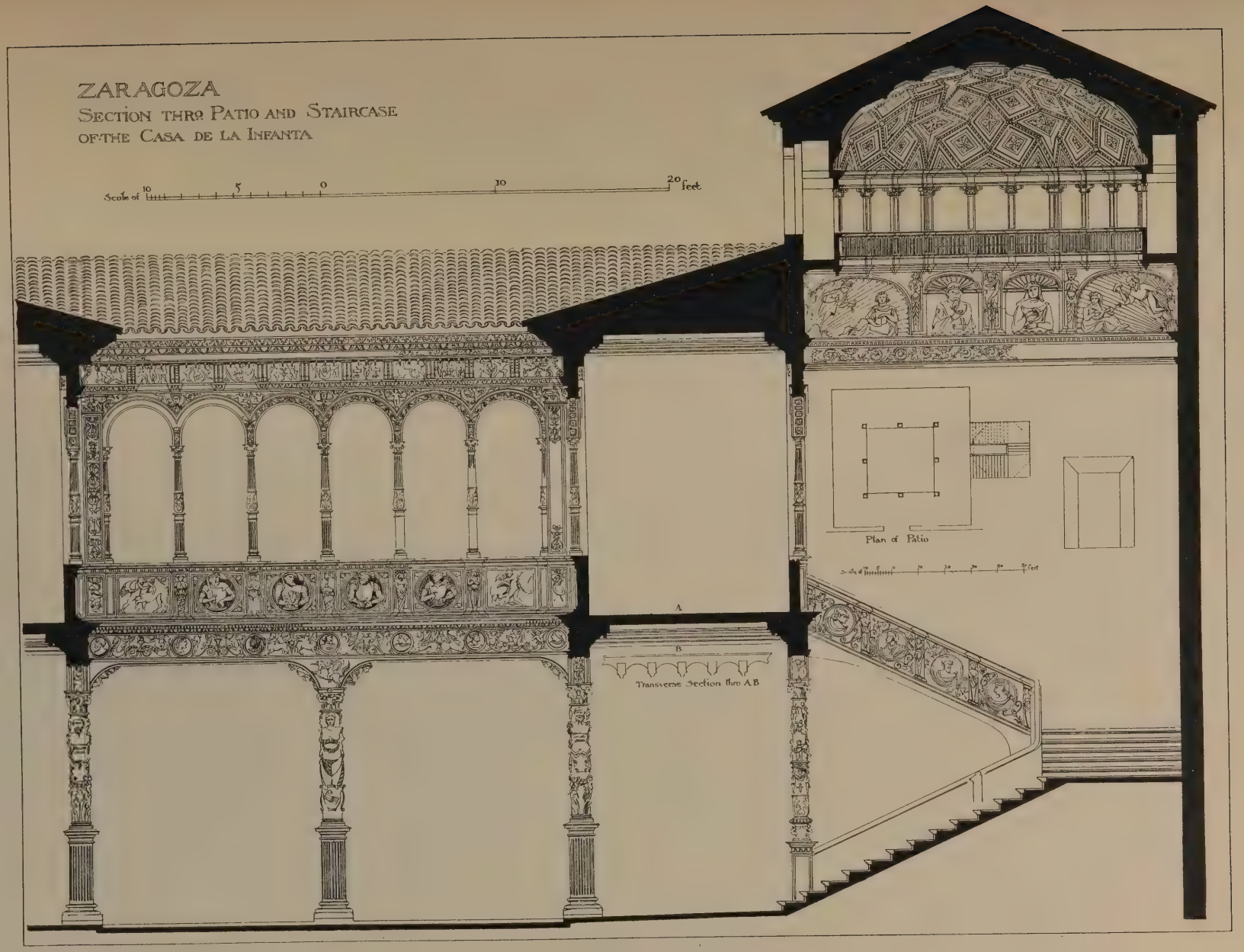
CRAYON DRAWING OF DETROIT PUBLIC LIBRARY BY HUGH FERRISS

CASS GILBERT, ARCHITECT

PLATE XLVI

VOLUME VIII NUMBER 12

This drawing by Mr. Ferriss is one of a series of twenty made for the J. L. Hudson Company, dry-goods merchants of Detroit. The drawings, which were all representative of Detroit, were used for window decorations at the time of the store's centennial celebration.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PLATE XLVII

VOLUME VIII NUMBER 12

This plate from the original work by Andrew N. Prentice shows some details and sections of carved pillars and the first floor arcade of the patio of The Casa de la Infanta at Zaragoza. This beautiful building was constructed in 1550 and was occupied, in the end of the eighteenth century, by the Infante Don Luis, who lived here with his disfavoured wife, La Vallabriga, from whom it takes its name.

WHITTLINGS

FREDERICK G. BAUER,

Citizen of Weymouth, Mass., and chairman of the committee appointed by that community to take charge of arrangements for a new town office building, turns to the past for a model:

"It costs no more to build a thing of beauty and we have an opportunity here to build something which will be a distinct addition to the architecture of the town. Believing that if possible it would be well to copy the exterior of some actual historic building the committee cast about for suitable model and found it in the Old State House in Boston, built in 1713. Its size just fits our needs. It has no expensive ornamentation and it is in the best architectural style."

DAVID VARON,

Professor of Architecture, and author of works on Composition and Indication, in a lecture before the International Club of Ethical Culture, emphasizes the effect of good and bad architecture on the sub-conscious mind of the observer:

"High buildings, not high living, is the cause of insanity and other mental disorders.

"Strong nervous systems can stand anything, even skyscrapers, but unfortunate people who have 'nerves' are bound to have an awful time of it until the city's skyline becomes less hectic.

"In some of our high structures there is a nervous breakdown for every story. The effect of these buildings on people with unconscious minds, is appalling. Even people with conscious minds are bound to suffer something more serious than a pain in the neck if they are compelled to look at them."

W. BURKE HARMON

New York real estate man, in a paper read before the "People's League," voices his optimism concerning the future of the metropolis:

"If the great architects and engineers which this city is producing are given an opportunity to lend their genius to the design of the city as a whole, in a few years New York would have an essential beauty such as no city of the modern world has yet created. All of the necessary components for such development are present—we have genius, we have wealth, we have the public appreciation of beauty which is so essential as a condition to its creation."

LEWIS MUMFORD,

Writer on Architecture and other subjects, in an article in "Harper's Magazine" makes a plea for the development of a taste which shall be truly of the present:

"Living primarily in its own time, an active taste must show its respect for the past by leaving it where it belongs. Instead of sampling and gormandizing among the ancient banquets of art, taste must rather appreciate the healthy fare of its own day. No object is too mean to receive the stamp of imaginative art; and one can only hope that the spirit of modern design will spread outward from our bathrooms and our kitchens into other departments."

EVELYN ELLSWORTH,

Architect and teacher of an extension course in home planning at the University of California, encourages the amateur architect:

"If you wish to create a beautiful home, whether large or small, have courage and try to do it yourself. Make a sketch of the land first of all, then visualize the sort of house you would like to see on it. Make simple floor plans and go as far as you can with the whole idea. Many magazines and newspapers furnish suggestions and helps in home building and the amateur finds it much easier than he had thought to put at least into rough outline the shape and plan of his house."

LEE BURNS,

Architect, of Indianapolis, writing in the "Indianapolis News" on American domestic architecture:

"Architecture has been called 'frozen music.' At its best it consists of harmonies of line and color well worthy of permanent form. But as all music is not equally worth while, and the popular jazz tune of today will be tiresome tomorrow, so the nervous, overemphasized types of architecture that look well in a stage setting are not successful when seen day after day. Harmony and unity are essential things in any form of art. Many a good design has been spoiled by overdecoration and one of the first essentials of a good designer is knowing when and where to quit."

EDITOR,

Of the "Los Angeles Times," advocates feminine indulgence in the art of architecture:

"It would seem that one of the greatest jobs any woman could undertake would be architecture. Especially of private residences. After all, the designing of a residence is just putting a wall around a housekeeping job. And the architect who makes the plans usually has women to deal with as cash customers. All that a man ever does with a new house is to explain how he would like to have the den and then finds out there isn't going to be any den."

CLARE C. HOSMER,

Architect, of Florida, discusses the small house problem in "This Week in Sarasota":

"—the bane of most every architect is the planning of small houses. To give the individual project proper study invariably means too many hours of drafting for which he could not be properly compensated. But the architect who loves his community and accepts as part of his compensation the knowledge that he has made his neighborhood a better place in which folks can live, finds in the designing of small homes a challenge which he is loath to reject."

C. J. BULLIET,

Art and dramatic critic of the Chicago "Evening Post," in his new book "Apples and Madonnas," startlingly champions modernity:

"An apple by Paul Cezanne is of more consequence, artistically, than the head of a Madonna by Raphael."

LOS ANGELES ARCHITECTS' BUILDING

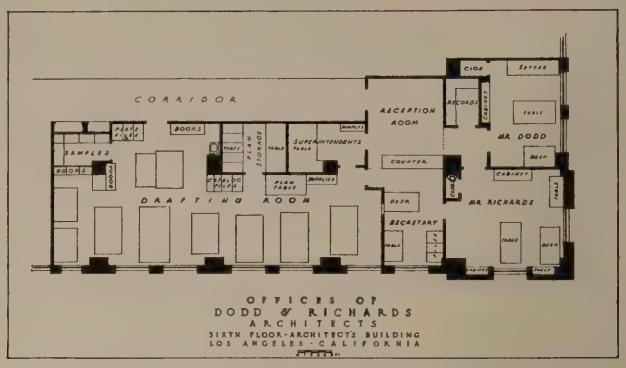
Architects of Los Angeles are putting into practice a doctrine they have long preached; the doctrine of home ownership. One of the outstanding building projects of the year in the Pacific Coast City is the new Architects' Building, which will bring together under one roof architects, engineers, building material dealers and allied interests. With the completion of this building any one desiring to build anything from a modest bungalow to a modern office building can find the answer to every question and to every problem within the four walls of this building.

The realization of this project is due in a large measure to the enthusiasm and to the persistent efforts of Miss Mary Louise Schmidt, who has for more than ten years been the guiding genius of the most comprehensive and complete exhibit of building materials in Los Angeles. The exhibit conducted by Miss Schmidt has been the Mecca of builders who, by visiting the exhibit, have found the solution to many of their problems in the modern materials and appliances exhibited there. Los Angeles architects have given unqualified support to the exhibit and the manufacturers of building materials and of labor saving devices for home and office have utilized the exhibit for demonstrating their products.

Six years ago Miss Schmidt conceived the idea of an architects' building, the lower floors of which would house a larger and even more comprehensive exhibit and the upper floors of which would be devoted to offices for the many and diverse interests which go to make up the building industry.



PERSPECTIVE BY FLOYD MUELLER
LOS ANGELES ARCHITECTS' BUILDING



TYPICAL LAYOUT FOR ARCHITECTS' OFFICES

The Architects' Building from a dream has now become a reality. Although it is located close to the main business district of the city, it is on the fringe of the congested area and is, therefore, easily accessible to the clients, architects, and others who will have occasion to visit the building. The Architects' Building is a twelve-story, fireproof structure and represents an investment, exclusive of the ground rent, of approximately $750,000. In designing the structure six of the leading architects and architectural firms in the city collaborated, and the finished building represents the work of Dodd & Richards, McNeal Swasey, Carleton M. Winslow, Reginald D. Johnson, Roland Coate, and Witmer and Watson.

Although the architects have not designed the building after any of the classic styles, the design might be called a modified Italian design. The architects have endeavored to produce a true monolithic building which is entirely independent of exterior ornamentation, but which will be architecturally effective and striking through form and mass rather than through detail. In this building the architects have endeavored to show what can be done through the medium of poured concrete without exterior plastering, pilasters, mouldings, or other ornamentation. Walls, floors, supporting columns and beams were all poured as a monolith. After the forms were removed the exterior surface was gone over with an electric grinding machine to remove the form marks and to give the concrete the desired texture. This was followed by an acid treatment for color effect, giving the building through the acid stain a two-toned color effect with the panels of a darker shade than the piers, but of the same color.

All of the upper floors of the building were left unfinished, with the exception of the halls and corridors, in order that each floor might be sub-divided to meet the needs of the tenants.

In addition to demonstrating what can be done with monolithic concrete construction, the architects are taking advantage of the opportunity to demonstrate also several other mooted points, particularly questions of proper lighting arrangements and proper heating. The building will be steam heated, but gas fuel will be used and exhaustive tests will be run to demonstrate the differential between the costs of oil and gas. These tests will be conducted weekly throughout the winter and summer and it is believed that interesting data concerning the cost and efficiency of gas fuel will be obtained.

The entire ground floor of the building, the mezzanine floor and the basement will house Miss Schmidt's building

materials exhibit. Here will be shown the most recent developments in decorative tiles, brick, stone, plaster, woodwork and other materials, as well as exhibits of modern heating and lighting equipment and many types of labor saving devices for permanent installation. The first floor of the exhibit will be laid out as a small city with the exhibits in the form of houses arranged in streets. There will be streets of brick houses, wooden houses and stucco houses representative of each type of construction, and in addition the exhibit will contain a large collection of architectural drawings and photographs and a reference library of floor plans and elevations.

The new building is owned by the Wright-Aiken Corporation, headed by Preston S. Wright, who has been identified with building activities in Los Angeles for many years. An interesting feature of the project is the fact that although dealing with comparatively new type construction the building has been erected in what is believed to be a remarkably short space of time. The Wm. Simpson Construction Company, of Los Angeles, held the general contract. Originally the building was scheduled for completion on January 1st, 1928, but actual possession was taken on November 15th, six weeks ahead of schedule. Construction work was started on May 1st. The interior of the building is finished in marble and terrazzo with mahogany woodwork. From the spacious lobby three high-speed Otis elevators will give service to the upper floors. In planning the building the architects contemplated employing the roof as a garden, but the building has been so designed that a roof structure can be built for use as an assembly room for architectural meetings, or as a café. The use to which the roof will be put is to be determined later.

The fact that the building meets an existing need is demonstrated by the rapidity with which space has been leased. Some time prior to completion approximately eighty per cent. of the available floor space was taken by architects and others affiliated with the building industry and it is expected that the remainder of the building will be occupied before January 1st.

PROGRAM OF COMPETITION FOR AN EMBLEM FOR THE NEW YORK ARCHITECTURAL CLUB, INC.

A. Requirements.

1. This Competition is open to all Architectural Draftsmen in New York City.

2. The aim of this Competition is to obtain a suitable emblem or insignia for the uses of the New York Architectural Club, Inc.

3. This emblem should be architectural in character and typify the spirit of the Club as embodied in Article 2 of the Constitution: The object of this association is to bring together in the bonds of fellowship all men associated with the architectural profession and its allied arts, in New York State and surrounding states, through the medium of social, athletic and educational activities; secondly to promote the spirit of co-operation between employer and employee; and thirdly to work in harmony with all other recognized organizations in the architectural profession and its allied arts.

4. The predominating colors are to be Gold, Black and Red.

5. Designs should be suitable for use either as a pin or a seal.

B. Drawings.

1. The drawings are to be in ink and color on Whatman's cold pressed paper, unmounted.

2. Styles and sizes which shall be used in the design: Circular: Diameter 4 in. Elliptical: 4 in. by 6 in. Square: 4 in. by 4 in. Rectangular: 4 in. by 6 in.

3. Any number of designs may be submitted by each competitor.

4. The name and address of the designer is to be printed on the back of each sheet.

C. Closing Date.

1. Drawings must be delivered to the rooms of the New York Architectural Club at 118 East 42nd Street, not later than Monday, January 16, 1928.

D. Judges.

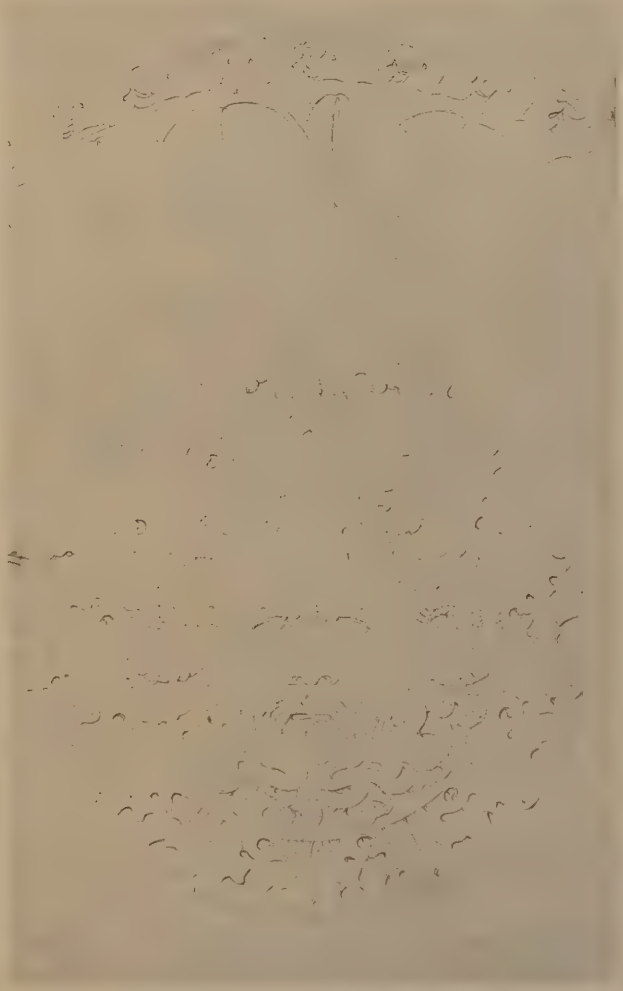
1. These designs will be judged by a competent jury composed of five prominent designers.

E. Prizes.

1. The First Prize will be twenty dollars in cash.

2. The Second Prize will be a paid up membership in the Club for one year. If a new member, the initiation fee will be included.

3. The Third Prize will be a subscription for one year for Pencil Points.



DRAWING BY H. VAN BUREN MAGONIGLE

ROSETTE IN FRIEZE, TEMPLE OF VESPASIAN

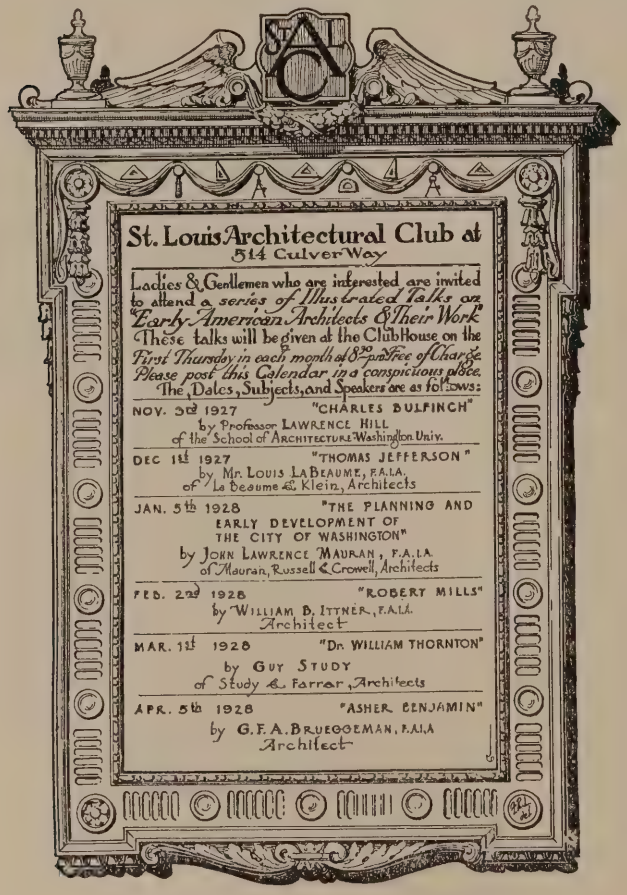
ST. LOUIS ARCHITECTURAL CLUB

THE ST. LOUIS ARCHITECTURAL CLUB opened its thirty-third season with the meeting on October 20th, at the Clubhouse. The meeting was more in the nature of a reception for the ninety students registered in the Atelier, and Professor Gabriel Ferrand, Director of the School of Architecture at Washington University, gave a short talk. Professor Ferrand, by virtue of his position at the University, is Supervisor of the work in the Club's Atelier, since the University and the Club cooperate in the maintenance of the evening classes in architecture.

In connection with this meeting the exhibition of the Summer Sketch Class was held and the winners of the three prizes were announced. The Summer Sketch Class is an activity sponsored solely by the Club during the Saturday afternoons of June, July and August in each year, and the jury which selected the winners was composed of Professor Holmes Smith, of the School of Fine Arts at Washington University; Professor Paul Valenti, of the School of Architecture at Washington University; and Mr. Angelo Corrubia, a St. Louis architect. The first prize, the Preston J. Bradshaw award of $100.00, went to Paul Wiesler; the second prize, a $25.00 architectural book provided by Harry F. Westerholt and Erwin Schmidt, was awarded to Edwin Armstrong; and the third prize, a silver cup provided by Carl J. Walter, went to Miss Ilese Giessow.

Erwin Schmidt is the instructor of the Summer Sketch Class.

The second meeting of the season was held on November 3rd, at which time the first of a series of illustrated talks on *Early American Architects* was given by Professor Lawrence Hill, of the School of Architecture at Washington University. Professor Hill's subject was "Charles Bulfinch," and the slides he showed were rare and interesting. Professor Hill has the faculty of mixing humor with his lectures on architecture so that they are never dry or dull. The only regret is that his audience was not larger.



DRAWING BY F. RAY LEIMKUEHLER

ANNOUNCEMENT FOR A SERIES OF LECTURES

NEWS ITEMS FROM THE AMERICAN ACADEMY IN ROME

AN INTERESTING EXAMPLE of the cooperation which is from time to time effected through the Academy's being a dual institution, i.e. a School of Classical Studies and a School of Fine Arts, has developed in connection with a lecture by Professor Renato Bartoccini on his recent archæological discoveries in the Province of Tripoli, laying special stress upon the excavations at Leptis Magna. Upon consultation with Professor Bartoccini after the lecture, our senior Fellow in Architecture—George Fraser—decided to undertake an architectural restoration of the Baths which have just been excavated at Leptis Magna. Formalities were settled; Mr. Fraser departed for Africa immediately; and, already arrived in Tripoli, he is having, through the kindness of Professor Bartoccini, the good fortune to be able to live at Leptis Magna with the very people engaged in the work of excavation. This association thus affords a unique opportunity to one of our Fellows to achieve an interesting restoration. His task will be of special interest further in that it will be the first architectural restoration to be made at this important site of Roman activity in Northern Africa.

In the School of Fine Arts, the month of October was marked by the arrival of the new Fellows from America. For them these first weeks had perforce to be devoted to the process of becoming oriented here in Rome. That once out of the way they will then be able to enter upon definite projects of work. Most of the older men are now already back in Rome and at work once again with fresh impetus gained during the summer's absence. Their summer traveling took them in many directions—some to Greece and the Greek Islands; others to France, Germany, and other countries of northern and central Europe; several to Spain; and nearly everybody to one or more points in Italy. The most interesting bit of group traveling was that done by the Fellows in Music, who, under the direction of Professor Lamond, visited various music festivals in Germany and England and were continually in direct association with composers and critics gathered for these festivals.

With our Fellows now back in Rome, the Academy work is well under way as far as they are concerned. During the course of the year, we shall be receiving also a certain number of visiting artists who will wish to take advantage of our facilities. In the past it has not always been possible to take care of these visitors as satisfactorily as we have wished; but this year the difficulty has been happily solved by the Academy's having established an Atelier for the use of properly accredited visiting artists. This Atelier provides a place for drafting, painting, and modelling. Artists using it will be able to profit by advice and criticism from the Academy's staff; further they will be able to profit as well by the Academy's library, also by its facilities for obtaining permits and privileges for studying and measuring monuments here in Italy.



FRED FEIRER

1883—1927

THE RECORD OF another gentle life is closed. Fred Feirer had that simplicity of soul which is akin to genius. Generous and retiring, his character made its appeal to the most elemental of our feelings; one sensed a certain security, a certain repose, in his ungrudging friendliness. Outwardly unassuming, yet direct in meeting the problems which this strange world brings to all of us, he exemplified with a grace wholly unconscious that tender humility which, under another name, is known as courage. Studious, capable, serious in his pursuit of knowledge, endowed with a shy and whimsical humor, he will be remembered for the gentleness which endeared him to all who shared his companionship.—*Rayne Adams.*

Born in New York in 1883, Fred J. Feirer received a public school education in that city and at an early age showed his interest in the study of architecture. His real training began about 1903 when he entered the office of Palmer and Hornbostel in New York. During the several years which he spent in this office he gave evidence of talent and grew to be a capable draftsman. He was a member of the Atelier Hornbostel for many years and graduated under the Society of Beaux-Arts Architects upon completing his Class A work. He competed for the Paris Prize and, although unsuccessful, his plan was especially commended by the judges for its excellence. Subsequent to working in the office of Palmer and Hornbostel he was engaged in various offices, chiefly those of Magonigle, Tracy and Swartwout, Paul Chalfin, Starrett and Van Vleck, Warren and Wetmore, and Raymond M. Hood. He was particularly gifted in his sense of planning and his training in the design of monumental architecture gave him an adequate grasp of the more difficult problems of architectural design. In 1927 he travelled in Europe, returning to New York in June. Only five short months later a sad accident occurred which caused his death. He died in New York on November 7th, 1927.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the fourth of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

November 1st, 1927.

DEAR GEORGE:

You no doubt have looked up the definition of the subject about which you are asking information—Design. There are different opinions on the subject and my opinion will not meet with any more approval than the other fellows'. Each one would have his pet opinion to O.K., loud and long, but noise does not always indicate approval—a bomb makes noise and also destruction.

I wrote a little while ago to one of the younger boys about drafting—maybe you read it. Well, I said that drafting was developed in a similar manner as writing, certain forms grouped, then the groups called words strung together, until the making of the forms was really automatic. So with drafting the use of the tools soon becomes a helpful means of making lines grouped together in a manner to illustrate the information we wish to convey to someone. Always on opening a new book we will look to see if the illustrations are interesting and if so we decide the written matter is too. Now we come to one opinion as to design. Some writers can make you see with words a beautiful building, room, woods, or waterfall. Some draftsmen can group forms together and produce a picture that attracts attention, and such a rough sketch many times will win the commission. If that same draftsman can, through study and with the assistance of other draftsmen, develop a beautiful building, room, garden gateway, or whatever the problem, then he should have the credit for that design. The development of the scheme or problem from sketch form, the original conception, into the material suitable for each of its various parts is design. The designer must do more than make a rough study of his conception, for that is only the beginning.

There is one of the many features in this very broad subject that I want to stress and that is the three dimensions —plan, elevation, and section. With these three in mind as the scheme is developed there will not suddenly loom out of the studies an impossible feature,—stairs that won't work, steel across opening, an impossible plan on the lower or upper floor, and many other problems, not to mention the many hours of lost time in making over certain drawings.

Sometime we will discuss more in detail what I call paper designing, but for now I think you boys see what I mean when I say there is credit due each man in his own part of the work of developing a scheme into a workable building. Remember—concentrate on your own work so that you can step up on the next rung of the ladder. Give the other fellow a lift but don't spend your time watching him climb and wishing you were doing the climbing. You have got to lift your own feet in climbing,—nobody is doing it for you.

Sincerely,

YOUR UNCLE.

BOSTON ARCHITECTS' BOWLING LEAGUE

OPEN LETTER TO BOWLERS

DETROIT, CLEVELAND, NEW YORK, and bowlers in all other foreign countries look these scores over and don't be fooled if your scores look somewhat larger. Our scores are for candle pins which, according to the powers that know, are about fifteen pins lower per string than ducks and twenty pins lower than large pins.

	Won	Lost	Pinfall
Densmore, Leclear & Robins	4	0	1357
J. H. Ritchie & Assoc.	4	0	1310
Cram & Ferguson	4	0	1219
Coolidge, Shepley, Bulfinch & Abbott	3	1	1261
Mowll & Rand	3	1	1258
J. Williams Beals Sons	1	3	1206
Monks & Johnson	1	3	1199
Hutchings & French	0	4	1236
Allen & Collins	0	4	1126
Blackall, Clapp & Whittemore	0	4	1101
High team single—Densmore, Leclear & Robins			491
High team three-string—Densmore, Leclear & Robins			1357
High individual single—Jones			114
High individual three-string—Yeats			296

Individual averages—Yeats 98, Spaulding 98, Dixon 98, Baigi 95, Tomasello 93, Bowman 90, Bullock 89, Johnson 89, Jones 89, Thomas 88.

We have a ten-team league and each team plays twenty-seven matches. Our first game was October 19th and the league finishes April 18th, so look for our scores every month.



PEN AND INK RENDERING BY NORMAN R. MOORE, OF LARCHMONT, N. Y.

Prizes for all and open dates after April 18th. Officers for the ensuing season are: *Pres.*, E. Baigi; *Treas.*, Bruce Davis; *Sec.*, A. J. Yeats.

CLEVELAND ARCHITECTURAL BOWLING LEAGUE

WE NOTICE THAT Detroit opened up their reply to us with the following admission: "WE ARE OFF." Well, they say that an honest confession is good for the soul. Just the same we find it a little difficult to make this statement compatible with the offer to give bowling instruction. We most certainly don't want that kind of instruction. When they get "on" again (if any) and would like a match we will be glad to have them get in touch with Mr. C. W. Kuehny, at 3554 Attica Road, who is our matrimonial expert. Incidentally we don't want the rest of you pin experts to feel that the foregoing loving phrase is aimed solely at Detroit. We might as well make it a gang fight.

We submit to you, dear readers, the list of our teams with their standings for your approval or otherwise.

	W.	L.	T.	Pct.
Walker & Weeks	23	3	1	.885
Corbusier & Foster	18	7	2	.720
Small & Rowley	17	10		.630
City Architect	15	11	1	.577
Warner & McCornack	14	13		.519
Charles S. Schneider	11	16		.407
Bd. of Education	11	16		.407
Meade & Hamilton	10	17		.370
Howell & Thomas	10	17		.370
A. Garfield	4	23		.148
High Single Game, Mr. Bradner				245
High Average 3 games, A. Shrimpton				220
High Average 3 games, F. Oram				211

There—now that you've met us again we wish to warn you one and all that we can pick a quintette from these that need bow to none.

DETROIT ARCHITECTURAL BOWLING LEAGUE NOTES

OUR SIXTH SEASON is nearly one third gone and the boys are putting on some good exhibitions of the gentle art. Most of the scores have been consistently high and we feel sure that our match team will give a good account of itself with New York, Chicago, Cleveland, or any other architectural league.

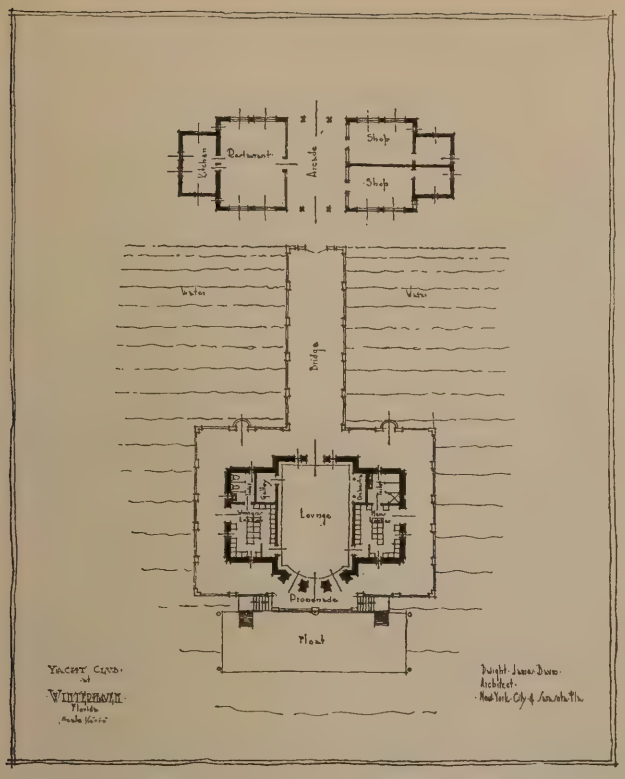
The standings on Nov. 4 were as follows:

	Won	Lost
McGrath, Dohmen & Page	18	6
Smith, Hinchman & Grylls	17	7
Donaldson & Meier	14	10
Albert Kahn	14	10
Janke, Venman & Krecke	13	11
Louis Kamper	13	11
Frank H. Nygren	11	13
Malcomson & Higginbotham	7	17
Van Leyen, Schilling & Keough	7	17
Weston & Ellington	6	18

Ind. high—1 game—Attenburg (A.K.)—257
" " 3 games—Jolson (F.H.N.)—654

Team high—1 game—Van Leyen, Schilling & Keough, 1006.

Team high—3 games—Smith, Hinchman & Grylls,—2765.



PLAN OF YACHT CLUB AT WINTERHAVEN, FLORIDA
DWIGHT JAMES BAUM, ARCHITECT
(See elevation on page 742)

THE AUTHORS IN THIS ISSUE

ARTHUR L. GUPTILL is no stranger as a PENCIL POINTS author and his book, *Sketching and Rendering in Pencil*, is known to all draftsmen and students as a most helpful work. The chapter of his forthcoming book on pen-and-ink drawing which leads off in this issue will give some idea of the general treatment of that volume. In addition to being an architectural writer and artist, Mr. Guptill teaches at Pratt Institute in Brooklyn.

GERALD LYNTON KAUFMAN is a New York architect who indulges in writing as well as in bookplate design as a hobby.

ERNEST W. WATSON, who is represented by the two color plates and by the short article on color block printing, is an artist of distinction whose work in the graphic arts has gained him wide recognition. The Eldorado Page, which appears as an advertisement in each issue of PENCIL POINTS, has already introduced him as an authority on pencil sketching. Like Mr. Guptill, he is a teacher at Pratt Institute. We regret that our reproductions of his color prints do not do full justice to the originals and advise the reader who is interested in fine prints to investigate them at the next opportunity.

THE ARCHITECTURAL CLUB OF THE UNIVERSITY OF TORONTO

DURING THE Centenary Celebration of the University of Toronto, the undergraduates had a street parade with floats. The Architectural Club was well represented by a beautiful float.

It has been the custom in the past few years for the Club members to go out into the country to sketch the autumn landscape. Owing to the fine weather of the past few weeks the sketching trips have been very successful.

Under the capable tuition of Mr. C. W. Jefferys, O.S.A., the students are turning out some very creditable work.

On October 27th the Architectural Club held a dinner at the Gray Gables Inn. The guest of the evening was Mr. W. L. Somerville, the honorary president of the Club.

As part of the program, the freshmen were welcomed into the Club, after which they entertained the members of the other years with musical selections and skits.

C. R. WIDEMAN, *Secretary*.

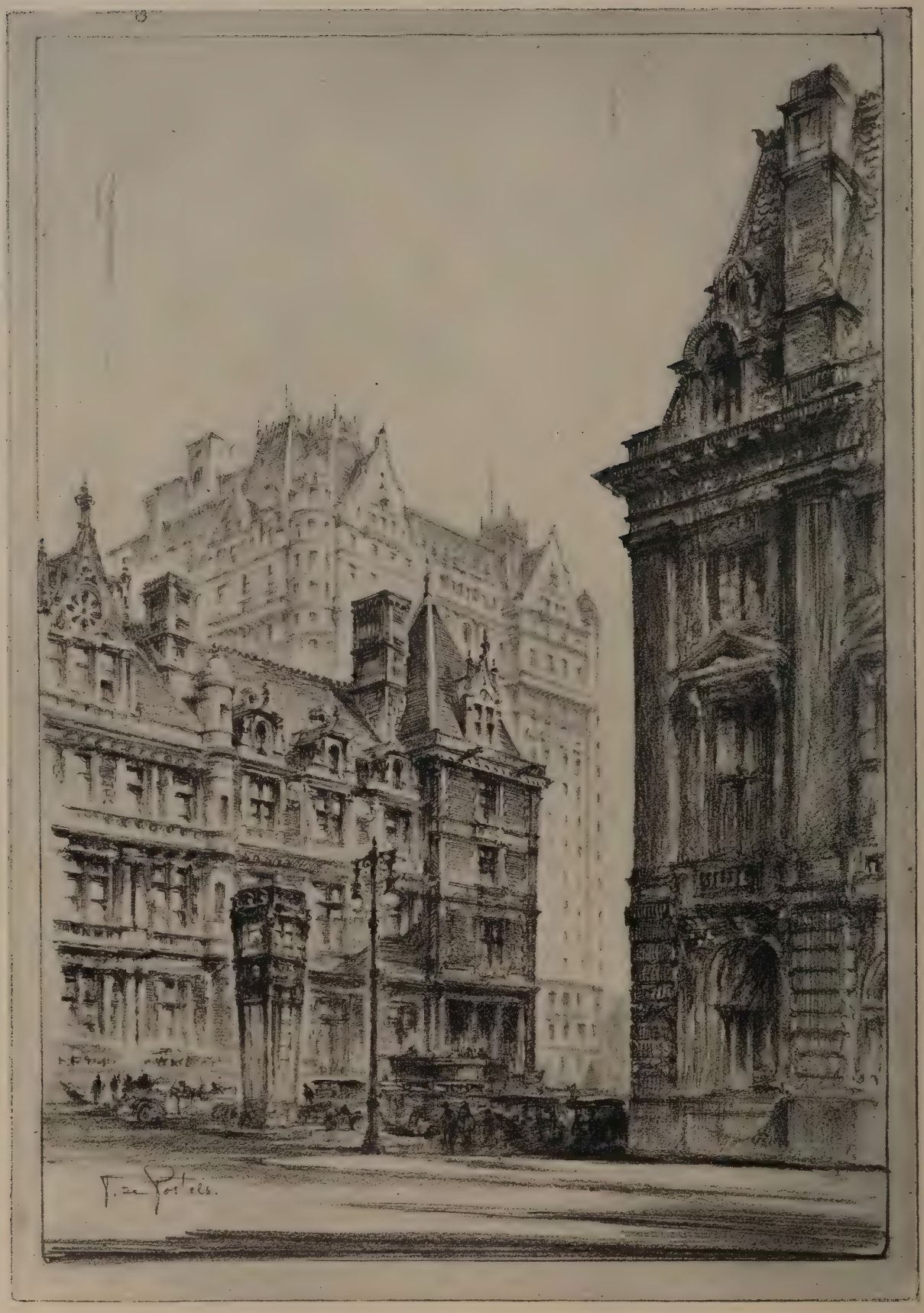
EXHIBITION OF DANISH ARTS AND CRAFTS AT BROOKLYN MUSEUM

THE COMPREHENSIVE EXHIBITION of Danish Applied Arts, Paintings, and Sculpture that opened at the Brooklyn Museum of Art on November 15th, and will remain open until December 19th, is an interesting demonstration of how another of the Scandinavian countries has raised its decorative arts to a high level of artistic merit as well as fine hand and machine workmanship.

This has been accomplished by cooperation between manufacturers and men whose work in the fine arts has been outstanding. They have proved that if a manufacturer starts out with a good design he can turn out truly beautiful things in quantity just as easily as he can produce commonplace ones, and not at impossible prices. The result is these fine, useful objects readily find their way into homes all over Denmark, to say nothing of foreign countries where the Danish work has become familiar. Of particular interest to our readers will be the exhibition of architectural drawings and photographs.



IMITATION WOODCUT DRAWN IN WHITE ON BLACK PAPER BY CHARLES TURZAK, OF CHICAGO



Crayon Drawing by Theodore De Postels, Fifty-seventh Street at Fifth Avenue, New York

Former Residence of Mrs. Cornelius Vanderbilt—Plaza Hotel in the Background

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

First of all we extend to each and every contributor to this department all good wishes for a very Merry Christmas and a Prosperous and Happy New Year!! Don't forget that you always have the opportunity of adding to your riches by winning one of the $10.00 prizes awarded each month in the four competitions conducted by this department. The prizes for November go as follows:

Class 1, A. R. Chamberlain; Class 2, Robert B. Stacy-Judd; Class 3, Michael Goodman; Class 4, no award.

We are going to give a special ten-dollar prize for a Christmas card. The terms of this competition are that the card must be made by the man submitting it and must be addressed to R. W. R., in care of Pencil Points, so that it reaches this office by January 10th.

This department has not been receiving its share of mail lately and we hope for a flood of cards. For ideas on making your own Christmas cards refer to an article by Troy Kinney in the December, 1925, issue, and *The Draftsman's Christmas Card*, in December, 1926. To further inspire you we have reproduced, on page 765, a number of cards that were sent to us last year.

A letter from Wilna Wigginton tells us exactly what he thinks of Pencil Points. Here it is:

"Even on a hectic rush day when plans must be rushed to the blue print boy so they'll be back before closing time and each minute of work on them counts, we'll all stop and look at the newest copy of Pencil Points because it brings us new ideas in rendering, new prize competitions, or winners in old ones we are waiting to hear from, or new buildings recently erected, or the newest publications that we wish to send for. These interests are such that we can not wait, even if it means working late to get the tracings into the hands of the blue print boy.

"Thinking back on the copies eagerly received and studied, I recall, especially, your introducing me to the work of Chamberlain and Claude Bragdon, *Studying in Three Dimensions*, *Perspective Drawings*, the *Jacobson Authentic Plaster Series*, and the *Eldorado Page*, which I hope continues indefinitely; but most of course for the many masterly renderings, all of which is Pencil Points."

A clipping from the *Buffalo News* has come to this department, and we like it so much, that we are passing it on for the benefit of our followers:

Possible Extract from Who's Who

Grootz, Felix G. K., noted American architect; educated Harvard; won scholarship abroad, 1921, with design for soft drink and banana stand best suited to American needs; won $5000 prize for best popcorn wagon designed for Philadelphia sesqui-centennial, 1926; decorated by Congress for plan for ideal chicken rotisserie, 1927; designed famous $3500 all-hot memorial at Delaware Water Gap, the well known Gadsby V. Platt $5200 frankfurter and roll testimonial at Revere Beach and the celebrated group of Hellenic hot dog parthenons at Coney Island.



Pencil Sketch by H. D. Theo, New York
Old House in Tarrytown



Pencil Sketch by A. R. Chamberlain, Hampton, Va.
(Prize—*Class One—November Competition*)

TO AN ARCHITECT

By Robt. B. Stacy-Judd of Los Angeles

(Prize—*Class Two—November Competition*)

I have read of an ode to the humble flea
But what seems less than the flea to me
Is an Architect, whose use I confess
Seems inconceivably nil, or less,
I admit I'm ignorant, indiscreet,
For I am "The World"; "The Man in the Street".

******

Whilst in my teens I day-dreamed long of noble thoughts galore
And wondered did the Fates ordain a future bright in store.
I sat beneath the towering oaks, and watched the flowing stream
And cogitated long and deep. Was Life an idle dream?
On sandy shores beside the sea, I watched the ships pass by
And planned a means toward an end—at least I could but try.
So, full of youth and hope withal, ambitious to a fault,
I carefully packed the "ifs" and "buts" into my mental vault.
The past, though short, was full of strife, in many a varied spot,
But varied though my life had been, I may have learned a lot.
Amid surroundings beautiful, or lowly, as you will,
I never felt dejected when I could not foot the bill.
A few short years, 'tis true, I count the happiest of my life
Which only made the other side the harder with its strife.
I'd seen the burglar in his lair; the cut-throat in his den;
The Coster-monger sell his wares; the Chinee spend his yen.
I'd seen the outcast drag his way through murky city mire
I'd seen the struggling genius planning greatness to aspire,
I'd known some shady characters who weave the Devil's net,
I'd seen the victims penitent, remorseful also get.
Still who has not these things to tell, be he Ambition's tool?
Although maybe not all of you—exception proves the rule.
Let's pass o'er this, the shady side of life, the hence and whence,
For you must understand this ode has got a double sense.
Well I made a vow to see it through, though great the task would be
(The truth at that time may have formed another life for me),
So to a full-fledged Architect, both cultured and refined
I placed my future in his hands, and articles were signed.
For four years, night and day, I learned the secrets of the lore
And must confess those study days were unlike those of yore.
No time had I for ought but do, and mark, and learn, and read
The thousand things essential such as Art, Law, and my Creed.
I studied how to build a wall with bricks and mortar strong,
And how to bond in forty ways, and never get it wrong,
I learned about the mason's art and how to use his tools,
And how to cut and lay each stone—and various other rules.
In carpentry I deeply delved—per Peter Nicholson—
Knew how to brace, or splice, or build a King Post or Ridge Run,
The plastering art I learned in plain and ornamental too,
And could design and mold correct, if both I had to do.
Of plumbing and the heating science I learned to know them both,
To wipe a joint—use boning rods,—the B. T. U. outgrowth.
Neglected not Electrical, Hydraulics, and Survey,
For things like these good architects use almost every day.
And still made time to study Life in nude—(to help design)
Repoussé work and carving wood, and stone in classic line.
My idle hours I would devote to practise stained glass work,
Sgraffito or the mural arts, such one must never shirk.
I studied nature in the rough, when day was in its youth,
(Was initiated more or less, in "ologies" forsooth)
On land and real estate I could the value estimate,
Or stipulate the contents for a concrete aggregate.
And later Engineering, from the civil point of view,
And structural-steel and wrought iron work, the classic and the new.
There's quite a lot to know about the decorative art,
And all the styles correct to date, and all that they impart.
(There's Adam and there's Louis Quinze, and an hundred classic styles,
But the Architect must have them all stored in his mental files.)
Of furniture and draperies, his knowledge must be good,
So all these burdens I assumed as all good students should.
I studied all the masters of the pencil, brush, and pen
In galleries and art museums, in schools and in my den.
But best of all, though little known, the grammar of all art,
Is Architectural History with its wonders to impart.
This knowledge most essential is before one can erect,
For the uninitiated will such ignorance detect.
It dates approximately from six thousand years B. C.
And takes in all the building arts to this present year A. D.
And when one has this grammar learned, its laws and reasons both,
The ancient structure's age is known, the architect and growth.
So the principles I gathered up whereon to found my themes
Are building laws we use right now, unwise mayhap it seems.
And when four years of servitude, (in hell) came to an end
I roamed o'er Europe's beauty spots, whence art disciples wend,
The Latin Quarter with its charm, its romance and its sin
Old Heidelberg, Cologne, Munich, Bier Gartens in Berlin,
Granada, with its Court of Lions, Algiers, its hills and stench,
Thebes, the Nile, and Cairo too, its English and its French.
In Rome and Naples, Venice, all—gondolas, music, wine,
The palace, villa, temple, church, on Seine, Danube and Rhine.
In Egypt's sweltering heat and dust, the desert's shifting sands
Nor satisfied with Europe's wealth, but must to other lands.
Through Canada from end to end—(to leave it I was loath)
Then entered the United States and marveled at its growth.
America, her need demands an architectural style.
(The seeds are sown, a style will form within a little while)
Gigantic spans, great breadth and height, of virile art possess't
Those lofty peaks of steel and iron in terra-cotta dress't
Are conforming to a law of growth, from cosmo to a clan,
And later added to the styles will be American.
So o'er the New World I deployed to get the finishing touch
From arctic blasts to tropic climes—(We ne'er can know too much)
Experience bought in divers ways while serving masters many,
But rounded learning's edges, if in truth I mastered any.
Then came a day of redden hue, the climax of my life,
When feeling soared in cloudland and my future needs ran rife.
A modest office I possessed, a proudly won commission,
A welcome hand from many friends ensured my new position.
A shingle scintillating where the world ran past and read,
And a future bright and prosperous,—(at least admirers said)
Then other works, and more and more, requests for ideas growing,
The fees came in (delayed 'tis true) and many of them owing.
And as those early years rolled on, experience costly bought,
Soliloquy dissolved the myth and made my mind distraught.
The world is no exquisite gem, we in our youth assume,
'Tis business with a hardened shell, all roughened with contume.
Man's principles elastic are—nor seldom perfect get
For should the chance prevail, he will forswear his rightful debt.
An architect, the saying goes, deserves consideration,
But mere brain work entitles him to no remuneration.
His works abound this world of ours, his genius adored,
It is his soul poetic, music frozen, chord by chord.
He's the greatest human uplift in materialistic sense
But his monetary value is of no marked consequence,
The world cares little for his works, his value to mankind
To Ignorance his calling is but *Expense* underlined.
Now this is no condition for a mind designed to think,
It's a sign of aberration—or a form of mental kink
For brighter than the noon-day sun, bright far beyond compare
Is the soul of all real architects, the will to do and dare.
It's the dream of one and all to leave a monument on earth,
A mile-stone on life's highway—an accomplishment of worth.
I'll remember that all History is founded on his work,
And this alone will spur me on if I'm inclined to shirk,
I'll remember that Posterity—who scorns an empty name,
Prepares a niche for Architects, and Time accords them Fame.



BY WALTER H. SIMON

Wood cut effect printed on a tan card.



BY RALPH CALDER

Pen and ink drawing on a cream colored card.



Frankl Galleries THIS UNUSUAL FOLDER IS PRINTED IN BRIGHT RED AND GOLD ON A CREAM PAPER.



BY ELMER R. HAWLEY

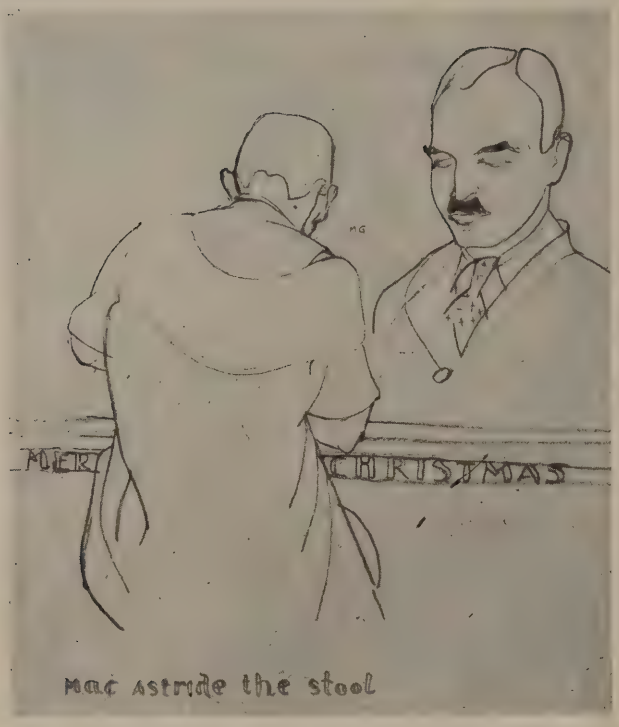
Pen and ink drawing printed on a green card, painted with yellow, Chinese white, and gold.



BY GEORGE BIVORT

Photograph of pen and ink drawing mounted on brown card so folded as to form envelope.

SOME SUGGESTIONS FOR YOUR CHRISTMAS CARD



DETAIL DRAWING BY MICHAEL GOODMAN
(PRIZE—*Class Three—November Competition*)

The above is an office sketch of the rear and front details of Angus McDonald McSweeney, chief designer for Willis Polk & Company, Architects, of San Francisco, sent to us by Michael Goodman, "so that the rest of the drafting fraternity may acquaint themselves with the winner of so many national competitions.

"The sitting position is especially significant inasmuch as it is the one that Mr. McSweeney assumes when starting a competition."

THOUGHTS IN AN OLD RUIN

By A. M. Spray, No. Chesterfield, Derbyshire, England

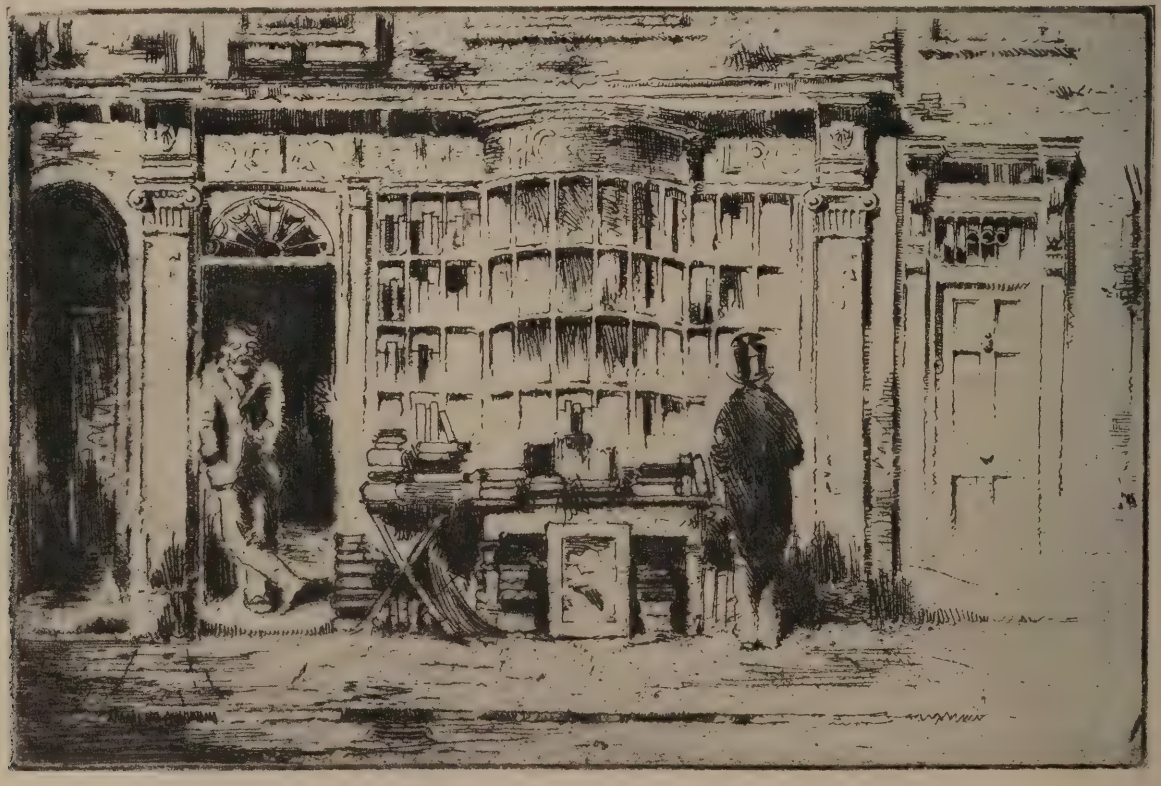
O'ergrown with moss, half hidden from our gaze,
Alone in regal splendor stands
A relic of those bygone days
When lords and barons ruled these lands.

With subdued mein we view the ruined Hall
Proud relics of its owner's cause
And gaze upon those broken walls,
The weathered scars of civil wars.

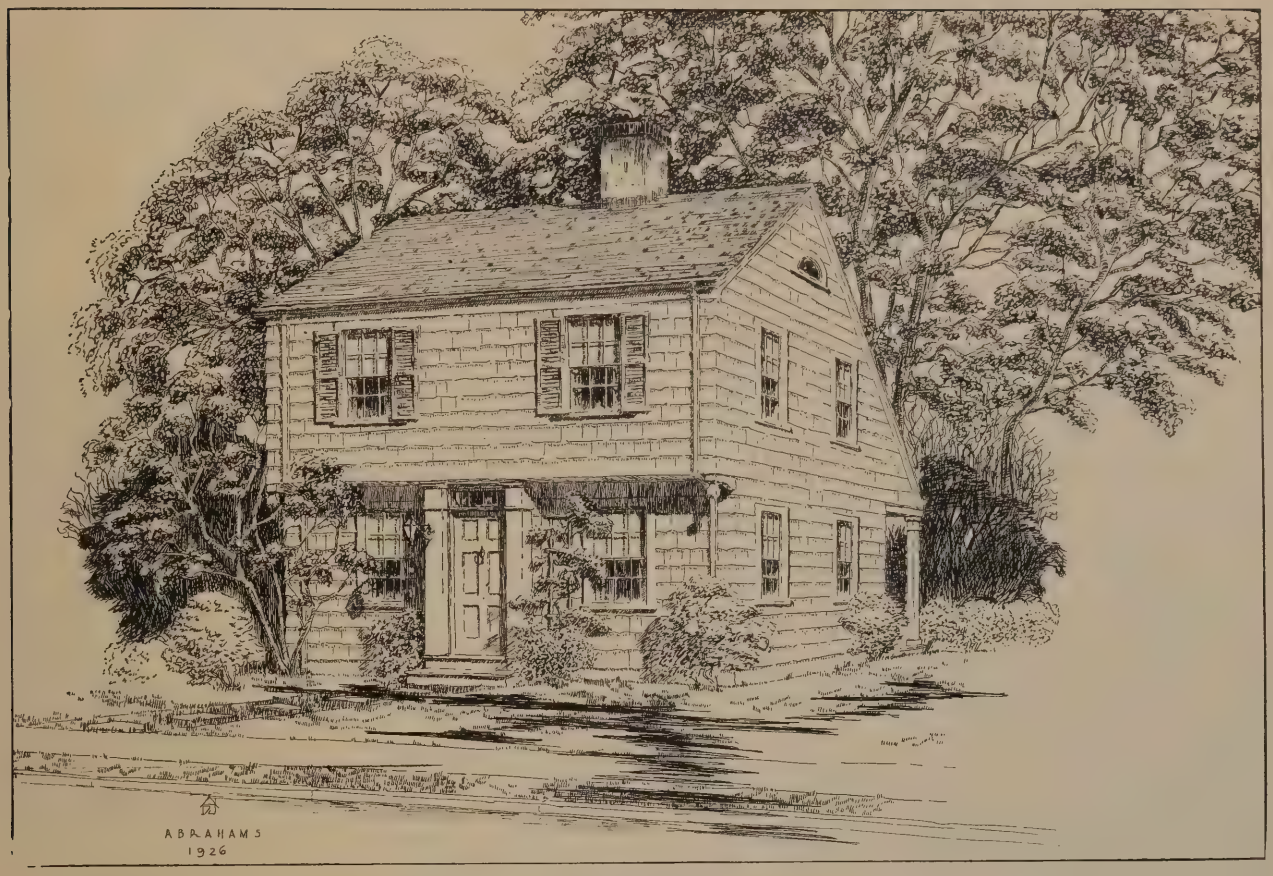
Around this pile of worn and aged stones
We stroll with slow and reverent tread
Whilst through the tower faintly moans
The wind like voices of the dead.

Decades of years have passed, and still it stands
Defying time and base abuse,
While Nature has with loving hands
Laid on these stones her richest hues.

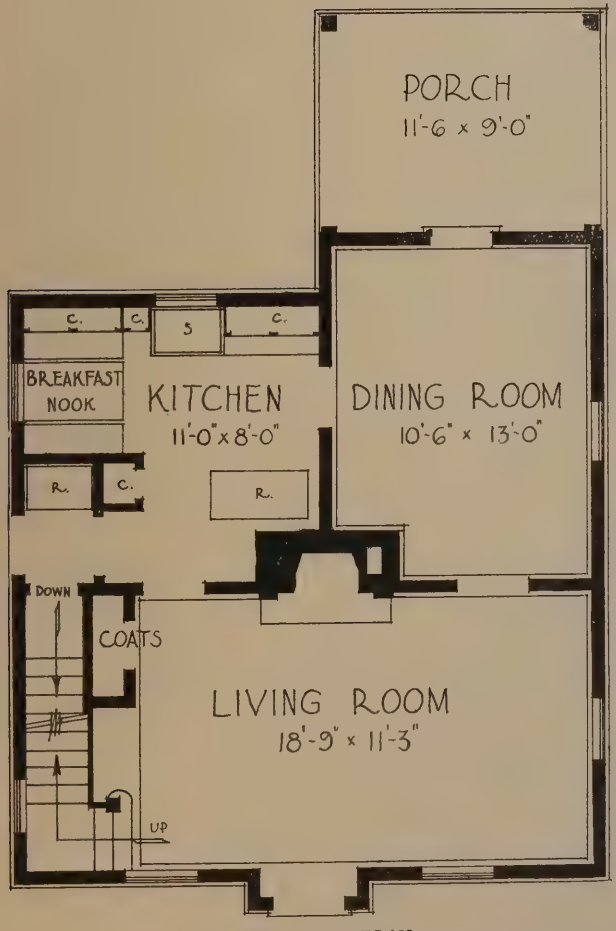
York & Sawyer, Architects, have permitted us to print the specifications issued by them for the Chester County Hospital, at West Chester, Pa. These specifications have been published as the first volume in THE PENCIL POINTS LIBRARY OF SPECIFICATION. This book is just off the press and sells for $6.00. We shall be glad to send it to you on approval for five days. Of course, your money will always be refunded on any PENCIL POINTS book not found satisfactory.—*(adv.)*



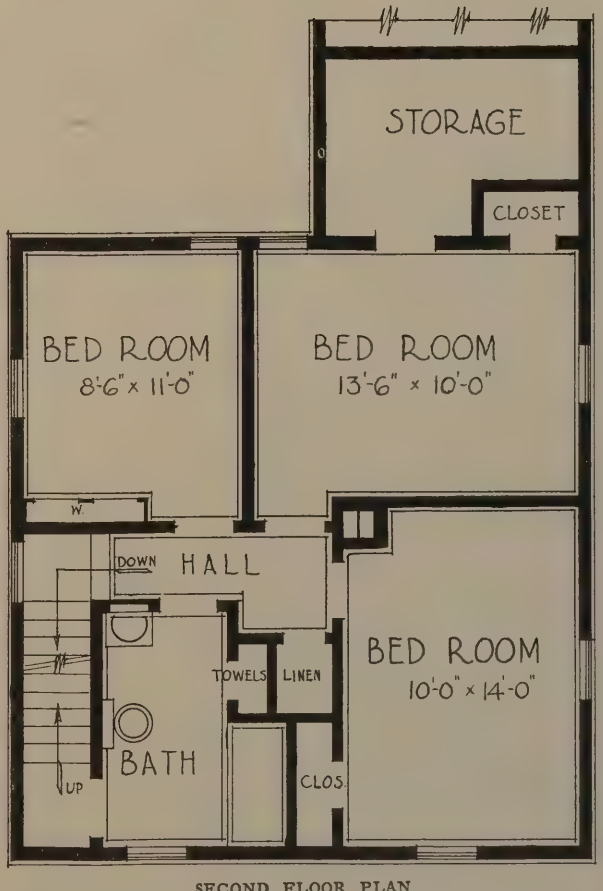
ETCHING BY F. MORRALL MADDOX, REPRODUCED AT EXACT SIZE OF ORIGINAL



PERSPECTIVE



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE FOR WILLIAM J. L. ROOP, ESQ., BOSTON, MASSACHUSETTS
DAVID J. ABRAHAMS, ARCHITECT

COMPETITION FOR B. A. I. D. BUILDING

THE COMPETITION for the façade of the new building for the Beaux-Arts Institute of Design to be built on East Forty-Third Street, New York, proved to be one of remarkable interest.

In response to the announcements and notices sent to all practicing architects who are members of the Society of Beaux-Arts Architects, the following architects took part in the competition:

J. W. Ames, Jr., Chester H. Aldrich, L. G. Adams, Archibald M. Brown, Edward I. Blum, F. Bigelow, John D. Boyd, Walter D. Blair, Walter B. Chambers, Henry Ives Cobb, Jr., R. J. Caldwell, Harvey W. Corbett, Philip A. Cusachs, Edwin H. Denby, Wm. DeLeftwich Dodge, Richard H. Dana, D. D. Ellington, Charles Ewing, Joseph Freedlander, Philip L. Goodwin, Howard Greenley, M. Gauthier, Henry T. Howard, Raymond M. Hood, J. T. Hanemann, Edward S. Hewitt, Frederic C. Hirons, James Monroe Hewlett, Arthur Loomis Harmon, Harry Allen Jacobs, A. C. Jackson, William F. Lamb, Julian Clarence Levy, George A. Licht, Lawrence C. Licht, H. T. Lindeberg, Joseph McGuire, Clinton Mackenzie, J. C. Mackenzie, H. O. Murchison, J. C. B. Moore, Francis A. Nelson, James W. O'Connor, Julian Peabody, Pliny Rogers, E. I. Shire, Mott B. Schmidt, R. Stanley-Brown, J. Stewardson, Francis S. Swales, A. D. Seymour, W. E. Shepherd, Jr., A. F. S. Taylor, C. W. Thomas, R. A. Tissington, S. Talcott, William Van Alen, John V. Van Pelt, Ralph T. Walker, Arthur Ware, D. Everett Waid, L. W. Williams,—all of New York.

Also, R. Bolles of Montreal; Jasques Carlu, of Boston; Henry Hornbostel of Pittsburgh; Harold Field Kellogg, George H. Gray, and Shepherd Stevens, of New Haven; Harry Sternfeld of Philadelphia; and Fred V. Murphy, and George Oakley Totten, Jr., of Washington.

Not since their salad days at the Ecole des Beaux Arts has there been such joyous and intense competition among the members of the Society of Beaux-Arts Architects. Many will remember November 17th, 1927, as a red-letter day among the high spots of their lives. The winner was Frederic C. Hirons, New York; second place was won by Harry Sternfeld of Philadelphia; and third and fourth places by William Van Alen and A. D. Seymour of New York.

A descriptive article written by Francis S. Swales, accompanied by many illustrations will appear in the next issue of PENCIL POINTS.

THE PRODUCERS' COUNCIL

The Fourth Semi-Annual Meeting of The Producers' Council was held in Detroit and was the most successful meeting the Council has ever held, both from the standpoint of attendance and interest of the sessions.

Alexander G. Donaldson, President of the Detroit Chapter, A.I.A., opened the meeting with an address of welcome.

Among the speakers were:

N. Max Dunning, Director of the Structural Service Department; T. D'A. Brophy, Sales Promotion Manager of the American Brass Company; L. E. Kern, Technical Secretary of the Structural Service Department, A. I. A.; N. E. Stephens, Vice-President of the North American Society of Arts; R. T. Walker, of Voorhees, Gmelin & Walker, New York; and F. S. Wright, of the Portland Cement Association.

Henry H. Hahn, head of the Atlantic Division of the Architects' Small House Service Bureau, attended one session and there was considerable discussion as to the possibility of cooperation between the Bureau and the Council. Mr. Hahn explained the work in detail and a resolution was passed by the Council endorsing the work of the Bureau, and a committee was appointed for further study of the subject.

SPECIFICATIONS FOR FIREPROOFING STRUCTURAL STEEL

THE AMERICAN INSTITUTE OF STEEL CONSTRUCTION, Inc., 285 Madison Avenue, New York, has just issued a standard specification for fireproofing structural steel buildings. Up to the present time, fireproofing specifications and codes have included requirements which apply to all types of steel and frame buildings, regardless of the purposes for which the structure was to be used. As the fire hazards are not the same for all buildings, this new specification is based upon the weight of combustible material per square foot area.

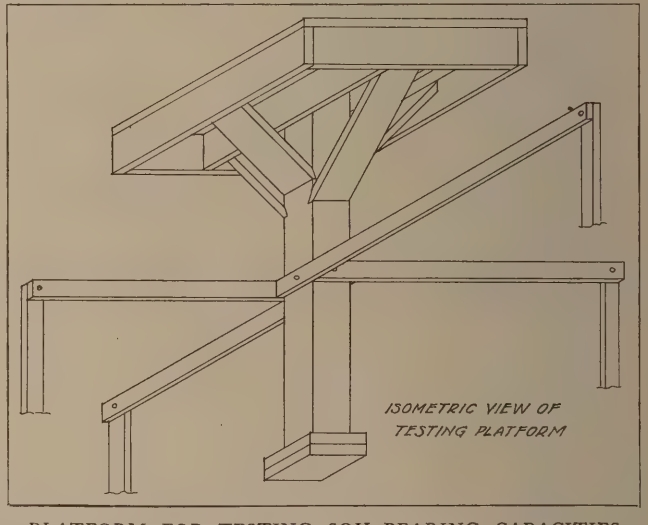
The specification has been prepared by a committee of prominent engineers, and constitutes an important development in the construction industry. Copies of the specifications may be had upon application to the Institute.

BROOKLYN CHAPTER, A. I. A.

Two CLASSES for student affiliates have been started and will carry on until next March or April. One is in pencil rendering under the direction of Mr. Ernest Watson, and the other is in water color, conducted by Mr. Arthur L. Guptill. Both classes have been over subscribed. The boys pay a small sum and the Chapter furnishes quarters, light, heat, equipment, etc. These classes are held in the Borough Hall section of Brooklyn.

Among other activities planned for the Student Affiliation by the Chapter are at least two competitions for cash prizes, a dinner reception by the Chapter, and an exhibition. It is hoped that in the spring an Atelier will be formed under the patronage of the Chapter.

There are about a hundred student affiliates. They are organized and have their own officers. Expenses for the coming year will probably be something over a thousand dollars. Student affiliates furnish part of this; the remainder is appropriated by the Brooklyn Chapter.



PLATFORM FOR TESTING SOIL-BEARING CAPACITIES

(See article on next page)

THE SPECIFICATION DESK

A Department for the Specification Writer

TESTING SOIL-BEARING CAPACITIES

By Wilford W. Beach

THE ISOMETRIC VIEW reproduced on the opposite page shows details of a platform with pedestal and base for testing the bearing capacity of soils, which should be readily constructed by any carpenter.

It is made of an 8″ x 8″ (or 6″ x 6″) post about 6 ft. long, with 2″ x 8″ (or 2″ x 6″) joists and 2″ x 8″ (or 2″ x 6″) braces. The platform is about 4 ft. square and should exactly center on the post. The floor is of 2″ plank. All parts should be thoroughly spiked together.

Inasmuch as the bearing capacities of all soils are rated in pounds per square foot, such unit naturally suggests itself as the one to be used in a test. It is all right for soils capable of sustaining 3000 lbs. or more per sq. ft. but, if less firm bearing is to be tested, the area of the pedestal base should be increased and loading computed accordingly.

In any event, the base should be square and accurately measured. It should be made of two or more thicknesses of plank, with the grain crossed and with the bearing surface exactly perpendicular to the post. The horizontal braces are not attached until platform is in final position.

When ready to proceed with the test, a depression should be dug in the floor of the general excavation and extending down to the level of bottoms of trenches. There being need of plenty of room for making the test, it is not well to start it until a considerable area of the basement has been levelled off. The depression in which the pedestal is to be set should only be two or three feet below adjacent surfaces and should be large enough to enable one to use a spirit level to obtain a perfectly level bearing surface. This should not be tamped nor stepped upon but should be free from loose material.

The pedestal is then placed in position, using the most extreme care, the platform being kept horizontal, the post plumb. It takes four men to set it properly. If tilted ever so slightly in setting, it will make a dent in the soil and spoil the test.

After being placed and while being steadied in position, the stay-bracing should be applied. These are four pieces of 2″ x 4″, about 14 ft. long, placed horizontally so they will not act to prevent settlement. Each should be secured to the post with a heavy spike, and the other end attached in the same manner (or bolted) to a strong stake driven firmly into the ground.

A plank runway is next erected around the platform about 3 ft. below it, care being taken always not to touch the platform or braces. The men should be impressed with the delicacy of the whole operation.

Before the platform is placed, a yard-stick (or other marked rod) is erected in the center of the platform and rigidly secured in vertical position. An initial reading on this is now taken with a surveyor's level and a benchmark established.

The load is then applied. Either bricks or bags of cement are suitable, the load being kept evenly distributed. If cement is used, two men must deposit the bags on opposite sides at exactly the same moment.

A second reading should be taken when 1000 lbs. has been applied, one at 2000 lbs., and the final at the required total load, unless there is perceptible settlement before that is reached. After reading has been taken, with total load applied, it should be left for 24 hours and another reading taken, the log then being complete.

If the test is successfully carried through, it will likely disclose a settlement of ¼″ to ⅜″ under the initial load and less thereafter. If it is greater, it is possible that a lighter loading than was intended is indicated. That is a question for the designing engineer.

The fact that the pedestal base is small in proportion to the area of bottoms of footings needs little consideration because the weight sustained is not sufficient to approach in any degree that required to exert a pile-driver action on the post.

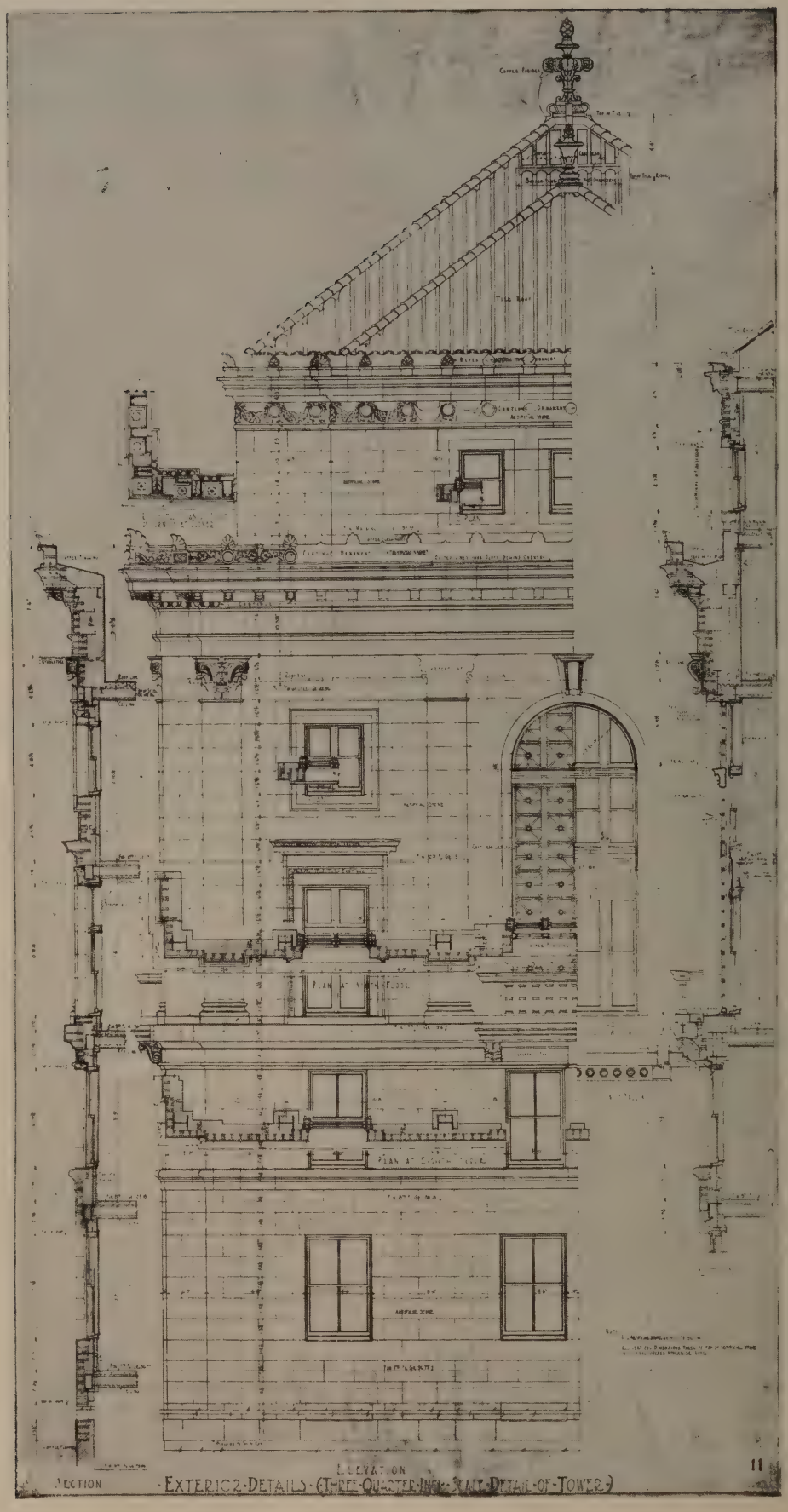
A number of buildings, including the six and seven-story factories and warehouses, have been built on soil tested after this manner, with satisfactory results.

The test can be made in mud as well as on dry soil, providing always that the bearing surface has not been disturbed.

SPECIFICATIONS FOR A HOSPITAL

Of particular interest to all specification writers is this first volume in THE PENCIL POINTS LIBRARY OF SPECIFICATIONS, *just off the press. The book contains the complete specifications for the Chester County Hospital at West Chester, Pennsylvania, as issued by the Architects, Messrs. York and Sawyer, of New York.*

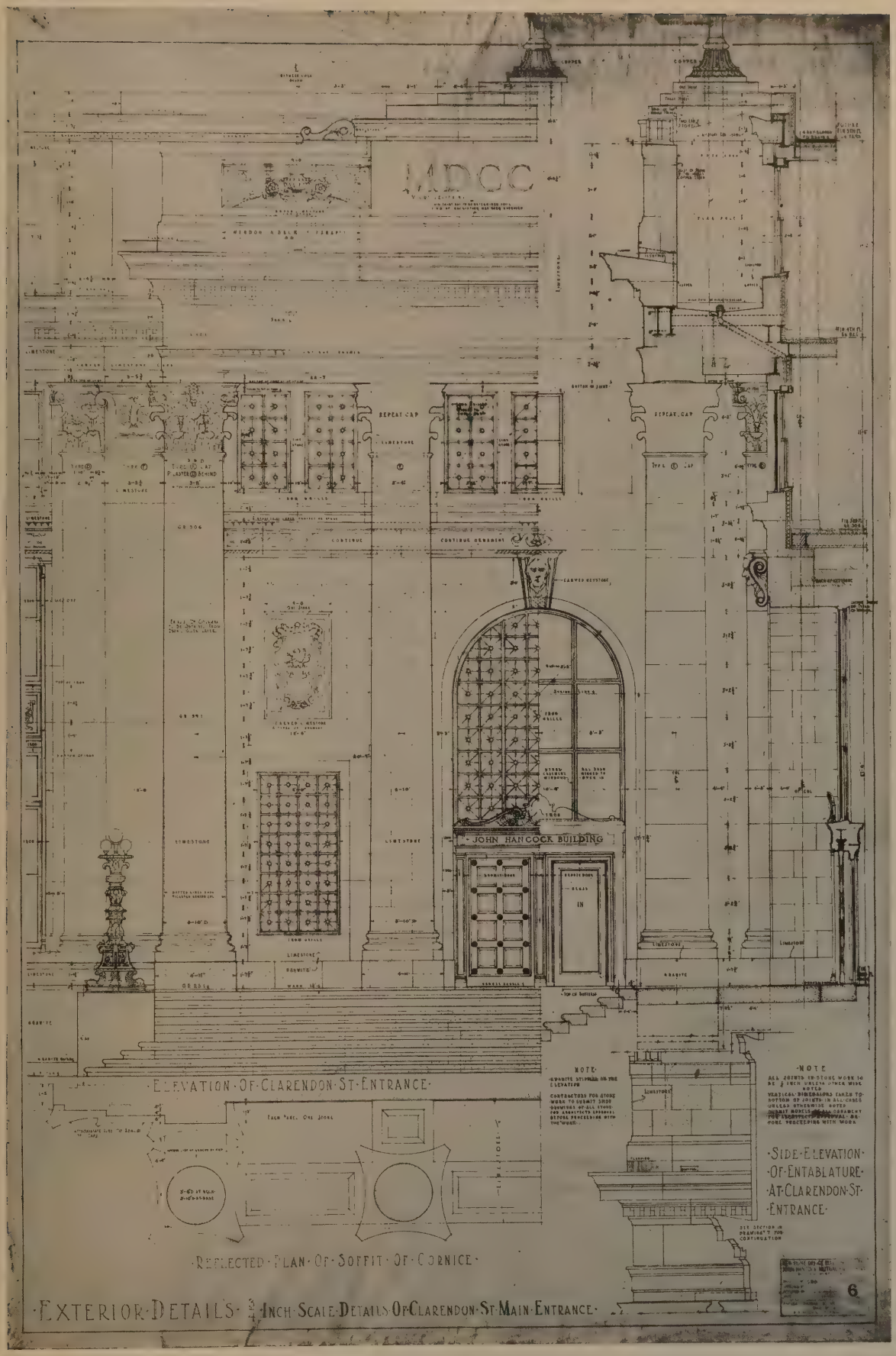
Helpful notes and comments by Wilfred W. Beach add to the value of this work, which will prove a most useful addition to the drafting room library. Elsewhere in this issue will be found a more detailed announcement of this new PENCIL POINTS *book.*



DETAILS OF CONSTRUCTION—

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY BUILDING, BOSTON, MASS.

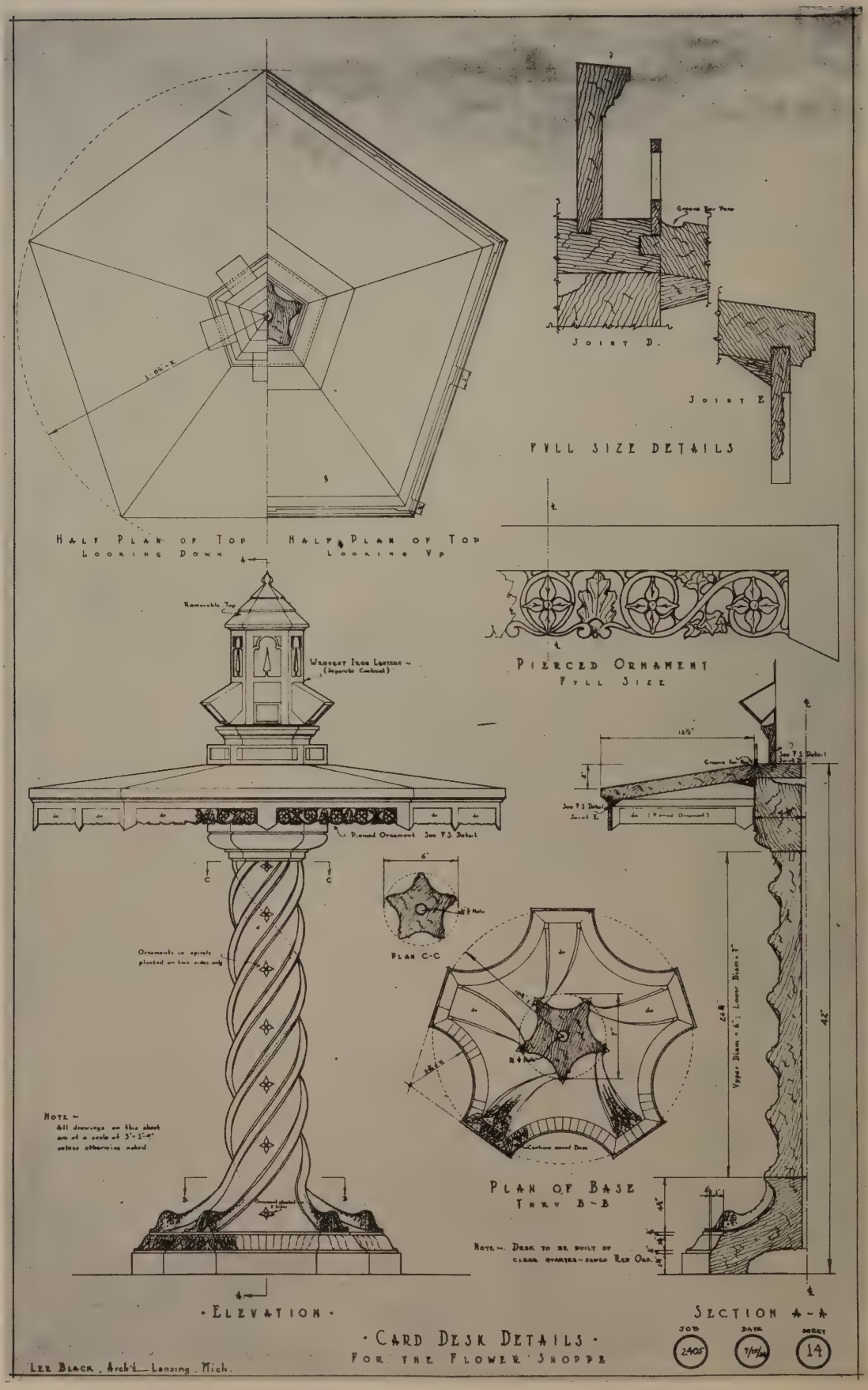
PARKER, THOMAS & RICE, ARCHITECTS



DETAILS OF CONSTRUCTION—

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY BUILDING, BOSTON, MASS.

PARKER, THOMAS & RICE, ARCHITECTS



DETAILS OF CONSTRUCTION—CARD DESK FOR A FLOWER SHOP

LEE BLACK, ARCHITECT

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

ARMOUR INSTITUTE OF TECHNOLOGY, 3300 Federal St., Chicago, Ill., Att. Miss N. Steele, wants a copy of March, 1925.

HARRY W. IVERSON, 7920 4th Ave., Brooklyn, N. Y., has for sale a complete set of PENCIL POINTS from June 1920, to November 1927, inclusive—ninety numbers in all, in perfect condition.

F. J. LIPPELL, 43 Freund St., Buffalo, N. Y., has a complete set of PENCIL POINTS from June 1920 to October 1927, for sale at $150.00, F.O.B. Buffalo, N. Y. They are complete and in perfect condition.

KAI J. LEFFLAND, Victoria, Texas, wants copies of January 1926, and January 1924.

JOHN W. ARMSTRONG, Head of Art and Arch. Drawing Dept., Warren G. Harding High School, Saatelle, Calif., wants copies of PENCIL POINTS for January, February, and March 1925.

LOUIS BLACKMAN, 734 Alabama Ave., Brooklyn, N. Y., has copies of PENCIL POINTS for January and February 1927, and all copies for 1926, except January and February. He will sell these for $3.00, F.O.B. New York.

BURGMEIER BOOK BINDERY, 1855-61 Milwaukee Ave., Chicago, Ill., wants a copy of PENCIL POINTS for February 1926.

JULIO PASTOR, Ave. de Italia 102, Havana, Cuba, wants all copies of PENCIL POINTS for 1920 and 1921.

H. S. KISSAM, 316 West 93rd St., New York, offers for sale, bookcases, typewriter, chair, and other furniture; also drawing boards 4′ x 6′, and smaller, with horses; T-squares, triangles, architectural books and illustrated magazines; metal filing cases, safe 20″ x 20″, and other equipment.

H. Edward Rieger, 1835 Diamond St., Philadelphia, Pa., has for sale a copy of *Edifices de Rome Moderne* (Letarouilly), three volumes, first French edition, dated 1840, 1850, 1857, bound in separate volumes; also three volumes of text in French. All in first class condition.

PERSONALS

ERNEST R. BOYD has opened an office for the general practice of architecture in the Orlady Bldg., Jamestown, N. D., and wants manufacturers' samples and catalogues.

CORWIN A. WAITE AND HAROLD M. HAAG have become associated under the firm name of Waite & Haag, Architects, with offices in Lorain and Amherst, Ohio. They would like manufacturers' samples and catalogues sent to Woodhill Drive, Amherst, Ohio.

WM. E. ARTHUR & Co., INC., aeronautical Engineers and Builders, 292 Madison Ave., New York, would like manufacturers' samples and catalogues.

JOHN B. THOMAS, ARCHITECT, has moved from Lake Wales, Florida, to Neel Bldg., Thomasville, Georgia, where he is specializing in country house work.

ROBERT L. KANE, ARCHITECT, and Charles L. Guy & Stephen Thomas Associates, formerly Wilson & Kane, have moved to 6 Wall St., Asheville, N. C., and want manufacturers' samples and catalogues.

WILLIAM C. YOUNG, ARCHITECT, has moved to 474 S. Braddock Ave., Graymore Court, Wilkinsburg, Pa., and desires manufacturers' samples and catalogues.

WILLIAM L. BELL, ARCHITECT, has moved from W. Somerville, Mass., to 2400 Massachusetts Ave., No. Cambridge, Mass.

LEO E. CONSIDINE has opened an office for the practice of architecture at 313-318 Keeney Theatre Bldg., Elmira, N. Y., and would like to receive manufacturers' samples and catalogues.

LESTER W. PEIFER, architectural renderer and decorator, has opened the Winfield Studio at 910 Spruce St., Philadelphia, Pa., and would appreciate manufacturers' samples and catalogues.

OSCAR REINOLD, architectural artist, has moved to 189 W. Madison St., Chicago, Ill.

NOAH E. FRY, 241 Ryerson St., Brooklyn, N. Y., architectural student, would like to receive manufacturers' samples and catalogues.

LLOYD RALLY, ARCHITECT, has moved to 1133 Subway Terminal Bldg., Los Angeles, Calif.

PERSONALS (CONTINUED)

LESLIE F. AYRES, formerly in the office of Pierre and Wright, has opened a studio for the making of sketches and renderings of exterior and interior architectural subjects at 707 Cottage Ave., Indianapolis, Ind.

ECHTERNKAMP & KLAMBERG, ARCHITECTS, have dissolved their partnership. Mr. Klamberg has bought the interest of Mr. Echternkamp and will practice under the firm name of Wade H. Klamberg & Co., Architects and Engineers, with offices at 406-7 Louderman Bldg., St. Louis, Mo. Mr. B. Billings is the engineer of the company.

ALEX H. MCKAY, architectural student, 940 S. Crouse Ave., Syracuse, N. Y., would like to have manufacturers' samples and catalogues.

FRANK N. GAUDELLI has opened an office for the practice of architecture at 123 Cornell Road, Audubon, N. J., and would like manufacturers' samples and catalogues.

AUSTIN PURVES, painter, has moved to 328 West 22nd St., New York.

QUERIES AND ANSWERS

Query 1. Will you please tell me the meaning of the term "luffer boarding"? It's a new one to me.

Answer 1. In architecture, boards in an aperture placed above each other at regular distances, and inclined to the horizon at an angle of forty-five degrees, so as to admit air without allowing the rain to penetrate (French, *louvre*).

Query 2. What is the exact description of Peribolos and where can I see an example?

Answer 2. Peribolos. (Greek, *I cast*) A court or enclosure entirely round a temple, surrounded by a wall. One of the most extraordinary examples of a peribolos is at Palmyra, where the great temple is surrounded by a wall with two rows of interior columns, each side whereof is from 700 to 800 feet long.

Query 3. It is proper to speak of an inn or hotel as a "Caravanserai"?

Answer 3. A caravanserai is a large public building, or inn provided for the reception and lodgment of caravans in the desert. Although serving in lieu of inns, there is this essential difference between them, that the traveller finds nothing in the caravanserai for the use either of himself or his cattle, but must carry all his provisions and necessaries with him.

Query 4. To settle an argument please advise if cartouche means the same as modillion? If not wherein is the difference?

Answer 4. Cartouche (Italian, *cartoccia*). Modillion (French, *modillion*). The terms are the same except that cartouche is used almost exclusively to signify the blocks or modillions applied at the eaves of a building. Some have used the term to denote the ornament of the keystone of an arch or an ornament applied to the façade which seems to represent a scroll of paper partly unrolled. A modillion is an ornament, sometimes square on its profile and sometimes scroll shaped with the intervention of one or two small horizontal members placed at intervals under the corona in the richer orders.

FREE EMPLOYMENT SERVICE

(Other Items on Page 112 of the Advertising)

POSITION WANTED: Draftsman, 2 years' experience, college graduate. Would like to locate in Pittsburgh. Box B-422, care of PENCIL POINTS.

POSITION WANTED: Designer-draftsman, graduate of a good school of architecture, desires position with architect, preferably in the South or East. Several years' experience. Box B-424, care of PENCIL POINTS.

POSITION WANTED: Architect, college graduate, 20 years' practical experience on the highest type of buildings desires to make connection with manufacturer or contractor in Greater New York where his building experience and familiarity with the architect's viewpoint would be a business asset. Box B-425, care of PENCIL POINTS.

POSITION WANTED: Senior architectural designer, University graduate, desires location in mid-west or south. Two years' experience in New York offices and study abroad. Thoroughly competent to handle work in any stage from preliminary sketches to finished working drawings. References. Box B-426, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman, 15 years' experience on all types of buildings and general all around work. Prefer location in the east. Box B-427, care of PENCIL POINTS.

SPARE TIME WORK WANTED: Designer specializing in Catholic and Episcopal Church work, New York and Western experience, would like spare time or night work. New York or vicinity. Box B-428, care of PENCIL POINTS.

POSITION WANTED: Draftsman, college training, 2 years' experience. P. Nausen, 83 Eighth Ave., Brooklyn, N. Y.

POSITION WANTED: Junior architectural draftsman, 22 years old, Technical School graduate, 3 years' office experience. David Toch, 24-26 24th Street, Woodside, L. I., N. Y.

HOME WORK WANTED by experienced and capable draftsman on all types of buildings. Box B-431, care of PENCIL POINTS.

PARTNERSHIP WANTED: Graduate of a leading architectural school with several years' experience wants partnership with architect. At present in business for himself in the south but seeks a wider field. Box B-423, care of PENCIL POINTS.

ARCHITECTURAL RENDERINGS: Young man capable of doing excellent pen and pencil renderings would like to handle this branch of the work for some office providing he could do it evenings. Box B-406, care of PENCIL POINTS.

PARTNER WANTED: Established architect reorganizing for purpose of specializing. Practicing architect preferred. Box B-404, care of PENCIL POINTS.

ARCHITECTURAL RENDERER available for engagement. H. Grub, 315 Middle Neck Road, Great Neck, L. I.

DESIRABLE SPACE for rent to architect or engineer who does not require a large amount of room. Fine north light, large drafting board, telephone and other office service. Beatty and Beatty, Landscape architects, 101 Park Ave., New York, N. Y.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

Orsco Aluminum Screens.—A.I.A. File No. 19-E-15. Attractive booklet illustrating and describing this line of aluminum screens for a variety of uses. Construction data for use in writing specifications. Orange Screen Co., 515 Valley St., Maplewood, N. J.

The History of Sanitation.—Very attractive booklet containing an illustrated resumé of some of the romantic incidents in the history of plumbing,—a trade devoted to the health of civilization and the promotion of living comfort through proper sanitation. 42 pp. 5½ x 7½. Bridgeport Brass Company, Bridgeport, Conn.

The Waterproofing Handbook.—A.I.A. File No. 7. A handbook of great value for architects, engineers and contractors; full of interesting information regarding effective and economical methods for waterproofing concrete and all forms of masonry, both above and below grade; for preserving decorative effects, exterior and interior; and for protecting finished surfaces—whether wood, plaster, concrete or metal—against water, wear, stains and other destructive agencies. Diagrams, charts, specification guides. Fully indexed. This handbook will be sent free to architects, those employed in the architectural profession and to contractors using waterproofing. To others the price is $5.00 per copy. 79 pp. 8½ x 11. Genfire Steel Company (The General Firepoofing Building Products), Youngstown, Ohio.

Union Reinforced Concrete and Metal Lath Building Specialties.—Catalog No. 227 illustrates and describes this line of "Union" Building Specialties. Specifications, tables of sizes, etc. 16 pp. 8½ x 11. Union Steel Products Co., Albion, Michigan.

You Can Own That Home.—Interesting booklet containing home building helps, together with home buying charts and much useful information. The Celotex Co., 645 N. Mich. Ave., Chicago, Ill.

Zinc Roofing and Siding for Industrial Building.—Valuable brochure on this subject containing estimating and drafting office details, showing their application to steel and framed buildings, wood framed buildings, ridge cap and flashing details, hanging gutters and conductors, built-in gutter details, side and end lap of roof sheets, zinc monitor and louvre details and a chart showing progressive steps in forming a standing seam, also Batten seam zinc-roofing. 38 pp. 9 x 11. New Jersey Zinc Co., 160 Front St., New York, N. Y.

California Stucco.—A.I.A. File 21-D. Attractive booklet illustrating and describing the use of California Stucco on many notable buildings. 31 pp. 8 x 10½. California Stucco Products Co., 1503 So. Almeda St., Los Angeles, Calif.

Lumnite Cement.—A.I.A. File No. 3-a-3. Bulletin illustrating and describing Atlas Lumnite Cement for special use in winter construction. Charts showing Compression Tests and Temperature Records, suggestions for using Lumnite Cement. 8½ x 11. Atlas Lumnite Cement Co., Inc., 25 B'way, New York.

Carnegie Beam Sections.—A.I.A. File No. 13. This valuable handbook gives profiles and safe loads for additions to new series of structural steel beams and column sections. 19 pp. 5 x 7½. Carnegie Steel Co., Carnegie Bldg., Pittsburgh, Pa.

For Heating Hard-to-Heat Places.—Pamphlet illustrating and describing Chromalox Electric Heaters of the Horizontal, Portable and Vertical types. Edwin L. Wiegand Co., 422 First Ave., Pittsburgh, Pa.

Indiana Limestone.—Brochure illustrating and describing the use of carved Gray Indiana Limestone as used on the W. K. Vanderbilt home in New York City. Many interesting illustrations of details, etc. 12 pp. 8 x 11. Indiana Limestone Co., Bedford, Indiana.

Data Book.—A.I.A. File No. 13-g. This book covers improved O-T (open truss) type steel joist. Contains description of the joist and advantages of the design. Wood floor and concrete construction, properties, dimensions and typical calculations, total safe loads uniformly distributed. O-T joist details, O-T joist construction details, specifications. 23 pp. 8½ x 11. Truscon Steel Co., Youngstown, Ohio.

Warren Webster Bulletins.—Bulletin No. 712 (A.I.A. File No. 30c2) illustrates and describes the Webster Drip Trap. Bulletin No. 1200 (A.I.A. File No. 30c23) announces a new Webster Service for users of "Process Steam", Bulletin B-600 (A.I.A. File No. 30a) illustrates and describes the Webster Type "R" Modulation System of Steam Heating, Bulletin No. 705-51A (A.I.A. File No. 30c24) illustrates and describes the Webster Sylphon Supply Valve (packless-quick-opening), Bulletin No. 713-A illustrates and describes Webster Lift Fittings. Warren Webster & Co., Camden, N. J.

Armstrong's Corkboard for Roof Insulation.—A series of folders No. 1 of which illustrates and describes the use of Armstrong's Corkboard for Insulating Efficiency, No. 2, Armstrong's Corkboard with relation to practicability and its effect on ultimate cost, No. 3, The Necessity for Moisture Resistance in Roof Insulation and No. 4, Fire and Roof Insulation. Armstrong Cork & Insulation Co., 201 24th St., Pittsburgh, Pa.

Roofing Tin. 7th Edition.—42 pages of detail drawings, standard specifications and much useful information on the subject of tin roofing, with especial reference to the advantages of copper steel alloy for roofing. 32 pp. 8½ x 11. American Sheet and Tin Plate Co., Frick Bldg., Pittsburgh, Pa.

Published by the same firm, "Copper Steel Galvanized Sheets", a companion booklet dealing with the subject indicated, "Facts Concerning Keystone Copper Steel", 8th Edition, a technical treatise on the subject, and "The Protection of Iron and Steel Sheets against Rusting", a treatise on this subject in non-technical language.

G and G Atlas Systems.—Booklet on the subject of pneumatic systems for department stores, banks, hotels, office buildings, hospitals and industrial plants. Fully illustrated and containing plans and specifications. A.I.A. File No. 35-h-21. 12 pp. 8½ x 11. G & G Atlas Systems, Inc., 548 W. B'way, New York.

Outdoor Lighting Equipment and Lanterns.—Beautiful and interesting booklet on this subject showing various phases and applications of this type of lighting. Gives origin and development of the lantern. Profusely illustrated and indicates the artistic and decorative possibilities, as well as utilitarian advantages and protective features of exterior lighting. Artistic Lighting Equipment Association, 420 Lexington Ave., New York, N. Y.

Valves.—Folder No. 116 illustrating and describing 34 different types of Jenkins radiator valves. Jenkins Bros., 80 White St., New York, N. Y.

The Con Tee Form Spacing Tie.—Leaflet illustrating and describing this type of tie. Tables of sizes, installation data, etc. A.I.A. File No. 4-d-4. The Con Tee Co., 600 Reliance Bldg., Kansas City, Mo.

How to Select and Install Trane Concealed Heaters.—Bulletin No. 24, A.I.A. File No. 30-c-4. Much useful data on this subject. Tables of capacities, dimensions, construction details, etc. 28 pp. 8½ x 11. The Trane Co., La Crosse, Wis.

Building Health in Buildings—Pamphlet containing interesting data on the subject of Helioglass, a new glass which admits the invisible curative and health giving Ultra-Violet Rays. Chart showing transmission of ultra-violet rays obtainable through Helioglass as compared to several other types of violet ray glass, as well as ordinary window glass. Pittsburgh Plate Glass Co., Pittsburgh, Pa.

Fireproof Veneered Doors and Trim.—A 16 page book. 8½ x 11, containing full information and complete details and specifications relative to Pyrono Fireproof Veneered Doors and Trim, also Pyrono details in sheet form for tracing. The Compound & Pyrono Door Co., St. Joseph, Mich.

"Dycrome".—Leaflets illustrated in color and describing this colored surface hardener for concrete floors. Specifications 8½ x 11. The Master Builders Co., 7018 Euclid Ave., Cleveland, Ohio.

Nailcrete.—Data sheet covering qualities and application of Nailcrete in modern building construction. Six detail drawings with specifications. Nailcrete Corporation, 105 W. 40th St., N. Y.

Tile and Faience.—Folder containing pamphlets and data on Rossman Fallston Tiles, technical data, A.I.A. File No. 23-a. Robert Rossman Co., 156 West 49th St., New York, N. Y.

Published by the same firm, "Unusual Floors," booklet in color, containing architectural suggestion sheets in color.

PENCIL POINTS

INDEX TO VOLUME VIII

January to December, Inclusive, 1927

ARTICLES

ADDRESS TO STUDENTS
J. Hubert Worthington ..... April, 197

APPRENTICE DELINEATOR, AN
Boyd A. Gill ..... March, 149

ARCHITECT'S HOBBY, AN
Gerald L. Kaufman ..... Dec., 731

ARCHITECTURE IN MOTION PICTURES
Harold Miles ..... Sept., 535

ARCHITECTURE, THE SICK PROFESSION
Charles Kyson ..... Sept., 563

ARCHITECTURAL AQUATINTS OF DONALD DOUGLAS, THE
Rayne Adams ..... Nov., 653

ARCHITECTURAL COLLABORATION
Edgar I. Williams ..... Oct., 613

ARCHITECTURAL THREE SHELL GAME, THE
Charles Kyson ..... Dec., 743

BLADES OF RAZZ
Charles Kyson ..... August, 487

BUILDING A SPANISH GALLEON
Frank S. Browne ..... July, 443

BUILDING ON THE BOARD, A
Joseph H. Freedlander ..... Sept., 545

BUILDING ON THE BOARD, A
Smith and Walker ..... Nov., 663

BUYING BOOKS ABROAD
Marion Comings ..... July, 411

COLOR BLOCK PRINTING
Ernest W. Watson ..... Dec., 735

DIMINISHING GLASS, I (THE)
Hubert G. Ripley ..... April, 240
II May, 303
III June, 355
IV July, 423
V August, 483
VI Sept., 551
VII Oct., 606
VIII Nov., 675
IX Dec., 737

DRAWINGS OF BOB FINK, THE
John L. Skinner ..... Sept., 525

DRAWING TREES WITH PEN-AND-INK
Arthur L. Guptill ..... August, 463

FRENCH COMRADES IN AMERICA, II, JEAN JACQUES HAFFNER
William G. Perry ..... Feb., 67

HE PAYS, AND PAYS, AND PAYS
Charles Kyson ..... Nov., 680

INDICATING PARTS OF BUILDINGS
Arthur L. Guptill ..... Dec., 717

IN THE LIBRARY
Walter H. Judell ..... June, 333

MASTER DRAFTSMEN XX, CLAUDE BRAGDON
Myron Bement Smith ..... April, 201

MASTER DRAFTSMEN XXI, FREDERIC C. HIRONS
Rayne Adams ..... July, 397

MATTER OF SKETCHING, THE
Anonymous ..... June, 337

MOSAIC, THE DESIGN AND APPLICATION OF
Alfred E. Floegel and Kenneth Reid .. March, 135

MOUNTING OF PRESENTATION DRAWINGS, THE
Dave Shotwell ..... Jan., 23

NOTES ON THE ESQUISSE
Georges Gromort ..... Oct., 601

ON ENTERING COMPETITIONS
Ernest Langford ..... Feb., 119

PAINLESS EXTRACTION
Charles Kyson ..... Oct., 616

PARIS PRIZE, COMPETITION FOR THE
Eugene B. Baker ..... Jan., 45

PLANNING METHODS FOR LARGE INSTITUTIONS, I
George R. Wadsworth ..... March, 155
II April, 221
III June, 362
IV July, 421

PUBLICITY AND THE ARCHITECTURAL COMPLEX
Charles Kyson ..... June, 359

RAMBLINGS
F. W. Fitzpatrick ..... August, 461

RELATIONSHIP BETWEEN THE ARCHITECT AND THE DRAFTSMAN
Leon C. Weiss ..... Jan., 3

RELATIONSHIP BETWEEN THE ARCHITECT AND THE DRAFTSMAN
Wm. Leslie Welton ..... March, 133

RICKER MANUSCRIPT TRANSLATIONS, II, GUADET
Thomas E. O'Donnell ..... March, 157
III, GUADET May, 287
IV, GUADET August, 477
V, VIOLLET-LE-DUC Oct., 609

SCULPTOR LOOKS AT COLLABORATION, THE
Alvin Meyer ..... Nov., 669

SILHOUETTES OF AMERICAN DESIGNERS AND DRAFTSMEN, IV, FREDERICK G. STICKEL
Charles A. Johnson ..... Oct., 589

SIXTY-ONETH CONVENTION OF THE A. I. A.
Gerald L. Kaufman ..... June, 373

SOME NOTES ON ST. AUGUSTINE
Alfred Thompson Granger ..... March, 162

SPANISH SKETCHES
Edmund R. Purves ..... August, 473

STERNFELD, HARRY—STUDENT, PARIS PRIZE WINNER, 1914, TEACHER
John F. Harbeson ..... Jan., 5

THE ARCHITECT, THE ARTISAN,—AND BRONZE, I
Gerald K. Geerlings ..... June, 347
II July, 415

UNDER THE TREES
Hubert G. Ripley ..... Jan., 27

VALUE OF INDICATION IN DESIGN STUDY, THE, I
David Varon ..... April, 217
II May, 293

WROUGHT IRON PRECEDENT, VI
Gerald K. Geerlings ..... Feb., 95
VII April, 223

AUTHORS

ADAMS, RAYNE
Master Draftsmen, XXI, Frederic C. Hirons ..... July, 397
The Architectural Aquatints of Donald Douglas ..... Nov., 653

BAKER, EUGENE B.
Competition for the Paris Prize ..... Jan., 45

BROWNE, FRANK S.
Building a Spanish Galleon ..... July, 443

COMINGS, MARION
Buying Books Abroad ..... July, 411

FITZPATRICK, F. W.
Ramblings ..... August, 461

FLOEGEL, ALFRED E. (WITH KENNETH REID)
The Design and Application of Mosaic. March, 135

GEERLINGS, GERALD K.
Wrought Iron Precedent, VI ..... Feb., 95
" " " VII ..... April, 223
The Architect, The Artisan,—And Bronze I ..... June, 347
II ..... July, 415

GILL, BOYD A.
An Apprentice Delineator ..... March, 149

GRANGER, ALFRED THOMPSON
Some Notes on St. Augustine ..... March, 162

GROMORT, GEORGES
Notes on the Esquisse ..... Oct., 601

GUPTILL, ARTHUR L.
Drawing Trees with Pen-and-Ink ..... Aug., 463
Indicating Parts of Buildings ..... Dec., 717

HARBESON, JOHN F.
Harry Sternfeld—Student, Paris Prize Winner, 1914, Teacher ..... Jan., 5

JOHNSON, CHARLES A.
Silhouettes of American Designers and Draftsmen, IV, Frederick G. Stickel .. Oct., 589

JUDELL, WALTER H.
In the Library ..... June, 333

KAUFMAN, GERALD L.
An Architect's Hobby ..... Dec., 731
The Sixty-oneth Convention of the A. I. A. ..... June, 373

KYSON, CHARLES
Architecture, The Sick Profession ..... Sept., 563
Blades of Razz ..... August, 487
He Pays, and Pays, and Pays ..... Nov., 680
Painless Extraction ..... Oct., 616
Publicity, and The Architectural Complex June, 359
The Architectural Three Shell Game ... Dec., 743

LANGFORD, ERNEST
On Entering Competitions ..... Feb., 119

MEYER, ALVIN
The Sculptor Looks at Collaboration .... Nov., 669

MILES, HAROLD
Architecture in Motion Pictures ..... Sept., 535

O'DONNELL, THOMAS E.
The Ricker Manuscript Translations,
II, Guadet ..... March, 157
III, Guadet ..... May, 287
IV, Guadet ..... Aug., 477
V, Viollet-Le-Duc ..... Oct., 609

PERRY, WILLIAM G.
French Comrades in America, II, Jean Jacques Haffner ..... Feb., 67

PURVES, EDMUND R.
Spanish Sketches ..... Aug., 473

REID, KENNETH (WITH ALFRED E. FLOEGEL)
The Design and Application of Mosaic . March, 135

RIPLEY, HUBERT G.
The Diminishing Glass, I ..... April, 240
" " " II ..... May, 303
" " " III ..... June, 355
" " " IV ..... July, 423
" " " V ..... August, 483
" " " VI ..... Sept., 551
" " " VII ..... Oct., 606
" " " VIII ..... Nov., 675
" " " IX ..... Dec., 743
Under the Trees ..... Jan., 27

SHOTWELL, DAVE
The Mounting of Presentation Drawings . Jan., 23

SKINNER, JOHN L.
The Drawings of Bob Fink ..... Sept., 525

SMITH, MYRON BEMENT
Master Draftsmen, XX—Claude Bragdon. April, 201

VARON, DAVID
The Value of Indication in Design Study
I ..... April, 217
II ..... May, 293

WADSWORTH, GEORGE R.
Planning Methods for Large Institutions,
I ..... March, 154
II ..... April, 221
III ..... June, 362
IV ..... July, 421

WATSON, ERNEST W.
Color Block Printing ..... Dec., 735

WEISS, LEON C.
The Relationship Between the Architect and the Draftsman ..... Jan., 3

WELTON, WM. LESLIE
The Relationship Between the Architect and the Draftsman ..... March, 133

WILLIAMS, EDGAR I.
Architectural Collaboration ..... Oct., 613

WORTHINGTON, J. HUBERT
Address to Students ..... April, 197

BIOGRAPHICAL SKETCHES

DINWIDDIE, JOHN EKIN ..... July, 438
FEIRER, FREDERICK J. ..... Dec., 759
KIEFER, LEROY E. ..... Nov., 697
KING, RICHARD F. ..... May, 319
KRONICK, T. GERALD ..... July, 441
MCCRACKIN, OTHO ..... Oct., 635
MORRIS, EARL C. ..... May, 318
NELSON, DONALD S. ..... Aug., 501
O'HARA, CHARLES EDWARD, JR. ..... July, 441
OSBORNE, MILTON S. ..... Oct., 633

PFEIFFER, HOMER J. ..... July, 439
SKINNER, JOHN L. ..... Sept., 573
SMITH, MYRON BEMENT ..... April, 248
WINGOLD, ALFRED C. ..... July, 443

CAMERA STUDIES

COPELAND, J. FRANK
"In a Courtyard, Venice" ..... June, 332
"Pool and Water Organ, Villa D'Este, Tivoli" ..... Jan., 2
"Santa Maria Della Salute, from the Traghetto, Grand Canal, Venice" .. August, 460
"The Seahorse Fountain," Villa Borghese, Rome ..... April, 196
HERMANN, PAUL
"Museo Civico, Vicenza—by Palladio" March, 132
"Chapel at Fiesole" ..... Dec., 716

COLOR PLATES

ARMSTRONG, WILLIAM T.
Water Color, "The Door of Pardon" ..... Sept.
" " "Winter Landscape at Nutley, N. J." ..... Sept.
BILL, CARROLL
Water Color Rendering, "Interior of Main Dining Room, Boston Lodge of Elks" ..... Jan.
BISHOP, RAYMOND H.
Water Color Rendering, "Temple of Jupiter Olympus at Athens" ..... Aug.
CAMPBELL, EDMUND S.
Water Color, "Gate of Justice, Alhambra, Granada, Spain" ..... Nov.
Water Color, "The Bridge at Ronda, Spain" Nov.
COFFIN, LOUIS A., JR.
Sketch for a Residence for Ross Proctor, Jr., Polhemus & Coffin, Architects ..... April
FREEMAN, OSBORN RICKER
Black and Colored Pencil Drawing, "Christy Matthewson Memorial Gymnasium Building, Bucknell University" .... Jan.
GEHRON, WILLIAM
Pastel Sketch, "Entrance to Union Temple House, Brooklyn, N. Y." ..... April
HAFFNER, JEAN JACQUES
Water Color, "Campo Santa Maria, Venice" Feb.
" " "Sketch Design for a Decorative Mural" ..... Feb.
HAGOPIAN, VAHAN
Rendering, "The Oliver Cromwell Apartment Hotel" ..... June
HIRONS, FREDERIC C.
Pastel, "On the Dardanelles" ..... July
" "Westward Ho!" ..... July
PURDY, EARL
Water Color Rendering, "Design for a Church by Dwight James Baum" ..... August
STERNFELD, HARRY
Pastel, "Il Ponte Vecchio, at Florence, Italy" ..... March
TRUMBULL, EDWARD
Oil Painting, "New York Telephone Bldg." June
WATSON, ERNEST W.
Linoleum Block Print, "Misty Morning" ... Dec.
" " " "Day's End" ..... Dec.
WILLIAMS, EDGAR I.
Water Color Rendering, "Plan of Isola Bella, Lake Maggiore, Italy" ..... March
WILSON, JAMES PERRY
Water Color Rendering, "A Church in Connecticut" ..... May
YEWELL, J. FLOYD
Water Color Rendering, "Gate Lodge for Harbor Acres Realty Corporation" ..... Oct.
Water Color Rendering, "Design for Passenger Station, Youngstown, Ohio" ..... May
Water Color Rendering, "Residence of James Boyd, Esq., Southern Pines, N. C." .. Oct.

COMPETITIONS

ALUMNI COMPETITION OF THE ASSOCIATION OF THE AMERICAN ACADEMY IN ROME
Collaboration Competition ..... Oct., 629
AMERICAN ACADEMY IN ROME
Collaborative Problem ..... June, 376
CHICAGO TRIBUNE SMALL HOMES, THE .... April, 244
EBERHARD FABER
Van Dyke Pencil Drawing ..... March, 176
LEBRUN SCHOLARSHIP—1927 ..... May, 307
MILWAUKEE COUNTY COURT HOUSE ..... Nov., 692
NEW YORK ARCHITECTURAL CLUB ..... Dec., 757
PARIS PRIZE, TWENTIETH ..... Sept., 569
PENCIL POINTS FIRST ANNUAL ARCHITECTURAL Feb., 117
PENCIL POINTS "152" ..... March, 179
Providence War Memorial ..... August, 502
" " " ..... Sept., 574
REEDER & SONS, RALPH R.
Ornamental Conductor Head Made of Metal ..... Jan., 50
ROME PRIZE IN ARCHITECTURE ..... July, 437
ROTCH SCHOLARSHIP, 1927 ..... Sept., 440
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL ..... Feb., 85
WEST COAST WOODS ARCHITECTURAL ..... Oct., 634

CONSTRUCTION DETAILS

BAUM, DWIGHT JAMES
Entrance to Tower, Court House, Sarasota, Fla. ..... June, 383
Bath House for Mr. Arthur Hammerstein, Whitestone Landing, L. I. ..... July, 448
Court House, Sarasota, Fla., Central Parapet Feature on North Elevation .. June, 384
Sgraffito Panels Over Windows, Villa for Mrs. John R. Ringling, Sarasota, Fla. ..... Sept., 576
Wrought Iron Grille, Residence for Mrs. John R. Ringling, Sarasota, Fla. Oct., 642
BLACK, LEE
Card Desk for a Flower Shop ..... Dec., 772
CORWIN AND MERRILL
Stair Detail in Residence for Preston S. Wright Co., Los Angeles, Calif. ..... Mar. 188
LIESE AND LUDWICK
The Palmer National Bank Bldg., Danville, Ill. ..... April, 256
MORSE, BURTON E. AND CHARLES R. KAUFMAN
Intermediate School Building, Twin Falls, Idaho ..... Mar., 190

OLMSTEAD BROS.
Plant Wall and Steps in Wall,— Estate of Mr. George A. Cluett, Williamstown, Mass. ..... August, 512
PARKER, THOMAS & RICE
John Hancock Mutual Life Insurance Co. Bldg., Boston, Mass. ..... Dec., 770, 771
SMITH AND WALKER
Detail of Credence Table, Christ Church, Hamilton, Mass. ..... Nov., 711
Details of Altar and Reredos, Christ Church, Hamilton, Mass. ..... Nov., 712, 713

HERE AND THERE AND THIS AND THAT

Pages: Jan., 56, Feb., 120, Mar., 185, April, 251, May, 321, June, 385, July, 445, Aug., 509, Sept., 578, Oct., 638, Nov., 703, Dec., 763.

MEASURED DRAWINGS

BLACKALL, ROBERT M.
Riccardi Palace, Florence, Italy ..... Jan., 53, 54
MILLMAN, JOHN H.
Brett Monument, Mt. Edgcumbe Park, Plymouth, England ..... Aug., 517

OBITUARIES

ENDERS, OSCAR
Hugo H. Zimmermann ..... Aug., 506
FEIRER, FREDERICK J. ..... Dec., 759
LONG, BIRCH BURDETTE
Raymond M. Hood ..... April, 239
LOWELL, GUY
Thomas Hastings ..... Mar., 175
MCLACHLAN, DUNCAN ..... Jan., 47
ROCHE, MARTIN ..... July, 438

PHOTOGRAPHS OF DRAFTING ROOMS

ATELIER HIRONS-MORGAN ..... March, 180
LOCKWOOD, GREENE & CO., INC., BOSTON, MASS. ..... April, 254
MCKENZIE, VOORHEES & GMELIN AND VOORHEES, GMELIN AND WALKER, SUCCESSORS ..... Feb., 125

PLATES

AMATEIS, EDMOND R.
Model for Sea Horse, Winning Design in Sculpture Competition, Baltimore War Memorial ..... Jan., 35
ARMS, JOHN TAYLOR
Etching, "Eglise St. Michel, Pont L'Eveque" ..... Dec., 747
CARPENTER, FREDERICK V.
Charcoal Drawing, "On the Steps of The New York Public Library" .... Nov., 687
CHAMBERLAIN, SAMUEL V.
Drypoint, "The Church in Menille, France" ..... Feb., 105
Drypoint, on Copper, "Remnants of Gothic Lacework, Pont-Audemer" ... Mar., 169
Lithograph, "A Street in Old Paris" .... June, 367
Lithograph, "A Vista in Coutances, France" ..... Oct., 619
CIAMPAGLIA, CARLO
Cartoon for Mural Painting, "Sea Nymph" Jan., 39
DEPOSTELS, THEODORE
Pastel and Crayon Drawing, "Arches of the Municipal Bldg., N. Y." .... April, 233
Pastel and Crayon Drawing, "North American Bldg." ..... Oct., 625
DESAGER, WALTER A.
"Patterns for Wallpapers and Textiles". March, 165
ELLIS, ROWLAND C.
Wood Block Print, "Old Barn at Raccoon, Ind." ..... May, 299
Wood Block Print, "House at Asbury, N. J." ..... June, 369
FERRISS, HUGH
Crayon Drawing of Detroit Public Library ..... Dec., 751
FRISHMUTH, HARRIET
Garden Sculpture, "The Crest of the Wave" ..... Feb., 109
GAUTHIER, MAURICE
Lithograph, "Bank of the Mutual Trust Co. of Port Chester, N. Y." .... July, 429
GRIGGS, FREDERICK LANDSEER
Etching, "Palace Farm" ..... May, 298
" "The Quay" ..... July, 427
KENNEDY, JR., EUGENE F.
Pencil Sketch, "Cathedral of Segovia, Spain" ..... Feb. 107
KIEFER, LEROY E.
Pencil Sketch, "Church of Saint Germain L'Auxerios, Paris" ..... Nov., 683
LANKES, J. J.
Woodcut, "Place Henri Quatre, Rouen" Sept., 557
" "In Mont St. Michel" ..... Nov., 685
LEWIS, SCHELL
Pencil Rendering, "State Office Building, Albany, N. Y." ..... Mar., 171
LOCKWOOD, ROBERT A.
Pen-and-Ink Rendering, "Proposed Hotel in San Diego" ..... Sept., 555
LONG, BIRCH BURDETTE
Perspective Lithograph, "Scranton Masonic Temple and Scottish Rite Cathedral" ..... Feb., 106
MALDARELLI, ORONZIO
"Head of Christ", Carved in White Marble ..... Sept., 561
MEYER, ALVIN
Fountain in Bronze, Stone and Mosaic, "Peter Pan" ..... Mar. 167
NEDVED, ELIZABETH KIMBALL
Water Color, "Ca'D'Oro, Venice" .... April, 237
PENNELL, JOSEPH
Etching, "Lower Broadway, New York" Jan., 41
PIRANESI, GIOVANNI BATTISTA
Engraving, "Le Antichita Romane" ..... Jan.
" "Il Campo Marzio dell' antica Roma" ..... April
Engraving, "Carceri Invenzioni" ..... July
" "Il Campo Marzio dell' antica Roma" ..... Oct.
PRENTICE, ANDREW N.
Plate from the Work of Andrew N. Prentice, "Renaissance Architecture and Ornament in Spain" ..... July, 433
Sept., 559
Oct., 623
Nov., 689
Dec., 753
RINES, FRANK M.
Pencil Sketch, "Old Fairbanks House, Dedham, Mass." ..... April, 231

ROBERTS, DAVID
Lithograph, "Temple of Baalbec" ..... Jan., 37
ROWE, JOHN RICHARD
Lithograph in two colors, "South Portal of Church at Louviers, France" ..... Aug., 491
RUYL, LOUIS
Etching, "Woolworth Building as Seen from a Fall River Boat" ..... Aug., 497
SCHWARZ, FRANK
Painting, "A Madonna of the Hills" .... Dec., 749
SEIDENBERG, RODERICK
Lithograph, "The Cowan Building, New York" ..... June, 365
STICKEL, FREDERICK G.
Rendering in Wolff Pencil and Chalk, "New York Life Ins. Co. Building, New York" ..... June, 371
TURZAK, CHARLES
Wood Block Print, "New Northwestern University" ..... April, 235
WILSON, JAMES PERRY
Pencil Rendering, "The Bank of Hawaii, Ltd., Honolulu, T. H." .... July, 431
Pencil Rendering, "Chinese Court, Honolulu Museum of Art" ..... Aug., 495
Pencil Rendering, "Epworth-Euclid Methodist Episcopal Church, Cleveland ..... Oct., 621
WREN, SIR CHRISTOPHER
"Drawing for St. Paul's Cathedral" ... May, 301
" " " " " ... Aug., 493

RENDERINGS

BEHRENS, PETER
Catholic Church in Essen, Rhineland ... Aug., 490
BOXALL, D'A.
Railway Station and Office Bldg. for Adelaide, South Australia ..... Jan., 51
GVOSDEFF, NICHOLAS
Proposed Thirty-five Story Hotel, Shape, Bready and Peterkin, Architects ..... Jan., 44
HAWLEY, HUGHSON
Interior, Bowery Savings Bank, York and Sawyer, Architects ..... Oct., 646
LOWENSTEIN, EMIL
Portion of Pencil Layout, for Rendering by Hughson Hawley, shown on page 646 ..... Oct., 647
SEIDENBERG, RODERICK
Proposed Apartment Hotel, Sugarman and Berger, Architects ..... Jan., 52
STANTON, JOHN J.
Proposed New Mass. Inst. of Tech. National Center, Chandler Stearns, Architect ..... July, 450
SULLIVAN, BURT
Lithograph, "An Exedra" ..... May, 316
WATKEYS, PAUL F.
Pencil Rendering, "First Presbyterian Church, Maywood, N. J." ..... July, 444

SCULPTURE

AMATEIS, EDMOND R.
Fountain Outlet for Julius Fleischman Estate, Cincinnati, Ohio ..... Aug., 520
Model for Sea Horse, Winning Design in Sculpture Competition, Baltimore War Memorial ..... Jan., 35
CECERE, GAETANO
Flagpole Base for Plainfield, N. J. War Memorial ..... Mar., 182
FRISHMUTH, HARRIET
Garden Sculpture, "The Crest of the Wave" ..... Feb., 109
GRUPPE, KARL
"La Joie" ..... Jan., 48
LONGMAN, EVELYN B.
"Portrait of Eleanor" ..... Jan., 48
MALDARELLI, ORONZIO
"Head of Christ" ..... Sept., 561
MEYER, ALVIN
Fountain in Bronze, Stone and Mosaic "Peter Pan" ..... March, 167

SERVICE DEPARTMENTS

Jan., 49, Feb., 124, March, 192, April, 257, May, 327, June, 392, July, 455, Aug., 519, Sept., 583, Oct., 648, Nov., 709, Dec., 773.

SMALL HOUSE DESIGNS BY

ABRAHAMS, DAVID J., Architect ..... Dec., 767
FOSTER & VASSAR, Architects ..... Jan., 55
KAUFMAN, GERALD LYNTON, Architect ..... Aug., 514
MATTHEWS, WARREN SHEPARD, Architect .... Oct., 636
MCCRACKIN, OTHO, Architect ..... Oct., 634
MILLER, GUYLOR ROBERT, Architect ..... June, 388
STARR, HARRY C., Architect ..... Nov., 706
WALLDORFF, ROBERT L., Architect ..... July, 454

WHITTLINGS

Jan., 43, Feb., 111, March, 173, April, 243, May, 317, June, 375, July, 435, Aug., 499, Sept., 567, Oct., 627, Nov., 691, Dec., 755.

THE SPECIFICATION DESK

BEACH, WILFRED W.
"Specification English" ..... Aug., 515
"Testing Soil-Bearing Materials" ..... Dec., 769
BRIDGE, EDWARD M.
"Architectural Specifications" ..... Sept., 581
BUTTON, SCOTT, AND C. F. SCOTT
"Specifications from the Manufacturer's Viewpoint" ..... Feb., 128
HACKER, RALPH E.
"The Use of a Standard Specification" .. July, 451
HEPS, HENRI C.
"Standardizing Specifications" ..... June, 389
KRAHMER, CHARLES E.
"Specification Writer's Need for Contacts" ..... Feb., 127
LAWRENCE, JOHN, State Architect
"Jail for Madison County, Canton, Miss." Jan., 63
ROLLINS, FRANK J.
"The 'Flim Flam' Paint Game" ..... Nov., 707
SCHEURINGER, CHARLES A.
" 'Or Equal' in a Specification" ..... April, 255
SWAN, VERNE S.
"Condensing the Specification" ..... May, 325
TRUSSELL, VERLYN A.
"The Value of Careful Specifications" .. Oct., 643
WELLS, DALTON R.
"Elements of a Good Specification" .... Mar., 189

GETTY CENTER LIBRARY
3 3125 00611 7093
A. J. DAHL CO. BOOK-BINDERS 416 8TH AVE SO. MINNEAPOLIS MINN.